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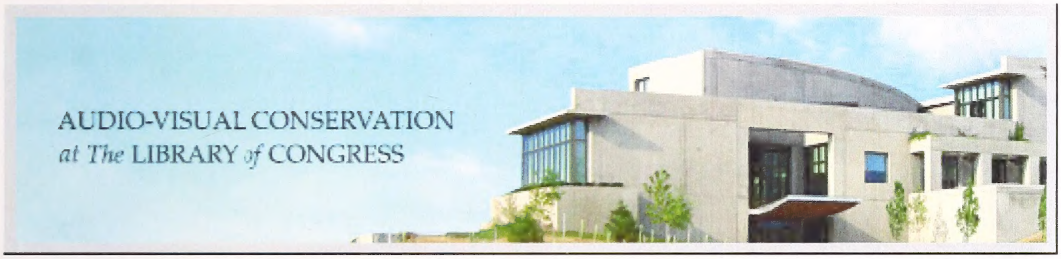

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THE *Record Changer*

Music

THE LIBRARY OF CONGRESS SERIAL RECORD
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VENA: R.G.V.Venables, Tilford, Farnham, Surrey, England. (Will trade for wants; 5¢ postage on mail to England; 30¢ per half-ounce for air mail.)

★ WALL: Robert Waller, 628 Montgomery Street, Room 327, San Francisco, California.

WHIT: Ray Whitney, 30 Gordon Street, Framingham, Massachusetts.

WILS Don Wilson, 570 Newcomb Street, S.E., Washington 20, D. C.

★ WINT: M.N. Winton, 2501 Ivy Drive, Oakland, California

★ Advertising in both "Wanted" and "For Disposition" sections.

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ML1
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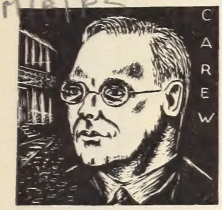
NEW ORLEANS RECOLLECTIONS



by R.J.Carew

The first place I lived in New Orleans was 838 St. Charles Street. I'm sure that anyone who travelled lower St. Charles Street during the early 1900's (and many, many years before that), will remember the big double dwelling that stood back in the yard at 838. In contrast to most of the rooming and boarding houses below Lee Circle at that time,which were built close to or flush with the banquette old 838 boasted a large front yard behind a high iron grille fence, which separated it from the banquette. The house was a three storied double residence of brick, with balconies with grille railings running all around the upper stories. It must have been very old. The entire building was run as a boarding house, evidently having expanded from the downtown half, which contained the parlor, sitting room, dining room and kitchen on the first floor. There were no hallways whatever in the house, with the exception of the short landing connecting the stairways on both sides, which were about half way back, and which led to the upper balconies. The only way to get to most of the rooms was to use the balconies; to get to an upstairs front or back room during a tropical storm was an adventure with the elements. The front rooms were big,high-ceilinged affairs, with large windows that reached to the floor. Each room had a little fireplace for heating purposes, and the guests furnished their own fuel,--small pine sticks tied in little bundles, and soft coal in a bucket, generally purchased from peddlers. The conveniences were somewhat primitive, furniture usually consisting of the bed, a chair or two, a dresser and a commode, adorned with a wash bowl and a pitcher of water. It was there that I acquired the habit of using cold water for shaving, which habit I still have.

On Sunday mornings, if the weather was fair,which it usually was, a small group of us boarders often took an early walk down to the French Market, a walk of about sixteen blocks, finding plenty of interest all the way. A short distance down the street, facing Lafayette Square was Soule's Business College, run by Col. Soule, a tall well-preserved, vigorous man of nearly 80 years of age. Set in the sidewalk in front of the school entrance was the inscription "From education as a leading cause, the public character its color draws". Across narrow Lafayette Street from Soule's was the City Hall, also facing the Square, where, from the platform erected above the wide front steps at Mardi Gras time, the Mayor welcomes the King of the Carnival, Rex, and gives him the keys to the city. Lafayette Square itself was a convenient place to sit down for a rest, and was availed of by the panhandlers,etc., to recuperate after doing nothing much; it was convenient to "MACK'S - COFFEE AND DOUGHNUTS, 5¢." A walk of five or six blocks brought us to the small passage-way,now called "Pirates Alley" that runs from Royal Street to Chartres Street, alongside the St. Louis Cathedral, which faces Jackson Square. Crossing the Square we found ourselves at the upper end of the French Market. First came the restaurant, of which my principal recollection is the strong coffee (with chicory) which we drank seated on stools at the narrow, shelf-like tables which were built around the large circular posts that supported the low-roofed structure; coffee so strong that at first I drank it extra light with plenty of milk. Next came the butchers, with their open air stalls,-no screens or protection against flies in those days. We then crossed a roadway and wended our way past a conglomeration of flowers, fruits and vegetables and into the bakery section, with its appetizing aroma of fresh baked goods,and another lunch counter. Finally, at the lower end of the market was the section displaying all sorts of sea food,--fish,shrimp, crabs, etc., with its aroma which was not so pleasant at times. Near the French Market was Madame Begue's restaurant, where those famous "breakfasts" were served for so many years. To breakfast at Begue's it was necessary to reserve a place well in advance. I remember that in 1908, sometime before Mardi Gras, my boss sent me down to Begue's to reserve places for himself and a few friends who were visiting him for the carnival season, and they were booked solid for two weeks. I understand that the old French Market is very much changed these days, and I am very glad to have seen it in the old days,--the days that furnished the background for the part of *Buddy Bolden's Blues* that goes:

> Thought I heard Judge Fogarty say
> "Thirty days in the Market, take him away.
> "Get him a good broom to sweep with, take him away",
> I thought I heard him say.

I don't recall having seen any of the Judge's customers sweeping up the French Market,but since it was over two blocks long it would have been a good job. (Jelly Roll Morton's version of *Buddy Bolden's Blues*, recorded for General Records in the "New Orleans Memories" album, appeals to me very much; the song is one of the most typical of the New Orleans honky tonks of forty years ago.)

***

I am indebted to William Russell for the information that the last place Tony Jackson played in New Orleans was Frank Early's cafe...Thanks also to Harrison Smith for calling my attention to a Tony Jackson composition recorded for Decca by Lil Armstrong, *You Mean So*

Much To Me. This is one by Tony I didn't know about.

***

The portion of *Buddy Bolden's Blues* quoted above is used by permission of TEMPO-MUSIC PUBLISHING CO., owners of the copyright.

AUCTION AUCTION

MELODY SPORT SHOP

190 MASSACHUSETTS AVENUE
BOSTON, MASS

Minimum bid $1.00; All shipments prepaid.
Auction Expires February 28, 1944.

BENNY GOODMAN			
SOMEDAY SWEETHEART/WHO (TRIO)	VI	25181	N
MORE THAN YOU KNOW/NOBODY'S SWEETHEART(TRIO)	VI	25345	N
DIZZY SPELLS/SWEET-LORRAINE (QUARTET)	VI	25822	N
JOHNNY HODGES			
SKUNK HOLLOW BLUES/TIRED SOCKS	Vo	5533	N
JELLY ROLL MORTON'S RED HOT PEPPERS			
CANNON BALL BLUES/GRANDPA'S SPELLS	VI	20431	N
JELLY ROLL MORTON/DIXIELAND JUG BAND			
DOCTOR JAZZ STOMP/MEMPHIS SHAKE	VI	20415	N
MCKINNEY'S COTTON PICKERS			
FOUR OR FIVE TIMES/BLUE HARMONY	VI	21583	N
BIX BEIDERBECKE & HIS GANG			
SOMEBODY STOLE MY GAL/RHYTHM KING	BR	8242	N
MIFF MOLE & HIS MOLERS			
HONOLULU BLUES/ORIGINAL DIXIELAND I-STEP	BR	8243	N
ELLINGTON'S WASHINGTONIANS/7 POLAR BEARS			
TAKE IT EASY/MISSISSIPPI MUD	CA	8183	E
JACK TEAGARDEN & HIS ORCHESTRA			
I GOTTA RIGHT TO SING BLUES/YANKEE DOODLE	BR	8397	N
ADRIAN ROLLINI			
TEN EASY LESSONS/SMALL FRY	Vo	4212	N
STARDUST-SOLITUDE/DIGA DIGA DOO	Vo	5376	N
HONKY TONK TRAIN/MARTHA	Vo	5582	N
BUNNY BERIGAN			
LIVERY STABLE BLUES/HIGH SOCIETY	VI	28068	N
LADY FROM 5TH AVENUE/ALL DOG'S CHILLUN	VI	25609	N
IN A LITTLE SPANISH TOWN/CAN'T HELP LOVIN'	VI	26152	N
GENE KRUPA			
WIRE BRUSH STOMP/WHAT GOES ON HERE	BR	8166	N
APURKSODY/TA-RA-RA BOOM DER-A	BR	8296	N
FRANKIE NEWTON			
PARALLEL FIFTHS/VAMP	Vo	5410	N
ORIGINAL DIXIELAND BAND			
TIGER RAG/BLUIN THE BLUES	VI	25403	N
BILLIE HOLIDAY			
LET'S DO IT/GEORGIA ON MY MIND	Vo	6134	N
MEZZ MEZZROW			
HOT CLUB STOMP/THE SWING SESSION'S CALLED	VI	25612	N
MCKINNEY'S COTTON PICKERS			
MILENBERY JOYS/SHIM-ME-SHA-WABBLE	VI	21611	N
CLARENCE WILLIAMS BLUE FIVE			
MANDY MAKE UP YOUR MIND/I'M LITTLE BLACKBD.	OK	40260	E

WANTED WANTED

MORTY NOVICK

500 Ocean Avenue, Brooklyn 26, N.Y.

THE FOLLOWING MUST BE
EXCELLENT TO NEW CONDITION

LOUIS ARMSTRONG			
WILLIE THE WEEPER	OK	8482	$6.50
GULLY LOW BLUES	OK	8474	7.00
KEYHOLE BLUES	OK	8496	8.00
KING OF THE ZULUS	OK	8396	8.50
IRISH BLACK BOTTOM	OK	8447	8.50
JELLY ROLL MORTON			
DEADMAN BLUES	VI	20252	6.25
STEAMBOAT STOMP	VI	20296	4.50
JOHNNY DODDS (CHICAGO FOOTWARMERS)			
MY BABY	OK	8548	5.50-6.00
BROWN BESS	OK	8613	5.50-6.00
MY GIRL	OK	8792	5.50-6.00

THE RECORD CHANGER

Gordon Gullickson, editor, publisher; Don Wilson circulation manager; Don Anderson, staff artist. Published every month at Fairfax, Virginia, and copyright 1943 by Gordon Gullickson. $1.50 (12 issues) per year.

Advertising Rates

CLASSIFIED
"WANTED"
and
"FOR DISPOSITION"
SECTIONS

Wants.....4¢ each; 30 for $1.00
Items for disposition..8¢ each; 30 for $2.00

NOTE:
The above rates apply only to advertising submitted on our new order blanks.
A sample is shown on the opposite page.

The rate for classified advertising not submitted on these blanks is

10¢ PER ITEM

DISPLAY ADS

	Full page	Half page	Per column inch
Collectors' ads	$9.00	$5.00	$1.00
Commercial ads to be set in type	$17.50	$8.00	$2.00
Commercial ads ready to photograph	$7.50	$4.00	$.50

Subscription Rate

$1.50 PER YEAR

The Record Changer
FAIRFAX, VA

AUCTION AUCTION

J. O'BYRNE DeWITT

51 Warren Street, Roxbury 19, Mass.

(Auction closes January 31, 1944.

JELLY ROLL MORTON	MR. JELLY ROLL/STEADY ROLL	PURITAN	11332	VG
NEW ORLEANS WANDERERS	PERDIDO STREET BLUES/GATE MOUTH	Co	698	Ex
JAMES (STUMP) JOHNSON	SNITCHERS BLUES/THE DUCK YAS	QRS	7049	N
CASA LOMA ORCHESTRA	BLUE JAZZ/WHITE JAZZ	BR	6611	Ex
ART TATUM	SOPHISTICATED LADY/TEA FOR TWO	BR	6553	VG
ROY ELDRIDGE	THAT THING/HECKLER'S HOP	Vo	3577	VG
KING CARTER	MOANIN'/BLUE RHYTHM (LAMINATION CRACK)	Co	2504	VG
NEW ORLEANS OWLS	WEST END ROMP/TAMPEEKOE	Co	688	N
HALFWAY HOUSE ORCHESTRA	NEW ORLEANS SHUFFLE/SQUEEZE ME	Co	541	N
RUBEN "RIVER" REEVES	ZUDDAN/MAZIE	Vo	2723	Ex
MUSICAL STEVEDORES	HAPPY RHYTHM/HONEYCOMB HARMONY	Co	14406	Ex
LAZY LEVEE LOUNGERS	IF I COULD BE WITH YOU/SHOUT SISTER SHOUT	Co	2243	VG
THOMAS "FATS" WALLER	BIRMINGHAM BLUES/MUSCLE SHOALS	OK	4757	Ex
THOMAS "FATS" WALLER	TURN ON THE HEAT/MY FATE IS IN YOUR HANDS	Vi	38568	Ex
BENNY GOODMAN	SHUT EYE/GOOD FOR NOTHIN'	Vi	26159	Ex
LUMBERJACKS	WHOOPEE STOMP	CA	9030	VG
COUNT BASIE	THE WORLD IS MAD	OK	5816	N
LIONEL HAMPTON	ANY TIME AT ALL	Vi	26039	G-VG
HENRY ALLEN	FEELIN' DROWSY/SWING OUT	Vi	38080	G-VG
HENRY ALLEN	BIFF'LY BLUES/IT SHOULD BE YOU	Vi	38073	G-VG
HENRY ALLEN	HOW DO THEY DO IT THAT WAY/FUNNY FEATHERS	Vi	38088	G-VG
McKINNEY'S COTTON PICKERS	I'D LOVE IT/PEGGY	Vi	38133	VG
McKINNEY'S COTTON PICKERS	OKAY, BABY/I WANT A LITTLE GIRL	Vi	23000	VG
KING OLIVER	DEAD MAN BLUES/SOMEDAY SWEETHEART	Vo	1059	Ex
SAVANNAH SYNCOPATORS	DEEP HENDERSON/JACKASS BLUES	BR	3245	VG
SAVANNAH SYNCOPATORS	WA WA WA/SOMEDAY SWEETHEART	BR	3373	VG
BILLIE HOLIDAY	LOVE ME OR LEAVE ME	OK	6369	VG
BILLIE HOLIDAY	I CAN'T GET STARTED/VERY THOUGHT	Vo	4457	VG
BING CROSBY	MY KINDA LOVE/TILL WE MEET	Co	1773	VG
BING CROSBY	BLUE PRELUDE/WE'LL MAKE HAY	Vo	2868	Ex
BING CROSBY	DAY YOU CAME ALONG/BEAUTIFUL GIRL	Vo	2830	Ex
BING CROSBY	DANCING IN THE DARK/STARDUST	BR	6169	VG
PAUL WHITEMAN'S RHYTHM BOYS	LOUISE/BLUEBIRDS AND BLACKBIRDS	Co	1819	G-VG
JUNGLE BAND	ROCKIN' IN RHYTHM/12TH STREET RAG	BR	6038	G-VG
DUKE ELLINGTON	I DON'T MEAN A THING/ROSE ROOM	BR	6265	G-VG
DUKE ELLINGTON	EXPOSITION SWING	BR	8213	G-VG
DUKE ELLINGTON	LAMBETH WALK/PRELUDE TO A KISS	BR	8204	VG
DUKE ELLINGTON	DROP ME OFF AT HARLEM/SLIPPERY HORN	BR	6527	VG
DUKE ELLINGTON	RAISIN THE RENT/HAPPY AS THE DAY	BR	6571	VG
DUKE ELLINGTON	BUNDLE OF BLUES/NEW BROOM	BR	6607	VG
DUKE ELLINGTON	JIVE STOMP/I'M SATISFIED	BR	6638	VG
DUKE ELLINGTON	HARLEM SPEAKS/OLD APPLE TREE	BR	6646	VG
DUKE ELLINGTON	STEVEDORE'S SERENADE/LA DE DOODY	BR	8174	VG
DUKE ELLINGTON	BATTLE OF SWING/JAZZ POTPOURRI	BR	8293	VG
DUKE ELLINGTON	CARAVAN/AZURE	MA	131	VG
DUKE ELLINGTON	ALABAMY HOME/ALL GOD'S CHILLUN	MA	137	VG
DUKE ELLINGTON	MISTY MORNIN/BLUES WITH FEELIN'	OK	8662	VG
JELLY ROLL MORTON	BIG LIP BLUES/GOOD OLD NEW YORK	GE	1704	N
JELLY ROLL MORTON	PANAMA/SWEET SUBSTITUTE	GE	1703	N
FLETCHER HENDERSON	WHITEMAN STOMP/I'M COMING VIRGINIA	Co	1059	N
FLETCHER HENDERSON	WHITEMAN STOMP/I'M COMING VIRGINIA	Co	1059	VG
FLETCHER HENDERSON	PENSACOLA/NOBODY'S ROSE (RIM CHIP)	Co	532	Ex
FLETCHER HENDERSON	SWEET THING/I NEED LOVIN'	Co	854	VG
FLETCHER HENDERSON	SUGAR FOOT STOMP/WHAT CHA CALL	Co	395	VG
FLETCHER HENDERSON	MONEY BLUES/I'LL TAKE HER BACK	Co	383	VG
FLETCHER HENDERSON	TOZO/ROCKY MOUNTAIN BLUES (LAMINATION CRACKS)	Co	970	VG
HENDERSON'S HAPPY SIX	OLD BLACK JOE'S BLUES	CA	9033	VG

This is a sample of the form on which all advertising to the classified "Wanted" and "For Disposition" sections is to be submitted. If you do not submit your ads on these forms, the charge is 10¢ per item. Advertising not conforming with these regulations will be returned. A penny post card will get you twenty of these forms. If you need more let us know. The Record Changer, Fairfax, Virginia.

USE THIS SIDE FOR RECORDS WANTED

Use a separate blank for each recording group.

Enter the name of the recording group in the space at the extreme left of the form, writing vertically from bottom to top.

Enter records by that recording group from top to bottom, starting with top line of form.

You may use both sides of this blank. Use the reverse side to list items for disposition.

Recording group

Names of tunes (30 typewriter spaces available)	Label	Serial Number	Price offered	First fo letters your na

BLACK AND WHITE NO. 2

ART HODES PIANO SOLOS

Art's Boogie
St. Louis Blues

Ready for Delivery About January 15th

$1.25 Plus Postage or Express Collect

ADVANCE ORDERS ACCEPTED

Black and White records are also available at the following record shops:

New York City
Commodore Music Shop
136 E. 42nd St.

Lawrence, Mass.
Lawrence Furniture Co.
540 Essex St.

Muskegon (11) Mich.
Wolverine Music Shop
11 Arcade Bldg.

Trenton, N. J.
Record Rendezvous
105 E. Hanover St.

Chicago (6) Ill.
Session Record Shop
125 North Wells St.

Hollywood (38) Cal.
Jazz Man Record Shop
6331 Santa Monica Blvd.

- B. & W. No. 1 Art Hodes—Piano Solo.
  Snowy Morning Blues—Four or Five Times.
  $1.25 plus postage or express collect.

- Jazz Record No. 1001—Art Hodes Quintette.
  Royal Garden Blues—103 St. Boogie.
  $1.16 postpaid.

BLACK & WHITE RECORD CO.

ELMONT, N. Y.

WANTED

4 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 2.
3 PRICE OFFERED FOR RECORD.
2 CATALOG NUMBER OF RECORD.
1 LABEL OF RECORD

	1	2	3	4
HENRY ALLEN				
BROADWAY RHYTHM	BA	6536	——	PENS
CALL OF THE FREAKS	OK	8656	——	PENS
AFRICAN JUNGLE	PAE	R2212	——	PENS
HIGH TENSION	PAE	R1064	——	PENS
ALL STARS				
HONEYSUCKLE ROSE	VI	25559	——	MCKE
KING PORTER	CO	35389	——	KELL
BLUE LOU	VI	26144	——	KELL
DANNY ALTIER				
MY GAL SAL/I'M SORRY SALLY	VO	15740	——	SEAR
ARCADIAN SERENADERS				
(ANY TITLES)	OK	——	——	VENA
LOUIS ARMSTRONG				
DROPPIN' SHUCKS/WHO'S IT	OK	8357	4.00	PODE
KING OF ZULUS/LONESOME BLUES	OK	8396	4.00	PODE
SUNSET CAFE STOMP/BUTTER & EGG	OK	8423	4.00	PODE
WILD MAN BLUES/GULLY LOW BLUES	OK	8474	4.00	PODE
GATEMOUTH/PERDIDO ST. BLUES	UHCA	15-16	1.75	PODE
ST. JAMES INFIRMARY/SAVE IT	OK	8657	3.50	PODE
SUNNY SIDE OF STREET	BRF	500491	6.00	PODE
ST. LOUIS BLUES/SUPER TIGER RAG	BRF	500490	6.00	PODE
ST. LOUIS BLUES	OK	41350	——	PENS
SUNSET CARE STOMP	OK	8423	——	LOYL
ALLIGATOR CRAWL(EX ONLY)	OK	8482	——	FAY
CAKE WALKIN' BABIES	OK	40321	——	FAY
COAL CART BLUES	OK	8245	——	FAY
TWO DEUCES	OK	8641	——	COLE
SUGAR FOOT STOMP	OK	8609	——	COLE
I'M GONNA GITCHA	OK	8343	——	COLE
DON'T FORGET TO/I'M GONNA GITCHA	OK	8343	——	ELWO
DROPPIN' SHUCKS/WHO'S IT	OK	8357	——	ELWO
BIG FAT MA/SWEET LITTLE PAPA	OK	8379	——	ELWO
KING OF THE ZULUS/LONESOME BL.	OK	8396	——	ELWO
IRISH BLACK BOTTOM/YOU MADE	OK	8447	——	ELWO
KEYHOLE BL/MELANCHOLY	OK	8496	——	ELWO
I'M NOT ROUGH/GOT NO BLUES	ANY	——	——	ELWO
ACCOMPANIMENTS (HILL,WALLACE)	ANY	——	——	ELWO
ONE IN AWHILE/BARBECUE	OK	8566	——	ELWO
(ANY SIPPIE WALLACE ACCOMP'S.)	OK	——	——	DEAN
JAZZ LIPS	OK	8436	——	DEAN
ALLIGATOR CRAWL	OK	8482	——	DEAN
IRISH BLACK BOTTOM (E)	OK	8447	——	DEAN
WEARY BLUES (E)	ANY	——	——	DEAN
PUT 'EM DOWN	OK	8503	——	DEAN
IRISH BLACK BOTTOM/HE MADE ME LOVE	OK	8447	——	WINT
KING OF THE ZULUS/LONESOME BLUES	OK	8396	——	WINT
HARLEM STOMP	DE	——	——	GALB
IRISH BLACK BOTTOM	OK	8447	10.00	STEA
I'M GONNA GITCH	OK	8343	4.00	PODE
BIG FAT MA	OK	8379	4.00	PODE
IRISH BLACK BOTTOM	OK	8447	4.00	PODE
SKIP THE GUTTER	OK	8631	4.00	PODE
MELANCHOLY BLUES	OK	8496	4.00	PODE
AIN'T MISBEHAVIN'	OK	8774	3.00	PODE
THAT RHYTHM MAN	OK	8717	3.00	PODE
SOME OF THESE DAYS	OK	41298	3.00	PODE
DALLAS BLUES	OK	9774	3.50	PODE
YOU'RE DRIVING ME CRAZY	OK	41486	3.00	PODE
I SURRENDER DEAR	OK	41497	3.00	PODE
KICKIN' THE GONG AROUND	OK	41550	3.00	PODE
LOVE YOU FUNNY THING	OK	41557	3.00	PODE
DANNY ALTIER				
MY GAL SAL	VO	——	——	VENA
FRANK AUBURN				
I'LL HAVE TO HAVE YOU	HA	1075	——	SEAR
YOU DO SOMETHING TO ME	DI	3075	——	SEAR
ME	DI	3234	——	SEAR

	1	2	3	4
LOVIE AUSTIN				
JACKASS BLUES	PARA	12361	——	LOYO
TENNESSEE BLUES	PARA	12322	——	LOYO
SUNDAY MORNING BLUES	PARA	12369	——	DEAN
GALION STOMP	PARA	12380	——	DEAN
MERRY MAKER'S TWINE	PARA	12391	——	DEAN
FROG TONGUE STOMP	PARA	12361	——	DEAN
BILLY BANKS				
YELLO DOG BL/YES SUH (NEW)	UHCA	107	2.35	LOYO
BUGLE CALL RAG/SPIDER CRAWL	UHCA	109	2.25	LOYO
BALDHEADED MAMA	UHCA	112	2.00	LOYO
GEORGE BARNES				
I'M FOREVER BLOWING BUBBLES	OK	05798	——	MART
COUNT BASIE				
(ANY WITH LESTER YOUNG)	—	——	——	SHIN
JUMPIN' AT WOODSIDE/DARK	DE	2212	——	SHIN
CHEROKEE, 1&2	DE	2406	——	SHIN
1 O'CLOCK JUMP/SWINGIN' AT	DE	3708	——	SHIN
THE WORLD IS MAD	OK	——	——	SHIN
DOWN FOR DOUBLE	OK	6584	——	SHIN
ROCK A BYE BASIE	—	——	——	SHIN
HERE COMES CHARLIE/POUND CAKE	OK	5085	——	SHIN
HARVARD BLUES	OK	——	——	SHIN
LESTER LEAPS IN	—	——	——	SHIN
THE WORLD IS MAD	OK	——	——	GALB
BASIE BOOGIE	OK	——	——	GALB
HAM N' EGGS	CO	——	——	GALB
I LEFT MY BABY	CO	——	——	GALB
GOIN' TO CHICAGO	—	——	——	GALB
SIDNEY BECHET				
LAY YOUR RACKET	BB	10472	——	KELL
MAPLE LEAF RAG	BB	7614	——	KELL
SHAG/NEW BABY	BB	10022	——	KELL
WILD MAN BLUES	VI	26640	——	KELL
OLD MAN BLUES	VI	26663	——	KELL
BLUES OF BECHET	VI	27485	——	KELL
BECHET-SPANIER				
THAT'S A PLENTY	HRS	2002	——	MART
BIX BEIDERBECKE				
RIVERBOAT SHUFFLE/LAZY DADDY	HRS	9	2.50	PODE
TIGER RAG/BIG BOY	HRS	24	2.50	PODE
TODDLIN BLUES/SENSATION	HRS	23	2.50	PODE
GLADYS BENTLEY				
LOW LONG BLUES	OK	——	——	VENA
BUNNY BERIGAN				
(ANY BEIDERBECK SOMPOSITIONS)	--	——	——	CHER
JIMMY BERTRAND				
IDLE HOUR SPECIAL (N)	VO	1060	1.50	LOYO
(ANY ON VOCALION)	VO	——	——	ELWO
I'M GOIN' HUNTIN'	VO	1099	——	DEAN
BLUES STAMPEDE	VO	1100	——	DEAN
47TH ST. STOMP	VO	1060	——	DEAN
BARNEY BIGARD				
(SEVERAL ON VARIETY OR VOCALION)		——	——	MART
BLUE RHYTHM BOYS				
BLUE RHYTHM	BA	6143	1.75	GROV
SAVAGE RHYTHM	BA	6299	1.75	GROV
JIMMY BLYTHE				
MESSIN AROUND (N TO E)	PARA	12376	5.00	STEA
APE MAN/YOUR FOLKS	PARA	12428	5.00	STEA
ISABELLA	VO	1280	5.00	STEA
WEARY WAY BLUES	VO	1135	6.00	STEA
HOT STUFF	VO	1136	6.00	STEA
(ANY)	VO	——	——	DEAN
LUCILLE BOGAN				
(ANY)	—	——	——	WALL
SHARKEY BONANO				
MUDHOLE BLUES	VO	3353	——	LOYO
I'M SATISFIED WITH MY GAL	CO	35678	1.00	LOYO
PERRY BRADFORD				
LUCY LONG/I AIN'T GONNA PLAY	ANY	——	——	WINT
WILL BRADLEY				
QUICKSILVER	CO	35963	——	BAND
SOUTHPAW SERENADE	CO	——	——	BAND
BROADWAY BANDITS				
YOU'RE THE TOP/ALL THRU NITE	RE	MR1733	——	SEAR
BROADWAY RASTUS				
WHOOPEE STOMP	PARA	——	——	DODG

HENRY BROWN

(ANY)	PARA	——	——	STUR

BUCKTOWN FIVE

(ANY ON GENNETT)	OE	——	——	ELWO

HOAGY CARMICHAEL

STARDUST	GE	6311	8.00	SCHR

ROY CARROLL & SANDS POINT ORCH

BEND DOWN SISTER	HA	1397	——	SEAR
THE KINGS HORSES	VE	2402	——	SEAR
ONE MORE TIME	VE	2318	——	SEAR

CASA LOMA

BLACK JAZZ	BR	——	——	CHER
BLUE JAZZ	BR	——	——	CHER
WHITE JAZZ	BR	——	——	CHER
MANIACS BALL	BR	——	——	CHER

THE CELLAR BOYS

BARREL HOUSE STOMP/WAILING	VO	1503	3.50	PODE

BOB CHESTER

GAL I LEFT BEHIND	—	——	——	CHER

CHICAGO FOOTWARMERS

(ANY ON OKEH)	OK	——	——	ELWO
(ANY EXCEPT 8533, 8599)	OK	——	——	WALL

CHICAGO LOOPERS

THREE BLIND MICE	HRS	1	2.00	PODE
CLORINDA	PE	——	——	VENA

CHICAGO RHYTHM KINGS

FOUND A NEW BABY	UHCA	7-8	——	KELL

HERMAN CHITTISON

HONEYSUCKLE ROSE(PIANO SOLO)	BRE	01847	2.50	DODG

GARNET CLARK & HOT FOUR

ROSETTA/OBJECT OF AFFECTION	GRF	K7618	3.50	GAYL
STARDUST	HMV	X4593	3.50	GAYL

CLOVERDALE COUNTRY CLUB ORCH

CHANCES ARE	OK	——	——	DEAN

KING COLE TRIO

HONEYSUCKLE ROSE	DE	8538	——	MCKE

ALEX COMBELLE & ORCH

AVALON/AL'S IDEA	SW	24	3.50	PODE
WHEN YOU'RE SMILING	SW	17	3.50	PODE

WILTON CRAWLEY

IRONY DADDY BLUES	OK	——	——	VENA

BOB CROSBY

SPAIN/ALL BY MYSELF (BOBCATS)	DE	3248	——	SHIN
ANCHORS AWAY/CAISSONS GO	DE	4395	——	SHIN
GIN MILL BLUES	DE	1170	——	BAND
COW COW BLUES	DE	2488	——	BAND
BOOGIE WOOGIE MAXIME	DE	3382	——	BAND

PUTNEY DANDRIDGE

HONEYSUCKLE ROSE	VO	3190	.50	DODG

COW COW DAVENPORT

ATLANTA RAG	CH	50033	——	LOYL

BILL DAVIDSON'S CHICAGO RHYTHM KINGS

I SURRENDER DEAR/ON A BLUES	CI	102	2.35	PODE

DIXIELAND JUG THUMPERS

ORIE...AL MAN	PARA	12594	——	STUR
WEARY WAY BLUES	PARA	12525	——	STUR

DIXIELAND THUMPERS

(ANY)	PARA	——	——	DEAN

JOHNNY DODDS

BLUE WASHBOARD/BUCKTOWN	BB	8549	——	KELL
WEARY CITY/BULL FIDDLE	BB	10239	——	KELL
GOOBER DANCE/TOO TIGHT	BB	10240	——	KELL
NEW ORLEANS STOMP	VO	15632	15.00	STEA
GOOBER DANCE	VI	23396	2.00	STEA
OH DADDY	PARA	12471	6.00	STEA
NINETEENTH ST. STOMP	PARA	12483	7.00	STEA
——	PARA	12494	5.00	STEA
WILDMAN BLUES (26)	BR	3567	5.00	STEA
MELANCHOLY (27)	VO	1128	3.00	S- A

BLIND WILLIE DUNN'S GIN BOTTLE FOUR

GUITAR BLUES/BLUE GUITAR (NEW)	OK	8711	3.50	GAYL

DUKE ELLINGTON

SADDEST TALE	BR	7310	——	EVAN
YELLOW DOG BLUES	BR	——	——	EVAN
THE CREEPER	VO	1077	——	EVAN
SOLIQUOY	BR	6804	——	EVAN
ST. JAMES INFIRMARY	H OF W	1046	——	EVAN
ST. JAMES INFIRMARY	PE	15272	——	EVAN
ARABIAN LOVER	BB	6782	——	EVAN

(DUKE ELLINGTON CONTINUED NEXT COLUMN)

(DUKE ELLINGTON, CONTINUED)

DINAH	VI	22938	——	EVAN
CREOLE RHAPSODY	BR	6093	——	EVAN
DUCKY WUCKY/SWING LOW	BR OR CO	——	——	EVAN
TAKE THE "A" TRAIN	VI	27380	——	EVAN
GRIEVIN	CO	35310	——	EVAN
NEW BLACK & TAN	BR	8063	——	EVAN
I'VE GOT TO BE A RUG CUTTER	MA OR BR	——	——	EVAN
NEW BIRMINGHAM BREAKDOWN	MA OR BR	——	——	EVAN
(ANY)	—	——	——	PARK
ST.LOUIS BLUES (12")	CO	55003	——	KELL
DINAH/BUGLE CALL	VI	22938	——	KELL
TIGER RAG 1 & 2	BR	6510	——	KELL
ROSE ROOM/DON'T MEAN	BR	6265	——	KELL
SHADE OF OLD APPLE TREE	BR	6646	——	KELL
THE SHIEK OF ARABY	BR	6336	2.50	PODE
ACCENT ON YOUTH	BR	7514	2.00	PODE
COTTON/MARGIE	BR	7526	2.00	PODE
LITTLE POSEY	CO	35291	——	PODE
A LONELY COED	CO	35240	——	PODE
IN A MIZZ	BR	8405	——	PODE
BRAGGIN' IN BRASS	BR	8089	——	PODE
SOLID OLD MAN	BR	8380	——	PODE
THE CREEPER	VO	1077	——	DEAN
NEW ORLEANS LOW DOWN	VO	1086	——	DEAN
RED NOT BAND	VO	1153	——	DEAN
BUGLE CALL RAG	HA	577	——	DEAN
SWAMPY RIVER	BR	6355	——	MART

IMPROVISATIONS IN ELLINGTONIA

FINNESSE/I KNOW THAT YOU KNOW	HRS	1004	2.50	PODE
FINNESSE/I KNOW THAT YOU KNOW	HRS	1004	——	EVAN
LOW COTTON	HRS	1003	——	EVAN

EQUINOX ORCHESTRA

CHINA BOY	PERSONAL	115	8.00	SCHR

WILL EZELL

(ANY)	ANY	——	——	ELWO

KAY FRANCIS

WHEN TOMORROW COMES	CO	——	1.50	WHIT
LIVING ON VELVET	CO	——	1.50	WHIT

BUD FREEMAN

AFTER AWHILE	CO	35856	——	MART

FRIARS SOCIETY ORCHESTRA

TIGER RAG	GE	4968	4.00	PODE

LILLIAN GLINN

ATLANTA BLUES	CO	——	——	VENA

JEAN GOLDKETTE & ORCHESTRA

HONEST & TRULY	VI	19528	2.00	SCHR
SLOW RIVER (NEW ONLY)	VI	20926	1.50	SCHR

GOTHAM STOMPERS

WHERE ARE YOU	VA	541	——	EVAN
ALABAMY HOME	VA	629	——	EVAN

BENNY GOODMAN

WOLVERINE BLUES/JAZZ HOLIDAY	VO	15658	——	SEAR
JUNGLE BLUES/ROOM 1411	BR	4013	——	SEAR
CLARINETTITIS/THAT'S A PLENTY	ME	12073	——	SEAR
GEORGIA JUBILEE/EMALINE	CO	2907	——	SEAR
COKEY/MUSIC HALL RAG	CO	3011	——	SEAR
DIXIELAND BAND/DOWN HOME RAG	CO	3033	——	SEAR
NOBODY/YOURS IS MY HEART ALONE	SIL	544	——	SEAR
I HEAR A RHAPSODY/PERFIDEA	SIL	572	——	SEAR
WHEN IT'S SLEEPY TIME(PHIL HUGHES)	HA	1373	——	SEAR
BODY AND SOUL/AFTER YOU'VE GONE	VI	25115	——	CHER
SWEET SUE	VI	25473	——	KELL
TEA FOR TWO	VI	25529	——	KELL
SOMEDAY SWEETHEART	BB	10463	——	KELL
BODY & SOUL	VI	25115	——	KELL
DINAH	VI	25398	——	KELL
AVALON	VI	25644	——	KELL
WHERE OR WHEN	VI	25725	——	KELL
S'WONDERFUL	VI	26090	——	KELL
SWEET GEORGIA BROWN	VI	26091	——	KELL
BLUES IN MY FLAT	VI	——	——	GABL
GOOD ENOUGH TO KEEP	CO	——	——	GALB
OLD MILL STREAM	CO	——	——	GALB
LAZY RIVER	CO	——	——	GALB
ON THE ALAMO	CO	——	——	GALB
I FOUND A NEW BABY	CO	36039	——	COLE
TAKE ME	—	——	——	DEVA

GOODY AND HIS GOODTIMERS

DIGGA DIGGA DOO	PE	15083 OR CA	9003	——	SEAR
STARDUST	PE	15084 OR PAT	36903	——	SEAR

GOOFUS FIVE

TESSIE STOP TEASING	OK	—	—	VENA
HOT TAMALE MOLLY	OK	—	—	VENA
I LIKE PIE	OK	—	—	VENA

GOTHAM STOMPERS

ALABAMY HOME	VA	629	2.00	PODE

RUSSELL GRAY

SUGAR	OK	40938	—	MART

HALFWAY HOUSE ORCHESTRA

POSSY CAT RAG	OK	40318	—	ELWO
BARBARITA	OK	—	—	VENA

LIONEL HAMPTON

GIN FOR CHRISTMAS	VI	—	—	GALB
JACK THE BELL BOY	VI	—	—	GALB
HOUSE OF MORGAN	VI	—	—	GALB
GHOST OF A CHANCE	VI	—	—	GALB
BOUNCING AT BEACON	VI	—	—	GALB
THE OBJECT OF MY AFFECTION	VI	26258	—	HERR
BABY WON'T YOU PLEASE COME HOME	VI	25699	—	HERR
SWEETHEARTS ON PARADE	VI	26209	—	COLE

COLEMAN HAWKINS

LADY BE GOOD/LULLABY	PAE	R2007	3.75	PODE
SUNNY SIDE OF STREET	PARL	1825	4.00	PODE
HONEYSUCKLE ROSE (ORCH)	PAE	R2041	2.50	DODG
HONEYSUCKLE ROSE (JAM BAND)	SW, HMV, DE, VI		1.50	DODG

ERSKINE HAWKINS

WHEN GABRIEL MET THE DUKE	BB	—	1.00	WHIT
TUXEDO JUNCTION	BB	10409	—	KELL

FLETCHER HENDERSON

SOME OF THESE DAYS	VO	1079	—	GROV
P.O.Q. BLUES	CO	1002	—	GROV
CHINATOWN	CO	2329	—	GROV
KEEP A SONG IN YOUR SOUL	CO	2352	—	GROV
SWEET & HOT	CO	2414	—	GROV
SINGING THE BLUES	VI	22721	1.50	GROV
SINGING THE BLUES	ME	12145	1.50	GROV
SINGING THE BLUES	CO	2565	1.50	GROV
CAROLINA STOMP	CO	509	—	GROV

EARL HINES

STOWAWAY (NEW)	HRS	—	2.00	STUR
HONEYSUCKLE ROSE (QUARTET)	VO	3589	1.00	DODG

ART HODES BLUE THREE

FOUR OR FIVE TIMES	SIG	101	1.75	PODE

ART HODES

ROSS TAVERN BOOGIE/SOUTH SIDE	SA	12007	2.75	PODE
ROSS TAVERN BOOGIE/SOUTH SIDE	SA	12007	—	COLE

JOHNNY HODGES

SQUATTY ROO/THINGS AIN'T	BB	11447	—	KWAL
FOOLIN' MYSELF	ANY	—	1.50	GROV
SAILBOAT IN THE MOONLIGHT	ANY	—	1.50	GROV
(SEVERAL ON VARIETY OR VOCALION)	—	—	—	MART

BILLIE HOLIDAY

DO I REMEMBER/NO REGRETS	VO	3276	—	HASS
A FINE ROMANCE/I CAN'T PRETEND	VO	3333	—	HASS
LET'S CALL A HEART A HEART	VO	3334	—	HASS
ONE NEVER KNOWS DOES ONE	VO	3431	—	HASS
PLEASE KEEP ME IN YOUR DREAMS	VO	3440	—	HASS
ME MYSELF AND I/WITHOUT YR LOVE	VO	3593	—	HASS
BORN TO LOVE/A SAIL BOAT	VO	3605	—	HASS
DREAM OF LIFE	VO	4631	—	HASS
HAVIN' MYSELF A TIME	VO	4208	—	HASS
NOW THEY CALL IT SWING	VO	3947	—	HASS
BILLIE'S BLUES	VO	3298	1.50	GROV
I CAN'T PRETEND	VO	3333	1.25	GROV

CLAUDE HOPKINS

WASHINGTON SQUABBLE	BR	6750	—	KELL
KING PORTER	DE	184	—	KELL

FRANKIE HALF-PINT JAXON

FAN IT/MY BABY'S HOT	VO	2553	—	HERR
MAMA DON'T ALLOW IT	VO	2603	—	HERR
FAN IT BOOGIE WOOGIE	DE	7638	—	HERR

BUD JACOBSON'S JUNGLE KINGS

I CAN'T BELIEVE THAT/OPUS 1	SI	103	2.25	PODE
CLARINET MARMALADE/LAUGHING	SI	106	2.25	PODE
(ANY SIGNATURE OR JAZZ)	—	—	—	STUR
(EITHER)	ANY	—	—	DEAN
OPUS 1	SI	103	—	BUCH

HARRY JAMES

LIFE GOES TO A PARTY	BR	8035	—	HASS

(HARRY JAMES CONTINUED NEXT COLUMN)

(HARRY JAMES, CONTINUED)

CAN'T I/JUBILEE	BR	8038	—	HASS
ONE O'CLOCK JUMP	BR	8055	—	HASS
TEXAS CHATTER	BR	8067	—	HASS
OUT OF NO WHERE	BR	8136	—	HASS
LITTLE WHITE LIES	BR	8178	—	HASS
I FOUND A NEW BABY	BR	8406	—	HASS
MELANCHOLY MOOD	BR	8443	—	HASS
INDIANA	BR	8366	—	HASS
GOT NO TIME	BR	8355	—	HASS
TEXAS CHATTER	BR	8067	—	SM,B
DREAMER IN ME	BR	8055	—	SM,B

JAM SESSION AT VICTOR

BLUES/HONEYSUCKLE ROSE	VI	25559	—	COLE

JAZZ BOOKS - MAGAZINES

LE JAZZ HOT (PANASSIE			—	PODE
LAZZ - HOT AND HYBRID			—	PODE
AMERICAN JAZZ MUSIC			—	PODE
HRS RAG (ANY ISSUE)			—	PODE
HOT JAZZ (ANY ISSUE)			—	PODE

BUNK JOHNSON

TALKING RECORDS (4 SIDES)	JM	—	2.50	PODE
BUNK'S BLUES	JM	10	—	ELWO

JAMES P. JOHNSON

TODDLIN/SCOUTIN AROUND	OK	4937	—	ELWO
(ANY SOLOS)	—	—	—	MART

LONNIE JOHNSON & BLIND WILLIE DUNN

HAVE TO CHANGE KEYS (N OR E)	OK	8637	3.50	GAYL
DEEP MINOR STOMP/HOT FINGERS	OK	8743	3.50	GAYL
MIDNIGHT CALL/BLUE ROOM	OK	8818	3.50	GAYL

LONNIE JOHNSON

GOT THE BLUES FOR WEST END	DE	7445	1.25	GAYL

PETE JOHNSON

SHUFFLE BOOGIE	SA	12010	—	BUCH
DEATH RAY BOOGIE	DE	3830	—	BUCH
627 STOMP	DE	18121	—	BUCH
(DECCA 3830 OR 8582)	DE	—	—	MART

JON & HIS GRUGER SMOTS

THE WAY HE LOVES	RO	1108	—	SEAR

JONES-SMITH, INC.

EVENIN' (NEW-EX)	VO	3441	3.00	SM,B

KANSAS CITY FRANK

WAILING BLUES	PARA	—	—	VENA

HAL KEMP

I JUST COULDN'T TAKE IT BABY	VI	26655	1.25	PATT

FREDDIE KEPPARD

SALTY DOG/STOCK YARDS ST.	UHCA	73-74	1.10	ELWO

HUDDIE LEADBELLY

—	ME	60455	—	LOYO
—	ME	13326	—	LOYO
—	ME	13327	—	LOYO
(ANY)	—	—	—	LOYO

HARLAN LEONARD

(ANY ON BLUEBIRD)	BB	—	—	COLE

TED LEWIS

(ANY FEATURING SPANIER, GOODMAN)	CO	—	—	SEAR
DINAH	CO	2161	1.60	GROV
HEADING FOR BETTER TIMES	CO	2378	1.50	GROV
DALLAS/ROYAL GARDEN BLUES	CO	35684	—	KELL
DINAH/LONESOME ROAD	CO	2181	—	KELL
WABASH/FAREWELL BLUES	CO	2029	—	KELL

LILL'S HOT SHOTS

DROP THAT SACK/GEORGIA BO BO	VO	1037	5.00	PODE
GEORGIA BO BO	BR OR VO	—	—	COLE

CRIPPLE CLARENCE LOFTON

(ANY)	ANY	—	—	ELWO

LOUISIANA RHYTHM KINGS

BALLIN' THE JACK	HRS 15 OR VO	15828	—	SEAR
MISSISSIPPI MUD	VO	15657	—	COLE
BALLIN' THE JACK	VO	15828	—	COLE
I CAN'T GIVE YOU ANYTHING	VO	—	—	VENA
SKINNER'S SOCK	VO	—	—	VENA
FUTURISTIC RHYTHM	VO	—	—	VENA

JIMMY LUNCEFORD

JAZZNOCRACY	BB	5713	—	KELL
SLEEPY TIME GAL	DE	908	—	KELL
TAIN'T WHAT YOU DO	OK	4582	—	KELL
DINAH 1 & 2	CO	36054	—	KELL

WINGY MANNONE

ROYAL GARDEN BLUES	OK	41570	2.00	GROV
BLUES HAVE GOT ME	ME	13323	1.50	GROV
MARCH WINDS AND APRIL SHOWERS	ME	13333	1.50	GROV
HOUSE RENT PARTY DAY	ME	13353	1.50	GROV
FARE THEE WELL	VO	15728	——	GROV
TRYING TO STOP MY CRYING	VO	15797	——	GROV
ROYAL GARDEN BLUES	OK	41570	——	COLE
DOWNRIGHT DISGUSTED	VO	——	——	VENA

BOB MCGOWAN

(ANY ON GENNETT)	GE	——	——	CHER

JOHNNY MILLER

DIPPERMOUTH BLUES	CO	1546	——	COLE
PANAMA	CO	——	——	VENA

MILLS BLUE RHYTHM

SOLITUDE	CO	2094	2.00	GROV
SPITFIRE	CO	3020	1.50	GROV
SWINGIN IN E FLAT	CO	3038	1.50	GROV
COTTON/TRUCKING	CO	3078	1.70	GROV
MERRY GO ROUND	CO	3147	2.00	GROV
IN A SENTIMENTAL MOOD	CO	3148	2.00	GROV

MILLS MUSICAL CLOWNS

FUTURISTIC RHYTHM	PE	——	——	VENA

LEE MORSE

SHY LITTLE VIOLETS GROW	CO	——	——	VENA

JELLY ROLL MORTON

GRANDPA'S SPELLS/K.C. STOMP	GE	5218	4.00	PODE
THE PEARLS/KING PORTER	VO	1020	4.00	PODE
SMOKEHOUSE BLUES/STEAMBOAT	BB	8372	2.00	PODE
SIDEWALK BLUES	VI	20252	2.00	PODE
SWEET PETER	VO	23402	——	LOYO
LONDON BLUES	RIALTO	535	——	LOYO
(MANY ON VI, GE, PARA; NO REISSUES)	—	——	——	ELWO
BALLIN THE JACK	BB	10450	——	PODE
SIDEWALK BLUES	VI	20252	——	PODE
GEORGIA SWING	BB	8515	——	PODE
WOLVERINE BLUES	GE	5289	——	DEAN
PERFECT RAG	GE	5486	——	DEAN
MAMAMITA	PAPA	12216	——	DEAN
(ANY 23000 SERIES)	VI	——	——	DEAN

CLIFF NAZARRO

HOW TO TAP	BB	10532	1.50	SCHR

OZZIE NELSON

CAMPUS BLUES	—	——	——	CHER

NEW ORLEANS BOOTBLACKS

FLAT FOOT/MAD DOG	CO	14337	——	KWAL
I CAN'T SAY/MIXED SALAD	CO	14465	——	KWAL
(EITHER)	CO	——	——	DEAN
(BOTH)	CO	——	——	ELWO

NEW ORLEANS RAMBLERS

(ANY TITLES)	ME	——	——	VENA

NEW ORLEANS RHYTHM KINGS

MILENBURG JOYS	GE	3076	4.00	PODE
TIN ROOF BLUES	UHCA	87–88	2.00	PODE
TIN ROOF BLUES	DE	161	——	DEAN
PANAMA	DE	162	——	DEAN
ORIGINAL DIXIELAND ONE STEP	DE	229	——	DEAN
SENSATION	DE	464	——	DEAN
BABY (VG OR BETTER)	OK	40422	——	DEAN
OSTRICK WALK/SENSATION	DE	229	——	ELWO

NEW ORLEANS WANDERERS

PERDIDO/GATEMOUTH	UHCA OR CO	698	——	KWAL
TOO TIGHT/PAPA DIP	CO	735	——	KWAL
PAPA DIP/TOO TIGHT	CO	735	——	ELWO

RED NICHOLS

IDA/FEELING NO PAIN	BR	——	——	CHER

RAY NOBLE (WITH FRED ASTAIRE)

NICE WORK IF YOU CAN GET IT	BR	7983	——	MCKE

JIMMIE NOONE

KING JOE	HRS	13	2.85	PODE
CHICAGO RHYTHM/I GOT	VO	1267	3.00	PODE
BLUES/OH SISTER	VO	1215	3.75	PODE

RED NORVO

IN A MIST	BR	6906	——	SEAR
HONEYSUCKLE ROSE(SWING OCTET)	CO	3026	.50	DODG

KING OLIVER

JAZZIN BABIES BLUES	OK	4975	6.50	PODE
CANAL ST.BL./CHIMES BL.	UHCA	67–68	2.50	LOYO
FROGGIE MOORE/MANDY LEE BL.	UHCA	69–70	2.50	LOYO

(KING OLIVER CONTINUED NEXT COLUMN)

(KING OLIVER, CONTINUED)

SNAKE RAG/WEATHERBIRD RAG	UHCA	75–76	2.50	LOYO
ROOM RENT BLUES	OK	8148	——	FAY
SNAKE RAG	OK	4933	——	FAY
(MANY ON GE, PARA, OK, COL)	—	——	——	ELWO
MABEL'S DREAM	OK	8235	40.00	DEAN
SNAKE RAG	GE	5184	——	WALL
(ANY ON OK)	OK	——	——	COLE

ORIGINAL DIXIELAND JAZZ BAND

ODJB 1-STEP/LIVERY STABLE BLUES	VI	18255	1.00	ELWO

TINY PARHAM

KANSAS CITY MAN BLUES	PARA	12586	5.00	STEA

TURNER PARRISH

TRENCHES	CH	50046	——	MART

JACK PETTIS

FRESHMAN HOP	OK	——	——	VENA

CHARLES PIERCE

CHINABOY/BULL FROG BLUES	PARA	12619	——	STUR

TEDDY POWELL

STRAIGHT EIGHT BOOGIE	BB	11092	——	BAND

PRINCETON TRIANGLE JAZZ BAND

YOU KNOW WHO	PERSONAL	114	8.00	SCHR

CLARENCE PROFIT

THERE'LL BE SOME CHANGES MADE	BR	8341	——	MART

QUINTET OF HOT CLUB OF FRANCE

BLUE DRAG	ROYAL	1778	——	MCKE
CHASING SHADOWS	ROYAL	1798	——	MCKE
BOLERO/MABEL (12")	GRF	L1046	6.00	GAYL
LADY BE GOOD	VARS 8376 OR ROYAL	1754	1.25	GAYL

RADIOLITES

LOVE LETTERS/I DON'T KNOW WHY	CO	2540	——	SEAR

MA RAINEY

OH PAPA BLUES	PARA	12566	——	LOYO
MORNING HOUR BLUES	PARA	12455	——	LOYO
BLUES THE WORLD FORGOT	PARA	12647	——	LOYO
WALKING BLUES	PARA	12082	——	LOYO
LUCKY ROCK BLUES	PARA	12215	——	LOYO
(MANY ON PARA)	PARA	——	——	ELWO

CASPER REARDON

(ANY FEATURING HOT HARP)	—	——	——	CHER

RED & MIFF'S STOMPERS

HURRICANE	ED	——	——	VENA

THE RED HEADS

BALTIMORE/A GOOD MAN	PE	14882	——	STUR
NOTHING DOES LIKE IT USED	PE	14888	——	STUR

DJANGO REINHARDT

YOU RASCAL YOU/SWEET GEORGIA BROWN	SW	35	6.00	GAYL

KID RENA

CLARINET MARM/WEARY BLUES	DELTA	——	——	MART

WILLARD ROBISON

TAIN'T SO HONEY	VI	——	——	CHER
I'M MORE THAN SATISFIED	PE	——	——	VENA

GIL RODIN

(ANY TITLES)	CR	——	——	VENA

ADRIAN ROLLINI

SOMEBODY LOVES YOU	DE	359	——	MCKE
IF I HAD SOMEBODY TO LOVE	ME	——	——	VENA
HAPPY AS THE DAY IS LONG	CO	——	——	VENA

DAVID ROSE

TRY NOT TO FORGET	—	——	1.00	SM,B

PEE WEE RUSSELL

(ANY ON HRS, UHCA)	—	——	——	COLE
(ANY)	HRS	——	——	BUCH

MILT SHAW DETROITERS

WHERE THE SHY LITTLE VIOLETS	OK	41158	——	MART

FREDDIE SLACK

BOOGIE WOOGIE KITTEN	DE	4043	——	BAND

BESSIE SMITH

GIMMIE A PIGFOOT/TAKE ME	OK	8949	——	SEAR
DO YOUR DUTY/I'M DOWN IN THE DUMPS	OK	8946	——	SEAR

CLARA SMITH

SHIPWRECK BLUES	CO	14077	——	GROV

WILLIE "LION" SMITH

MORNING AIR/PASSIONETTE	CMS	523	——	MART

EDDIE SOUTH & REINHARDT

SOMEBODY LOVES ME	SW	31	——	GAYL

MUGGSY SPANIER

(ALL EIGHT ON BLUEBIRD)	BB	——	——	KELL
(ANY HRS)	HRS	——	——	SEAR

(MUGGSY SPANIER CONTINUED NEXT PAGE)

(MUGGSY SPANIER, CONTINUED)

FRIARS PT. SHUFFLE/DARKTOWN ST.	PARA	12654	——	SEAR
(ANY BUCKTOWN FIVE GENNETTS)	GE	——	——	SEAR
I'VE FOUND A NEW BABY/THERE'LL BE	BR	4001	——	SEAR
RELAXIN' AT THE TOURO	BB	——	——	GALB
ECCENTRIC	BB	——	——	GALB
DINAH	BB	——	——	GALB
LIVERY STABLE	BB	——	——	GALB
SISTER KATE	BB	——	——	GALB

SPANIER-BECHET BIGFOUR

LAZY RIVER/SWEET LORRAINE	HRS	2000	3.00	PODE
CHINA BOY/FOUR OR FIVE TIMES	HRS	2001	3.00	PODE
THAT'S A PLENTY/IF I COULD BE	HRS	2002	3.00	PODE
SQUEEZE ME/SWEET SUE	HRS	2003	3.00	PODE

STATE STREET RAMBLERS

WEARY WAY BLUES	GE	6232	5.00	STEA
THERE'LL COME A DAY	GE	6249	5.00	STEA
COOTIE STOMP	GE	6232	——	DEAN
KENTUCKY STOMP	CH	——	——	DEAN

REX STEWART'S BIG SEVEN

SOLID ROCK/BUGLE CALL	HRS	20005	2.50	PODE
(ANY VARIETY OR 1ST 3 VOCALIONS)	—	——	——	MART

JOE SULLIVAN

GIN MILL BLUES	ANY	——	——	BAKE

ERSKINE TATE

STOMP OFF	VO	15372	——	COLE

ART TATUM

(ANY DECCA SOLO UNDER #2456)	DE	——	——	MART

JACK TEAGARDEN

AUNT HAGGAR'S BLUES	—	——	——	SHIN
PEGGO MY HEART	CO	35727	——	SHIN
SPEIK OF ARABY	—	——	——	SHIN
PITCHIN' BOOGIE	PARA	12855	——	BAND

TEN FRESHMEN

FRESHMAN HOP	PATHE	——	——	VENA

HOCIEL THOMAS

(ANY WITH ARMSTRONG)	—	——	——	WINT

FRANKIE TRUMBAUER

HONEYSUCKLE ROSE	BRE 1192 OR BRF	3116	2.25	DODG
SINGING THE BLUES	ANY	——	——	CHER
LOUISE	OK	41231	2.00	GROV
BORNEO	OK	41039	2.00	GROV

SUGAR UNDERWOOD

DAVIS ST. BLUES	VI	21538	——	MART

VENUTI-LANG

FAREWELL BLUES	UHCA	106	——	KELL
BEALE ST. BLUES	UHCA	108	——	KELL

VICKSBURG TEN

CLARINET MARMALADE	CH	——	——	VENA

JAMES WADE

——	BLACK PATTI	8019	——	COLE

FATS WALLER

(ORGAN AND PIANO; VICTORS ONLY)	VI	——	——	MART
BIG CHIEF DESOTO	VI	——	——	GALB
BUCK JUMPIN	BB	——	——	GALB
CHRISTOPHER COLUMBUS	VI	——	——	GALB
HOW CAN YOU FACE ME/SWEETIE PIE	VI	24737	——	HERR
YOU'RE NOT THE ONLY OYSTER	VI	24738	——	HERR
DREAM MAN	VI	24801	——	HERR
GEORGIA ROCKIN' CHAIR	VI	25175	——	HERR
MINOR DRAG/HARLEM FUSS	BB	10185	——	KELL

MICHEL WARLOP

SERENADE FOR A WEALTHY WIDOW	SW	28	——	GAYL

BUKKA WHITE

(ANY)	—	——	——	WALL

PAUL WHITEMAN

COQUETTE/NO SWEET MAN	VI	25675	——	CHER
SENSATION STOMP	VI	——	——	CHER
CONCERTO IN F	CO	50140	3.00	SCHR
CONCERTO IN F	CO	7171	3.00	SCHR
(MANY WITH BIX AND TRAMM)	VI	——	——	TRES

WHOOPEE MAKERS

DIRTY DOG/IT'S SO GOOD	UHCA	39-40	1.75	PODE
DARDANELLA	VO	15763	——	SEAR
FRESHMAN HOP/RUSH INN BLUES	VO	15769	——	SEAR
IT'S SO GOOD	CONQ	——	——	SEAR
DIRTY DOG/IT'S SO GOOD	PE	15223	——	SEAR
FOUR OR FIVE TIMES	BA	——	——	VENA

COOTIE WILLIAMS

(SEVERAL ON VARIETY OR VOCALION)	—	——	——	MART

CLARENCE WILLIAMS

TEXAS MOANER BLUES	OK	8171	——	BEAL
RIGHT KEY, WRONG KEYHOLE	OK	8173	——	BEAL
EARLY IN THE MORNING	OK	8187	——	BEAL
YOU CAN'T SHUSH MY KATY	OK	8342	——	BEAL
BABY I CAN'T USE YOU/TROUBLE	OK	8212	——	BEAL
DONE MADE A FOOL/WHO'LL CHOP	OK	8193	——	BEAL
CHANGEABLE/PAPA MAMA	OK	8158	——	BEAL
M.O. HOP SCOP	OK	4975	——	BEAL
OLD FASHIONED/OH DADDY	OK	4993	——	BEAL
FAREWELL/GULF COAST	OK	7055	——	BEAL
LIVING HIGH/JUST WAIT	OK	8272	——	BEAL
CAST AWAY/PICKIN ON	OK	40330	——	BEAL
SPANISH SHAWL/DINAH	OK	40541	——	BEAL
PAPA DE DA DA	OK	8215	——	BEAL
COAL CART BLUES	OK	8245	——	BEAL
SANTA CLAUS BLUES	OK	8254	——	BEAL
CAKE WALKING BABY	OK	40321	——	BEAL
SHOOTING THE PISTOL/WHEN	CO	14241	——	BEAL
CLOSE FIT/DREAMING	CO	14287	——	BEAL
BLIND MAN/ATLANTA	OK	8090	——	BEAL
MEAN BLUES/SHREVEPORT	OK	40006	——	BEAL
HAPPY DAYS/IF YOU WANT	OK	8665	——	BEAL
IN THE BOTTLE/WHAT YOU WANT	OK	8645	——	BEAL
(ANY Q.R.S. OR GE)	—	——	——	BEAL
BOUND TO LOOK LIKE A MONKEY	OK	——	——	VENA
ORGAN GRINDER BLUES	OK	8604	——	MART
PAPA DE DA DA	OK	8215	——	WINT
COAL CART BLUES	OK	8245	——	WINT
(ANY WASHBOARD BAND)	—	——	——	WALL

DUKE WILSON & IO BLACKBERRIES

BEALE ST. BLUES PE 15617, RO 1858, OR BA		32465	——	SEAR

TEDDY WILSON

EASY TO LOVE/MAY YOU LOOK TONIGHT	BR	7762	——	HASS
WITH THEE I SWING/WHO LOVES YOU	BR	7768	——	HASS
PENNIES FROM HEAVEN	BR	7789	——	HASS
THIS YEAR'S KISSES/HE AIN'T GOT	BR	7824	——	HASS
WHY WAS I BORN/MUST HAVE THAT MAN	BR	7859	——	HASS
CARELESSLY/HOW COULD YOU	BR	7867	——	HASS
MOANIN' LOW/FINE & DANDY	BR	7877	——	HASS
SUN SHOWERS	BR	7917	2.50	HASS
COQUETTE	BR	7943	3.00	HASS
REMEMBER ME	BR	7940	2.25	HASS
(BRUNSWICK 7572 OR 7543)	BR	——	——	MART

JACK WINN AND HIS DALLAS DANDIES

LOVED ONE	VO 15860 OR ME	12051	——	SEAR

WOLVERINES

FIDGETY FEET	(VG)	GE	5408	——	DEAN
RIVERBOAT SHUFFLE	(VG)	GE	5454	——	DEAN
SENSATION	(VG)	GE	5542	——	DEAN
TIA JUANA	(VG)	GE	5565	——	DEAN
ROYAL GARDEN	(VG)	GE	22062	——	DEAN
LOVEY LEE		VO	15623	2.00	SCHR
HE SHE OR ME		VO	15784	2.00	SCHR
CASTLE IN SPAIN		VO	15795	2.00	SCHR
I NEED SOME PETTING		GE	——	——	VENA

BOB ZURKE

HONKY TONK TRAIN BLUES	VI	26342	.50	DODG

ANY ARTIST OR RECORDING GROUP

(ANY PIANO SOLOS ON EUROPEAN LABELS)	—	——	——	MART
(ANY ON SWING LABEL)	SW	——	——	MART
(COLUMBIA REISSUES)	CO	——	——	MART
(BLUEBIRD REISSUES)	BB	——	——	MART

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ANY

AND ALL

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(Auction closes January 31, 1944)

HENRY ALLEN			
ROSETTA/CHLOE	Co	35954	N
FEELIN' DROWSY/SWING OUT	BB	10702	E
LOUIS ARMSTRONG			
PERDIDO STREET BLUES	DE	18090	N
SLEEPY TIME DOWN SOUTH	OK	41504	G
SWEET SUE/ST. LOUIS BLUES	BB	5280	N
AIN'T MISBEHAVIN'	OK	3040	N
THE LONESOME ROAD	OK	3026	N
DEAR OLD SOUTHLAND	Co	36282	N
BASIN STREET BLUES	BB	5408	N
MAHOGANY HALL STOMP	BB	5086	N
SKIP THE GUTTER/KNEE DROPS	PARL	2438	N
ALLIGATOR CRAWL	PARL	2185	N
STRUTTIN' WITH SOME BARBECUE	PARL	2829	N
BIX BEIDERBECKE			
AT THE JAZZ BAND BALL	Co	36156	N
ROYAL GARDEN BLUES	Co	35664	N
BUNNY BERIGAN			
I'M COMIN' VIRGINIA	DE	18116	N
SIDNEY BECHET			
MAPLE LEAF RAG	BB	7614	N
COUNT BASIE			
LESTER LEAPS IN	OK	5118	N
COOK'S DREAMLAND ORCHESTRA			
SPANISH MAMMA	Co	727	N
CHICAGO RHYTHM KINGS			
I FOUND A NEW BABY	BR	4001	E
COTTON PICKERS			
SISTER KATE	BR	2338	E
CONDON'S HOT SHOTS			
THAT'S A SERIOUS THING	BB	10168	N
DUKE ELLINGTON			
EAST ST. LOUIS TOODLE-OO	BB	6430	N
ROY ELDRIDGE			
WABASH STOMP	OK	3479	N
BUD FREEMAN			
CHINA BOY/THE EEL	BB	10386	N
BENNY GOODMAN			
OPUS ½	VI	26091	N
CLARINETITIS	BRF	500202	N
COLEMAN HAWKINS			
MEDITATION	DE	742	N
HONEYSUCKLE ROSE	DE	3358	N
RICHARD M. JONES JAZZ WIZARDS			
29TH AND DEARBORN	OK	8260	G
LOUISIANA RHYTHM KINGS			
LAST CENT/BASIN STREET	BRE	02506	N
SWEET SUE/SQUEEZE ME	BRE	03232	N
MEZZ MEZZROW			
BLUES IN DISGUISE	VI	25636	E
EVERYBODY LOVES MY BABY	BB	10090	N
RED MCKENZIE			
ONE HOUR/HELLO LOLA	BB	10037	N
DARKTOWN STRUTTERS BALL	Co	36281	N
THE MEMPHIS FIVE			
THROW DOWN BLUES	VI	19594	E
MIFF MOLE			
FEELIN' NO PAIN	Co	35687	N
JELLY ROLL MORTON			
SHOE SHINER'S DRAG	BB	7725	N
WILD MAN BLUES	BB	10256	N
GRANDPA'S SPELLS	BB	10254	N
DOCTOR JAZZ	BB	10255	N
FAT FRANCES/PEP	BB	10257	N
MR. JELLY LORD	BB	10258	N
BEALE STREET BLUES	BB	10252	N
CANNON BALL BLUES	VI	20431	G+
GEORGIA SWING	VI	38024	G
JIMMY NOONE			
APEX BLUES/MY DADDY ROCKS ME	VO	2779	E
NEW ORLEANS RHYTHM KINGS			
ECCENTRIC	GE	5009	E
FAREWELL BLUES	GE	4966	V
JACK PETTIS			
BAG O' BLUES/FRESHMAN HOP	VI	21793	G+
BESSIE SMITH			
DOWN HEARTED BLUES	Co	3844	E
EMPTY BED BLUES 1 & 2	Co	35675	N
LOST YOUR HEAD BLUES	Co	35674	N
CLARA SMITH			
KANSAS CITY MAN BLUES	Co	12	E
EVERY WOMAN'S BLUES	Co	3943	N
KING OLIVER			
GONNA WEAR YOU OFF MY MIND	BRE	02011	N
JUST GONE	GE	5133	V
WILLIE SMITH			
OLD STAMPING GROUND	DE	1380	E
JOE SULLIVAN			
ONYX BRINGDOWN	PARL	2006	N
MINOR MOOD	BRE	02099	N
MUGGSY SPANIER			
BLUIN' THE BLUES	BB	10719	N
RELAXIN' AT THE TOURO	BB	10532	N
MANDY MAKE UP YOUR MIND	BB	10766	N
LIVERY STABLE BLUES	BB	10518	N
BIG BUTTER AND EGG MAN	BB	10417	N
DIPPERMOUTH BLUES	BB	10506	N
CLARENCE WILLIAMS BLUE FIVE			
MANDY MAKE UP YOUR MIND	Co	35957	N
KANSAS CITY MAN BLUES	OK	8826	E
JIMMY YANCEY			
DEATH LETTER BLUES	BB	8630	N

ALBUMS			
CHICAGO JAZZ ALBUM	5 RECORDS	DE #121	NEW
FLETCHER HENDERSON	4 RECORDS	Co C-30	NEW
HOT TROMBONES	4 RECORDS	Co C-46	NEW
EARL HINES	4 RECORDS	Co C-41	NEW
HOT TRUMPETS	4 RECORDS	Co C-6	NEW

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Trades offered on these records will be given preference. A want list, long enough to suit anyone, will be sent on request. Also, anyone with misgivings concerning the American Parlophones listed are invited to contact me before making any bids or offers. Master numbers and any other information will be cheerfully given. Closing date for bids & offers: 1/31/44

LOUIS ARMSTRONG'S ORCHESTRA
WHEN YOU'RE SMILING/SOME OF — OK 41298 V
BLUE AGAIN/BLACK & BLUE — Vo 3115 E
NEW TIGER RAG/BLUE,TURNING GREY — Vo 3124 E/G
ALL OF ME/HOME — Vo 3125 E
I SURRENDER DEAR/SLEEPY TIME — Vo 3203 N

TOM BARKER'S ORCH (FRANK TRUMBAUER)
WHAT'S THE USE — PAA 34119 N

WALTER BARNES ROYAL CREOLIANS
HOW LONG BLUES/MY KINDA LOVE — BR 4187 N
BIRMINGHAM BERTHA/IF YOU'RE — BR 4480 N

BENNY CARTER'S ORCHESTRA
SWINGIN' THE BLUES/I'VE GOT — Vo 3279 E

CASA LOMA ORCHESTRA
THANKSGIVING/RHYTHM MAN — BR 6463 N
MISSISSIPPI BASIN/LOUISIANA — BR 6618 N
EXACTLY LIKE YOU — OD 36076 N
LUCKY ME, LOVABLE YOU — PAA 34012 N

COOK'S DREAMLAND ORCHESTRA
BROWN SUGAR/HIGH FEVER — Co 813 V

DORSEY BROTHERS ORCHESTRA
COQUETTE/YALE BLUES — OK 41007 V
WAS IT A DREAM (2 PARTS) — OK 41083 E+
ROUND EVENING/OUT OF THE DAWN — OK 41124 N
CROSS ROADS/SALLY OF DREAMS — OK 41151 N
I'LL NEVER ASK FOR MORE — OK 41220 N
BREAKAWAY/BABY OH WHERE CAN — OK 41260 N
MAYBE WHO KNOWS — OK 41279 N
FINE & DANDY/I CAN'T MAKE — OK 41471 N
BY THE SYCAMORE/OOH THAT KISS — Co 2581 N

FRIAR'S SOCIETY ORCHESTRA
ECCENTRIC — GE 5009 V

FLETCHER HENDERSON
HOT MUSTARD/CLARINET — Vo 1065 V
BLUE LOU/CHRISTOPHER COLUMBUS — Vo 3211 N
TREES/WHAT'S YOUR STORY — Vo 3760 N
SAVING MYSELF/LITTLE THINGS — Vo 4154 E+
GULF COAST/DOWN HEARTED BLUES — Vo 14636 G
DICTY BLUES/DO DOODLE DOM — Vo 14654 N
YOU'VE GOT TO GET/CHARLESTON — Vo 14726 E
COTTON PICKER'S/LOT'S O' MAMA — Vo 14759 E
CHICAGO BLUES/FEELIN' THE WAY — Vo 14788 G
TEA POT DOME/MOBILE BLUES — Vo 14800 E
STRUTTER'S DRAG/I DON'T KNOW — Vo 14328 V
DO THAT THING/BROKEN BUSTED — Vo 14838 E
THE GOUGE/HARD HEARTEDHANNAH — Vo 14859 E
MEANEST KIND/NEW KIND OF MAN — Vo 14880 E
COPENHAGEN/WORDS — Vo 14926 E
SLEEPY TIME GAL — Do 3613 E
SHAKE YOUR FEET — ED 51276 N
SOMEBODY STOLE/MY PAPA DOESN'T — Co 126 V
NAUGHTY MAN/MEANEST KIND — Co 249 V+
GULF COAST/MIDNIGHT BLUES — Co 3951 V

HAL LASKA'S ORCH. (CASA LOMA)
SWEEPIN' THE CLOUDS(NO VOCAL) — PAA 34038 N
SWEEPIN' THE CLOUDS(VOCAL) — PAA 34040 N
ANY TIME'S THE TIME — PAA 34041 N
WHEN THE LITTLE RED ROSES — PAA 34064 N
EXACTLY LIKE YOU — PAA 34070 N
DUST — PAA 34072 N
SUNNY SIDE OF THE STREET — PAA 34074 N

WINTHROP LEE'S ORCH. (FRED GARDNER)
LOVELESS LOVE — PAA 34124 N
DANIEL'S BLUES — PAA 34148 N

TED LEWIS BAND
LEWISADA BLUES — Co 1916 E
LAZY BONES/RHYTHM — Co 2786 E

GILBERT MARSH'S ORCH. (MIFF MOLE)
NAVY BLUES (NO VOCAL) — PAA 34038 N
NAVY BLUES (VOCAL) — PAA 34040 N
LUCKY LITTLE DEVIL — PAA 34041 N

BENNY MEROFF'S ORCH. (TRAM & BIX)
I'M WONDERING/JUST AN HOUR — OK 40912 N

BENNY MEROFF (WILD BILL DAVIDSON SOLO)
ME AND THE MAN IN THE MOON — OK 41171 N

JELLY ROLL MORTON TRIO
WOLVERINE BLUES/MR. JELLY — Vi 21064 V
TURTLE TWIST/SMILIN' THE BLUES — BB 10194 E

O'BRYANT-BLYTHE-TAYLOR
DRUNK MAN'S STRUT/RED HOT — PARA 12246 E

KING OLIVER CREOLE JAZZ BAND
SUGAR FOOT STOMP (ROUGH START) — GE 3076 E

JACK PURVIS/JOE VENUTI
BE BO BO/LITTLE BUTTERCUP — PAE 1252 N

TED SHAYNE'S ORCH. (ARMSTRONG)
BLUE, TURNING GREY — PAA 34033 N

FRANK TRUMBAUER'S ORCHESTRA
BALTIMORE/HUMPTY DUMPTY — OK 40926 E
JUBILEE — OK 41044 N
NOBODY BUT YOU/GOT A FEELIN' — OK 41252 N
MY SWEETER THAN SWEET — OK 41326 N
HITTIN' THE BOTTLE/WHAT'S THE — OK 41437 N

PAUL WHITEMAN'S ORCHESTRA
IT WAS THE DAWN OF LOVE — Vi 21453 N
GEORGIE PORGIE/OH, YOU HAVE — Co 1491 E+
IS IT GONNA BE/I'D RATHER CRY — Co 1496 V
IF I HAD A TALKING/AREN'T WE — Co 2010 N

CLARENCE WILLIAMS ORCHESTRA
BEER GARDEN BLUES/BREEZE — Vo 2541 E+
BLACK GAL/FOOLISH LITTLE GIRL — Vo 2938 N
MILK COW BLUES/THERE'S GONNA — Vo 2927 N
LADY LUCK BLUES/YAMA YAMA — Vo 2991 N
COTTEGE OF LOVE/THEM THINGS — Co 14434 N
MT. CITY BLUES/BREEZE — Co 14422 N
FREEZE OUT/PANE IN THE GLASS — Co 14460 N
HIGH SOCIETY/LAZY LEVEE — Co 14555 N

AUCTION AUCTION

JOEL DUROE

5153 Rockland Avenue, Eagle Rock, California

FOR AUCTION: Closing date, January 31, 1944

FRANKIE TRUMBAUER
LOVE AFFAIRS — OK 41145 V
DUSKY STEVEDORE — OK 41100 V
MISSISSIPPI MUD — OK 40979 G

RED ONION JAZZ BABIES
CAKE WALKING BABIES — GE 5627 E

EARL HINES ORCHESTRA
BEAU KOO JACK — Vi 38043 E

CHARLES JOHNSON
HOT TEMPERED BLUES — Vi 21247 E

FRIARS SOCIETY ORCHESTRA
TIGER RAG — GE 4968 G

NEW ORLEANS RHYTHM KINGS
SHE'S CRYIN' FOR ME — Vi 19645 N

EDDIE'S HOT SHOTS
I'M GONNA STOMP — Vi 38046 E

WOLVERINE ORCHESTRA
SENSATION — GE 5542 N

DIXIE STOMPERS
OFF TO BUFFALO — HA 299 E

FLETCHER HENDERSON
SING SING SING — Vi 25375 E

KING OLIVER
STOP CRYING — BR 6053 V

DUKE ELLINGTON
ARABIAN LOVER — Vi 38079 E
HOT & BOTHERED(WASH'S) — Ro 827 E

HERMAN CHITISON
BUGLE CALL RAG — BRE 01847 N
SWINGIN' — BRE 01960 N

GARLAND WILSON
SHIM SHAM DRAG — BRE 02283 N

BENNY GOODMAN TRIO
OH LADY BE GOOD — Vi 25333 N

BENNY GOODMAN ORCHESTRA
BOB WHITE — Vi 25683 V
TI-PI-TIN — Vi 25814 V

LIONEL HAMPTON
DON'T BE THAT WAY — Vi 26173 N

TEDDY WILSON
LIZA (SOLO) — BR 7563 N
EVERY NOW AND THEN — BR 7543 N

ALL STAR BAND
THE BLUES — Vi 26144 V

AUCTION AUCTION

JIM BURNS

Box #1061, Montgomery 2, Ala

Closing date for bids Jan. 31, 1944

HENRY ALLEN

I OWE YOU/HAVE YOU EVER	Vo	3704	E+

LOUIS ARMSTRONG

MAHOGANY HALL STOMP	Vo	3055	F
" " " (REVERSE G)	"	"	F
INDIAN CRADLE SONG	Vo	3370	E

COUNT BASIE

STAMPEDE IN G MINOR/WHO AM I	OK	5987	N
FEEDIN' THE BEAN (HAWKINS)	OK	6180	N

DUKE ELLINGTON

I LET A SONG GO OUT OF MY HEART	Br	8108	E

SONNY GREER

BEGGARS BLUES/SATURDAY NIGHT	Vo	3012	E

FLETCHER HENDERSON

IT'S THE LITTLE THINGS THAT COUNT	Vo	4154	E
ROSE ROOM/BACK IN YOUR OWN BACK YARD	Vo	3511	E
SLUMMING ON PARK AVENUE	Vo	3485	E

ERSKINE HAWKINS' 'BAMA STATE COLLEGIANS

SWINGING IN HARLEM (REVERSE F)	Vo	3336	E
UPROAR SHOUT	Vo	3545	E

RED NORVO

LOVE IS HERE TO STAY	Br	8068	E
ALWAYS AND ALWAYS	Br	8069	N

LOUIS PRIMA

FIFTY SECOND STREET	Vo	3509	E

QUINTET OF THE HOT CLUB OF FRANCE

MOONGLOW/CHINA BOY	De	23031	N
ST. LOUIS BLUES	De	23032	N

BESSIE SMITH

WORK HOUSE BLUES	Co	14032	F
ST. LOUIS BLUES (LOUIS)	Co	14064	F
SOBBIN' HEARTED BLUES (LOUIS)	Co	14056	P

MAXINE SULLIVAN (w. THORNHILL)

LOCH LOMOND/I'M COMING VIRGINIA	Vo	3654	N
ANNIE LAURIE/BLUE SKIES	Vo	3679	N
EASY TO LOVE/NICE WORK IF YOU CAN GET IT	Vo	3848	E

FRANKIE TRUMBAUER (w. Bix)

SINGIN' THE BLUES/I'M COMING VIRGINIA	Br	7703	N

ALEC WILDER OCTET

SHE'LL BE SEVEN IN MAY (½" EDGE CHIP)	Br	8461	N
CONCERNING ETCHINGS	Co	36126	N

CLARENCE WILLIAMS

SWALLER-TAIL COAT	Vo	2616	N

(NOTE: ON ORDERS OF $1.50 OR MORE, I WILL PAY THE POSTAGE.)

ELLINGTONIA WANTED

GRANVILLE W. HURLEY
1945 VERMONT AVE. N.W.
WASHINGTON, 1, D.C.

JIG WALK/ALABAMA BOUND		—	—
IF YOU CAN'T HOLD THAT MAN/YOU'VE GOT	GE	3291	
ANIMAL CRACKER/LIL' FARINA	GE	3342	
RAINY DAY	BU	11437	
PARLOR SOCIAL STOMP/GEORGIA GRIND	PE	104	
TROMBONE BLUES/I'M GONNA HANG AROUND	PE	14514	
BUGLE CALL RAG/SWEET MAMA	HA	577	
EAST ST. LOUIS TOODLE-OO/HOP HEAD	Co	953	
DOWN IN YOUR ALLEY BLUES	Co	1076	
THE CREEPER/IMMIGRATION BLUES	Vo	1077	
SONG OF THE COTTON FIELD/N.O. LOW DOWN	Vo	1086	
DOIN' THE FROG/RED HOT BRAND	Vo	1153	
BLACK AND TAN FANTASY/SOLILOQUY	BR	3526	
ROCKIN' CHAIR/THEM THERE EYES	Ro	1556	
I'M SO IN LOVE WITH YOU	OR	2528	
BLACK BEAUTY	CA	8342	
WHAT CAN POOR FELLOW DO/BLACK & TAN	OK	40955	
CHICAGO STOMP DOWN	OK	8675	
TAKE IT EASY/JUBILEE STOMP	OK	41013	
YELLOW DOG BLUES/TISHOMINGO	BR	6802	
TAKE IT EASY/BLACK BEAUTY	BR	6803	
JUNGLE JAMBOREE/SNAKE HIP DANCE	OK	6720	
BLUES OF THE VAGABOND/SYNCOPATED SHUFFLE	OK	8746	
BLACK BEAUTY/SWAMPY RIVER	OK	8436	
PADUCAH/HARLEM FLAT BLUES	BR	6806	
DOIN' THE VOOM VOOM/RENT PARTY BLUES	BR	6807	
WHEN YOU'RE SMILING/SWEET MAMA	BR	4760	
MAORI/ADMIRATION	BR	6812	
HOME AGAIN BLUES/WANG WANG BLUES	BR	6003	
GOING TO TOWN	OK	8675	
OKLAHOMA STOMP	Vo	1449	
I CAN'T GIVE YOU ANYTHING BUT LOVE	Vi	38008	
HIGH LIFE/SATURDAY NIGHT FUNCTION	Vi	38036	
FREEZE AND MELT/MISSISSIPPI MOAN	Co	1813	
MISSISSIPPI/SWANEE SHUFFLES	Vi	38089	
MARCH OF THE HOODLUMS/BREAKFAST DANCE	Vi	38115	
SWEET DREAMS OF LOVE/SWEET JAZZ OF MINE	Vi	38143	
SWEET CHARIOT/MOOD INDIGO	OK	8840	
CREOLE RHAPSODY	Vi	36049	
CREOLE RHAPSODY	BR	6093	
SWAMPY RIVER/FAST AND FURIOUS	BR	6355	
JAZZ COCKTAIL	BR	6404	
EERIE MOAN/ANY TIME, ANY DAY, ANY WHERE	BR	6467	
I MUST HAVE THAT MAN/BABY	BR	6518	
DIGA DIGA DO	BR	6519	
RAISIN' THE RENT/HAPPY AS THE DAY IS	BR	6571	
RUDE INTERLUDE/DALLAS DOIN'S	Vi	24431	
I MET MY WATERLOO	Vi	24622	
TROUBLED WATERS/MY OLD FLAME	Vi	24651	
PLUCKED AGAIN/BLUES	Co	35322	
I NEVER FELT THIS WAY BEFORE/WEELY	Co	35353	
YOU, YOU DARLING/SO FAR, SO GOOD	Vi	26537	
FINESSE/I KNOW THAT YOU KNOW	HRS	1004	
BARNEY BIGARD			
JAZZ A LA CARTE/DEMI-TASSE	Vo	3842	
JOHNNY HODGES			
IF YOU WERE IN MY PLACE/I LET A SONG GO	Vo	4046	

ISSUES OF THE SAME MASTERS ON LABELS OTHER THAN INDICATED WILL BE ACCEPTED.

This month's cover is a lithograph made five years ago by Richard Gates of Cedar Rapids, Iowa. Gates is now an aviation cadet at Hondo, Texas.

RECORDS DON'T LAST FOREVER

BY CPL. E. S. STEWART

Records, unfortunately, are perishable things, and with supplies the way they are, it is imperative that we take care of our new records, not to mention those things that are so rare that we exhibit them only on very special occasions.

Although the advertisements proclaim new engineering triumphs in everlasting needles guaranteed to improve the condition of his records, the wise collector will remember that these are still advertisements. The cautious collector will continue to use well sharpened cactus, bamboo, or thorn needles as they come from the manufacturer. That is unless, of course, he has some secret solution in which he soaks his bamboos, or fibers. He remembers the cruel experience that taught him that the harder the needle the greater the wear, and that even a dull cactus would "shoulder" the record if unobserved; and the super-hard needle is designed to ride on these same shoulders. So, for many of us, it is still cactus, and with the fine sharpeners now available, not too much trouble at that.

Once the record has been played, it has our prints, and if the admiring gathering is a large one, those of too many other people. The perspiration acids will, if unremoved, etch a little of the music from the record. Now is the time to take precautions. A soft brush, or a flannel cloth (don't dip in furniture polish) will remove the prints, and a touch of pure beeswax will preserve the surfaces, (and, if you are a trader, improve the "condition" of the record). Then all that is necessary is to slide the record into the cover, and it is safe until the next playing.

These precautions are fine for new records, but what of those we have rescued from the Salvation Army (happy memory), or have discovered in scrap piles, or have even pilfered from unsuspecting friends?

These are special problems, as in most cases they have been played by sharpened and otherwise steel needles, sapphire needles, chromium needles, tungston needles, diamond points, and even in a pinch, common pins. The stains where Junior has misplaced the jam can be removed by a little hot water and a soft cloth. Paint is a problem which must be approached with great care; select the kind of paint-remover after experimenting on a sample record. Warped records may be put in the sun and allowed to relax under the pressure of a piece of plate glass. When the bump or wave has disappeared the record may be taken out of the sun and allowed to cool and set between two flat surfaces.

Removing surface dirt, needle dust, shellac particles and other abrasives piled deep in the record grooves is another means of frittering away dull time. I have an old turntable and pickup to which I have added a brush and needle attachment that works quite well. The brush precedes and raises the surface dirt while the cactus needle scratches out the next layer of dirt. Two or three playings work wonders. Watch the needles closely and see that the dirt is blown away as it comes to the surface. The brush should be cleaned from time to time, and turned as required. If desired a *light* dab of wax may be worked into the record surface, but only after all dirt has been removed.

If the gem is picked up cracked, or if a friend when first shown the prized possession gives way to an uncontrollable spasm of jealousy, it is too bad, but there is no need to finish the job yourself. A little patience and a few gimmicks, and the record is almost as good as before the catastrophe. There are several schools of thought in this matter: the Collodian School or those devotees of nail polish, those who believe that the record was made from shellac and that a little more can put things right again, and those unusual persons who try to solder the thing back together. The collodian user springs the record carefully, and runs the brush along the raw edges, and then carefully levels the record to avoid the bump and allows the record to set. A crude person will put some heavy books on top of the record, and by judicious manipulation of toothpicks or bits of cardboard raise one side or the other until the edges are aligned. A big dab on the rim, and if the crack runs that far (and they usually do), on the center automatic rings will help hold things together. Don't, of course, put any of the fingernail polish on the grooves. However, if one side of the record happens to have music you could do without, a liberal application of fingernail polish to the crack on that side will give you a really solid disc.

The shellac expert uses the same general idea, but often has a clamp so that the joint is tightly closed. Excess shellac must be carefully removed to avoid bumps.

If you can dream up a little jig to align the sides, you can, if you are a perfectionist, melt enough of the rim with a soldering iron to repair the break. Needless to say, considerable care is necessary, and not a little work is required to file out the resulting soldering iron marks.

In conclusion,--cactus needles, careful brushings, and a little wax will add many, many playings to your records. Well worth while these days,--don't you think?

FOR AUCTION: Closing date Jan 31, 1944

SAM

737 Fox Str

Winners will be notified, and records sent by Railway Express, C.O.D., unless otherwi

RED ALLEN

FUNNY FEATHERS/EVE. SHOUT	BR	6588	N
DANCING DAVE	VI	38121	E

ALLEN-HAWKINS

AIN'T CHA GOT MUSIC	ME	12769	V

BIX BEIDERBECKE

SORRY/SINCE MY BEST GAL	VO	3149	N
IN A MIST	VO	3150	N

ALBERT BRUNIES

TELL ME WHO/LOVE DREAMS	CO	1542	V

BRADFORD'S JAZZ PHOOLS

DAY BREAK BLUES/FADE AWAY	TRI	11283	V

BUSTER BAILEY

MAN WITH A HORN GOES BERSERK	VO	4564	N

BIG BILL & ORCHESTRA

LET'S REEL AND ROCK	ME	70664	V

BENNY CARTER

SWINGIN' THE BLUES/TWO LIPS	VO	3279	N
SCANDAL IN "A" FLAT	VO	5112	N
VAGABOND DREAMS	VO	5224	N
BLUE LIGHT BLUES	VI	26221	N

CHARLESTON CHASERS

RED HAIR & FRECKLES	CO	1925	N
SUGAR FOOT STRUT	CO	1260	E

CASA LOMA

BUJI/WILD GOOSE CHASE	BR	6588	N

CAB CALLOWAY

REEFER MAN	OR	2823	V

COTTON PICKERS

DERE'S JAZZ IN DEM DERE HORNS	VO	3263	E

BANJO IKE & IVORY CHITISON (VOCAL & PIANO)

MY FOUR REASONS/UNLUCKY BLUES	VO	25011	G-V

CARMICHAEL'S COLLEGIANS

WALKIN' THE DOG	CH	40001	V

LITTLE CHOCOLATE DANDIES

SIX OR SEVEN TIMES	OK	8728	G

BILL COLEMAN

BIG BOY BLUES	VI	26223	N

IDA COX

MARBLE STONE BLUES/CROW JANE	PARA	12738	E

DIXIE STOMPERS

I FOUND A NEW BABY	HA	121	E
WABASH BLUES/WANG WANG BLUES	HA	407	N
BLACK MARIA	HA	526	V
VARIETY STOMP	HA	451	G
PANAMA	HA	92	G
GET IT FIXED/FLORIDA STOMP	HA	88	N

DEAN & HIS KIDS

SPREADIN' KNOWLEDGE AROUND	VO	3342	V

JOHNNY DUNN

HALLELUJAH BLUES	CO	3839	V
FOUR O'CLOCK BLUES	CO	3729	V

DORSEY BROTHERS

DIXIE DAWN	OK	41050	N
OLD MAN HARLEM	BR	6624	E

L.JOHNSON HARLEM FOOTWARMERS (DUKE)

HARLEM TWIST/MOVE OVER	OK	8638	N

TURNER'S MEMPHIS MEN (DUKE)

FREEZE AND MELT	OK	1813	N

HARLEM FOOT WARMERS (DUKE)

LAZY DUKE/SAVOY SHOUT (LUIS RUSSELL)	OK	8760	N
SNAKE HIP DANCE/JUNGLE JAM	OK	8720	N
SWEET CHARIOT/BIG HOUSE BLUES	CO	14670	N

DUKE ELLINGTON

MISTY MORNING/BL.WITH A FEELING	OK	8662	V
DOIN' THE NEW LOW DOWN	OK	41096	E
MOOD INDIGO/SWEET CHAR.(HARLEM F.WARMS)	OK	8840	N
OLD MAN BLUES (HARLEM FOOT WARMERS)	OK	8860	N
BLUES OF THE VAGABOND (HARLEM F.WARM'S)	OK	8746	N
RING DEM BELLS/THREE LITTLE WORDS	VI	22528	V
I WAS MADE TO LOVE YOU	VI	38130	V-E
DEAR OLD SOUTHLAND	VI	24501	N
COCKTAILS FOR TWO	VI	24617	V
IT'S GLORY/BROWN BERRIES (CHIP TO 1ST GROOVE	VI	22791	V
KEEP A SONG IN YOUR SOUL	VI	22614	V
SAM AND DELILAH	VI	23036	V
FLAMING YOUTH/MISSISSIPPI	VI	24057	E
SOLITUDE/DELTA SERENADE	VI	24755	E
MOOD INDIGO/BLACK MAN'S BLUE	VI	22587	E
MARGIE/COTTON	BR	7526	G-V
BLACK & TAN/SOLILOQUY (WASHINGTONIANS) (LAMINATION CRACK)	BR	3526	E
SADDEST TALE	BR	7310	N
BUNDLE OF BLUES	BR	6607	E
KISSIN' MY BABY GOOD-NIGHT	BR	7627	V
MAORI/ADMIRATION	BR	4776	N
JAZZ COCKTAIL/LIGHT ON	BR	6404	N
BLUE HARLEM/BEST WISHES	BR	6374	N
BLACK BEAUTY/TAKE IT EASY	BR	6803	V
MOONGLOW/SOLITUDE	BR	6987	V
BLACK BEAUTY/TAKE IT EASY (WASHINGTON'S)	BR	4009	G
REMINISCING IN TEMPO, PARTS 3 & 4	BR	7547	N
SHOWBOAT SHUFFLE	BR	7461	N
YELLOW DOG BLUES/TISHOMINGO	BR	6802	V
JIVE STOMP/I'M SATISFIED	BR	6638	F-G
HARLEM SPEAKS	BR	6646	G
JAZZ CONVULSIONS/JOLLY WOG	BR	6810	V
SLIPPERY HORN/DROP ME OFF (ORIGINAL)	BR	6527	G/N
DOUBLE CHECK STOMP	BR	6846	V
THE SHIEK/BLUE RAMBLE	BR	6336	N
ROCKIN' IN RHYTHM/12TH ST. (JUNGLE BAND)	BR	6038	V
SLIPPERY HORN/DROP ME OFF	BR	6527	N
PRELUDE TO A KISS/LAMBETH	BR	8204	N
ROCKIN' CHAIR/RUNNING WILD	BR	6732	N
IN A JAM/UPTOWN DOWNBEAT	BR	7734	N
NEW EAST ST.LOUIS TOODLE	BR	7989	N
NEW BLACK & TAN FANTASY	BR	8063	E
HARMONY IN HARLEM	BR	8044	V
TRUMPET IN SPADES	BR	7752	N
REMINISCING IN TEMPO, PARTS 1 & 2	BR	7546	N

FRANK FROEBA

ORGAN GRINDER'S SWING	CO	3151	E+

BENNY GOODMAN

CAMEL HOP	VI	25717	G
I KNOW THAT YOU KNOW	BB	10459	N
CAN'T WE BE FRIENDS/SWING SO.	BB	10462	N
DEAR OLD SOUTHLAND	BB	10458	N
BUGLE CALL RAG/DIXIELAND BAND	BR	7644	V

GLEN GRAY

MEMORIES OF YOU (CHIP TO 1ST GROOVE)	DE	1672	V
STOMPIN' AROUND/NAGASAKI	DE	813	E
JUDY/YOU'RE A BUILDER UPPER	DE	193	N

WOODY HERMAN

TWIN CITY BLUES	DE	1801	N

(WOODY HERMAN CONTINUED NEXT PAGE)

TZER

, New York.

Service men please send home addresses, or station to which records should be shipped

(WOODY HERMAN, CONTINUED)

RIVER BED BLUES/DALLAS BLUES DE 2629 N
DR. JAZZ/TROUBLE IN MIND DE 1307 N
DE 2582, 2440, 1288

CONNIES INN

MILENBERG JOYS VA 8042 N
LOW DOWN ON THE BAYOU VA 8053 N

FLETCHER HENDERSON

VARIETY STOMP/ST.LOUIS SH. BB 10246 N
STAMPEDE/GREAT CAESAR'S GHOST Vo 3534 N
STEALIN' APPLES Vo 3213 N
CHRISTOPHER COLUMBUS/BLUE LOU Vo 3211 G
IT'S THE TALK OF THE TOWN Co 2825 N
BLAZIN'/WANG WANG BLUES Co 1913 E
THERE'S A RICKETY RACKETY SHACK DE 4062 E
MIDNIGHT BLUES(HANNAH SYLVESTER) EM 10625 G
LOTS O'MAMA/COTTON PICKERS BALL Vo 14759 E
CLARINET MARMALADE/HOT MUSTARD BR 40886 N
QUEER NOTIONS Vo 2583 E
FIDGETY FEET/SENSATION Vo 2710 N

COLEMAN HAWKINS

MEDITATION(E)/HARLEM IS TO ME(F) DE 742 –
MEET DR. FOO BB 10477 N
NETCHA'S DREAM/CHICAGO DE 661 N

SLEEPY HALL COLLEGIANS

DANCING ON THE CEILING ME 12311 V

SPIKE HUGHES

SIROCCO/SIX BELLS STAMPEDE DE 191 N

ALEX HILL

FUNCTIONIZIN'/AIN'T IT NICE Vo 2826 E

ERSKINE HAWKINS

I FOUND A NEW BABY Vo 3668 E
DEAR OLD SOUTHLAND Vo 3567 E

JIM JOHNSTON'S REBELS

POOR PAPA PARA 20449 V

MAGGIE JONES

HE'S JUST A HORN-TOOTIN' FOOL
(LAMINATION CRACK) Co 14081 V

JOHN KIRBY (ALL IN NEW CONDITION)

DE 2216, DE 2367, Vo 4890, Vo 4624, Vo 4653, Vo 5048, Vo 5187.

ANDY KIRK

MESS-A-STOMP Vo 3255 N

BILLY KYLE

BETWEEN SETS DE 2740 N

JIMMY LUNCEFORD

JAZZNOCRACY Vi 24522 V

JIMMY LUNCEFORD (ALL IN NEW CONDITION)

Vo 5116, Vo 4595, Vo 4887, Vo 4667, Vo 4712, Vo 5276, Vo 5326, Vo 4582, DE 131, DE 299, DE 369, DE 453, DE 503, DE 628, DE 788, DE 908, DE 980, DE 1229, DE 1340, DE 1927.

VENUTI & LANG

STRINGING THE BLUES Co 914 N

EDDIE LANG

FREEZE AND MELT/HOT HEELS OK 8696 N

LADD'S BLACK ACES

SHAKE IT AND BREAK IT GE 4762 G

HARLAN LATTIMORE

GOT THE SOUTH IN MY SOUL PAE-R1297 E

BARON LEE

DOIN' THE SHAKE OR 2503 V

BENNIE MOTEN

HOT WATER BLUES/MOTEN'S BLUES BB 7938 N
MILENBERG JOYS/BLUE ROOM BB 5585 E
MOTEN STOMP BB 6204 N
LAFAYETTE/NEW ORLEANS BB 6218 N
NEW MOTEN STOMP/SOMEBODY STOLD BB 6709 N
NEW VINE ST. BLUES/BAND BOX BB 6710 N
THE COUNT BB 6719 N
TOUGH BREAKS/MARY LEE BB 6638 N
WON'T YOU BE MY BABY BB 6711 E
PRINCE OF WALES BB 6851 N
SOMEBODY STOLD MY GAL Vi 23028 V
KANSAS CITY BREAKDOWN Vi 21693 G
SOUTH/SHE'S NO TROUBLE Vi 24893 V

MILLS BLUE RHYTHM BAND

HARLEM HEAT Co 3071 E
RED RHYTHM (CHIP TO 1ST GROOVE) Co 3135 E
SOLITUDE (DIG, LAMINATION CRACK) Co 2994 V
DANCING DOGS Co 3044 E
JES' NATCH'ULLY LAZY Co 3134 E
LET'S HAVE A JUBILEE Co 2963 E
SPITFIRE/BACK BEATS Vo 4769 N

BUBBER MILEY

BLACK MARIA Vi 38146 N
I LOST MY GAL FROM MEMPHIS Vi 38138 N

ORIGINAL DIXIE RAG PICKERS

CHARLESTON BABE RADIEX 1330 G

ORIGINAL JAZZ HOUNDS

FO' DAY BLUES Co 14086 V

MOUND CITY BLUE BLOWERS

WHAT'S THE REASON Vo 2957 V

RED NICHOLS

COIN' TO TOWN/COOFUS(SCRATCHES) BR 6312 G-V
SWEET ROSITA/PEANUT VENDOR BR 6035 G-V
CORRINE CORRINA(G)/BUG-A-BOO(E) BR 6058 –
MY SWEETIE WENT AWAY BR 6241 G/N
HOW LONG BLUES BR 6160 V

RED & MIFF'S STOMPERS

DAVENPORT BLUES/DELIRIUM Vi 20778 E

RED NORVO'S OCTET

HONEYSUCKLE ROSE Co 3059 V

ORIGINAL DIXIELAND JAZZ BAND

FIDGETY FEET Vi 18564 E

ARKANSAS TRAVELERS/ORIGINAL INDIANA FIVE

STOMPIN' FOOL(DIG; G)/STRUTTIN JERRY(G)HA 459 –

SIDNEY PHILLIPS

MESSAGE FROM MARS Vo 3934 E

BEN POLLACK

TWO TICKETS TO GEORGIA Vi 24284 E

QUINTET OF THE HOT CLUB OF FRANCE

MINOR'S SWING/VIPERS DREAM Vi 26218 N

LUIS RUSSELL

PANAMA/HIGH TENSION OK 8849 N
CALL OF THE FREAKS OK 8656 F-G
SARATOGA SHOUT (1" CRACK) OK 8780 G
HOKUS POKUS/GHOST OF FREAKS(½" CRACK) ME 13334 V
SAVOY SHOUT/DOCTOR BLUES Vo 3480 E
JERSEY LIGHTING/NEW CALL FREAKS OK 8734 E
LOUISIANA SWING OK 8811 N
GOIN' TO TOWN Vi 22789 N

CHOCOLATE DANDIES

CLOUDY SKIES/RUSSELL DR. BLUES PAE R1273 N

MORE

SAM MELTZER

737 Fox Street, Bronx 55, New York

(See preceding pages for instructions)

ADRIAN ROLLINI (ALL IN NEW CONDITION)
DE 1639, DE 1654, DE 1157, DE 1132

DON REDMAN
BUGLE CALL RAG — Vo 3354 G
SONG OF THE WEEDS/SHAKIN' — BR 6211 V

CLARK RANDALL
JITTER BUG — BR 7644 E

WILLIE SMITH (ALL IN NEW CONDITION)
DECCAS 2269, 1366, 1380, 1957, 1144, 1291, 1308.

JABBO SMITH
ABSOLUTELY — DE 1712 N
RHYTHM IN SPAIN — DE 1980 N

SEXTET OF LONDON
MIGHTY LIKE THE BLUES — BB 10529 N

VICTORIA SPIVY CHICAGO FOUR
DETROIT MOAN (½" CRACK) — Vo 03405 V

FRANK TRUMBAUER
HITTIN' THE BOTTLE — OK 41437 E
'S WONDERFUL — BR 7603 E

THE TRAVELERS
SWEET & HOT — ME 12113 G
FINE AND DANDY — OK 41471 G-V

TEXAS BLUES DESTROYERS
DOWN IN THE MOUTH BLUES — PE 14341 E

TEN BLACK BERRIES/THE CLEVELANDERS
WHEN YOU'RE SMILING/I LOVE YOU MORE — OR 1862 G

TROMBONE RED & HIS BLUE SIX
GREASY PLATE STOMP/"B" FLAT BLUES — Co 14612 E

JACK TEAGARDEN
JUNK MAN — BR 7652 V

BROADWAY BROADCASTERS
SOBBIN' BLUES — CA 819 V

JOE VENUTI
TWENTY-FOUR HOURS A DAY — Co 3103 E
WILD CAT/DOIN' THINGS — BB 10280 N
FOUR STRING JOE/PENN BEACH BL. — Vo 3160 V

CLARENCE WILLIAMS
CHOCOLATE AVENUE — Vo 2584 G-V
GET IT FIXED/SHAKE THAT THING — OK 8267 G-V
LOG CABIN BLUES — OK 8572 E
BEER GARDEN BLUES — Vo 2541 V

TE ROY WILLIAMS
LINDBERG HOP — HA 439 N

CHICK WEBB
TRUE/IF IT AIN'T LOVE — OK 41571 G

DICKY WELLS
BUGLE CALL RAG — VI 26220 E

ETHEL WATERS
SYMPATHETIC DAN — Co 433 V

PAUL WHITEMAN
LOUISIANA — VI 21438 E
FROM MONDAY ON — VI 21274 V

DUKE ELLINGTON
PARLOR SOCIAL STOMP/GEORGIA GRIND — PE 104 V

HARLEM HOT SHOTS
BLACK & TAN FANTASY — OR 2284 V

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ALBERT WARNER ..... *trombone*
WALTER DECOU ..... *piano*
LAWRENCE MARRERO ..... *banjo*
CHESTER ZARDIS ..... *bass*
EDGAR MOSLEY ..... *drums*

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When I Leave the World Behind

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Weary Blues

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2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

1	2	3	4	5	6
ALABAMA WASHBOARD STOMPERS					
WHO STOLE THE LOCK/ROCKING	Vo	1587	V	STA	——	PODE
YOU'RE LUCKY TO ME/I WANT LI	Vo	1586	E	T-A	——	GRIT
ALL AMERICAN GLEE CLUB						
(MANY COLLEGE SONGS)	Vi	——	E	T-S	——	SHIN
HENRY ALLEN						
SMOOTH SAILING	ME	13322	E	AUC	——	WILS
DON'T LET YOUR LOVE GO WRONG	ME	13016	G	AUC	——	WILS
FUNNY FEATHER BLUES	Vi	38088	V	AUC	2.00	CHER
(BOTH BLUE BIRDS)	BB	——	N	T-A	——	ELWO
FUNNY FEATHERS/EVERYBODY SH.	BB	6588	E	STA	——	PODE
PARDON MY SOUTHERN	OR	2942	E	AUC	——	PARK
ALL STAR BAND						
ROYAL FLUSH/I GOT RHYTHM	CO	36499	N	STA	——	KELL
ALBERT AMMONS						
BOOGIE WOOGIE/NAGASAKI	DE	749	N	T-A	——	FAKO
AMMONS-JOHNSON						
EIGHT TO THE BAR (ALBUM)	Vi	P-69	N	STA	——	BAND
LOUIS ARMSTRONG						
DUSKY STEVEDORE/BASIN ST. BL	BB	5408	N	AUC	——	LOVE
I GOTTA RIGHT/HIGH SOCIETY	BB	6771	N	AUC	——	LOVE
CABIN IN THE PINES/WORLD ON	BB	6910	N	AUC	——	LOVE
THAT'S MY HOME/I WONDER WHO	BB	6644	N	AUC	——	LOVE
SITTIN IN THE DARK/HUSTLIN &	BB	7506	N	AUC	——	LOVE
SOME SWEET DAY/SNOW BALL	BB	6590	N	AUC	——	LOVE
MIGHTY RIVER/SLEEPY TIME	BB	10703	E	AUC	——	LOVE
ST. JAMES INFIRMARY/SAVE IT	OK	41180	E	AUC	——	LOVE
ROCKIN'CHAIR/I AIN'T GOT NOB	OK	8756	V	AUC	——	LOVE
AIN'T MISBEHAVIN'/BLACK & BL	OK	8714	G	AUC	——	LOVE
WEATHER BIRD/MONDAY DATE	Co	36375	N	T-A	——	KWAL
SAVE IT PRETTY MAMA	Co	35662	N	T-A	——	KWAL
SWING YOU CATS/SNOWBALL	BB	10225	N	T-A	——	KWAL
SAVE IT/HEAR ME TALKING	DE	2405	E	T-A	——	KWAL
DING DONG DADDY	Vo	3370	N	AUC	——	WILS
HEAH ME TALKIN/TIGHT LIKE TH	Co	36378	N	AUC	——	HEDR
A MONDAY DATE/WEATHER BIRD	Co	36375	N	AUC	——	HEDR
GEORGIA GRIND/COME BACK	OK	8318	G	SAL	2.00	QUAI
BASIN ST.BL./ST.LOUIS BL.	Vo	3008	V	AUC	——	QUAI
SOMETHING TELLS ME	DE	1842	N	AUC	——	QUAI
HE LIKES IT SLOW	OK	8355	G	TRA	——	STEA
ST. JAMES INFIRMARY	OK	8657	G	TRA	——	STEA
WILD MAN BLUES	PAR	R3492	V	TRA	——	STEA
I'M GONNA GITCHA	OK	8343	G	TRA	——	FAY
GEORGIA GRIND	OK	8318	V	TRA	——	FAY
SAVE IT PRETTY/NO ONE ELSE	Co	35662	N	T-A	——	FAKO
SKELETON IN CLOSET	DE	949	E	T-A	——	FAKO
219 BLUES	DE	18090	N	TRA	——	GALB
COAL CART BLUES	DE	18091	N	TRA	——	GALB
I COVER THE WATERFRONT	DE	3700	E	TRA	——	GALB
PUT 'EM DOWN BLUES	OK	8503	G+	AUC	——	SM,B
BYE AND BYE/POOR OLD JOE	DE	3011	N	AUC	——	NAUL
LEAP FRONG/I USED TO LOVE Y.	DE	4106	N	AUC	——	NAUL
ORIENTAL STRUT/YOU'RE NEXT	Co	36155	N	AUC	——	NAUL
WEST END BLUES/MAHOGANY HALL	DE	3793	N	AUC	——	DOAN
BARBECUE/CONFESSIN(HAIR CR.)	DE	3795	N	AUC	——	DOAN
USED TO LOVE YOU/LEAP FROG	DE	4105	N	AUC	——	DOAN
GUT BUCKET BL/IN THE BARREL	OK	8261	P	AUC	——	DOAN
NEW TIGER RAG/LOVE	Co	2631D	G	AUC	——	DOAN
SHINE/GIGOLO	OK	41486	G	AUC	——	DOAN
SUGAR FOOT ST./FIREWORKS	Vo	3148	E	AUC	——	DOAN

(LOUIS ARMSTRONG CONTINUED NEXT COLUMN)

1	2	3	4	5	6
(LOUIS ARMSTRONG, CONTINUED)					
KING OF ZULUS/LONESOME BLUES	OK	8396	F	AUC	——	DOAN
(MOST REISSUES; C-57 ALBUM)	Co	——	N	T-A	——	ELWO
ORIENTAL STRUT/YOU'RE NEXT	Co	36155	N	T-A	——	EDEL
CORNET CHOP SUEY/MY HEART	Co	36154	N	T-A	——	EDEL
GUT BUCKET/IN THE BARREL	Co	36152	N	T-A	——	EDEL
I GOT RHYTHM/AFTER YOU'VE G	OK	3643	N	STA	——	PODE
ALLIGATOR CRAWL	OK	——	G	STA	——	PODE
ORIENTAL STRUT/YOU'VE	HRS	10	N	TRA	——	MART
WEATHERBIRD/SOUTHLAND	HRS	18	N	TRA	——	MART
SUNSET CAFE STOMP (SKIP)	OK	8423	G	AUC	——	COLE
GEORGIA GRIND	OK	8318	G	AUC	——	COLE
IRISH BLACK BOTTOM	OK	8447	G	AUC	——	COLE
ST. JAMES INFIRMARY	OK	8657	E	AUC	——	COLE
GOT NO BLUES	OK	8551	G	AUC	——	COLE
WILLIE THE WEEPER	OK	8482	F	TRA	——	WALL
HEAH ME TALKING	Vo	3303	E	TRA	——	BUCH
NO ONE ELSE BUT YOU	Co	35662	N	T-A	——	BAKE
OLE MAN MOSE/FALLING IN LOVE	DE	622	N	AUC	——	PARK
GUS ARNHEIM						
SUZANNE	Vi	24235	N	TRA	2.50	LIQU
BAILEY'S LUCKY SEVEN						
IN MY HEAR/HABITS ON CONNORIZED		3045	G	AUC	——	DOAN
MY MAMMA KNOWS CONNORIZED		3058	F	AUC	——	DOAN
DANCING FOOL	GE	4908	E	STA	——	PODE
CHARLIE BARNET						
SHADY LADY/I LIKE TO RIFF	DE	18378	G	AUC	.50	CHER
COMANCHE WAR DANCE	BB	10584	E	TRA	——	GALB
WINGS OVER MANHATTEN	BB	10885	N	AUC	——	SM,B
REDSKIN RHUMBA	BB	10944	N	STA	——	BAND
CHEROKEE/ALL NIGHT REC.MAN	BB	10373	N	STA	——	BAND
50,000,000 NICKELS/MACUMBA	BB	11396	N	STA	——	BAND
WASHINGTON WHIRLIGIG	DE	11298	E	STA	——	BAND
VICTORY WALK/THINGS AIN'T	DE	18507	E	STA	——	BAND
CHEROKEE/STAY UP STAN	BB	10373	N	AUC	.75	JACO
LOVE GROWS/THE LAST JUMP	BB	10389	N	AUC	.65	JACO
BARREL HOUSE FIVE						
ENDURANCE STOMP/SOME DO	PARA	12875	V+	AUC	——	DOAN
COUNT BASIE						
RUSTY DUSTY BLUES/ALL OF ME	Co	36675	N	AUC	——	HEDR
MOTEN SWING	OK	5732	E+	STA	——	KELL
SWINGING THE BLUES	DE	1880	G	STA	——	KELL
BECHET'S NEW ORLEANS FOOTWARMERS						
THE MOOCHE	Vi	20-1510	N	AUC	.50	SM,H
RIP UP THE JOINT	Vi	27663	N	AUC	.50	SM,H
SWING PARADE	Vi	27574	N	AUC	.50	SM,H
BIX BEIDERBECKE						
JAZZ BAND BALL/JAZZ ME BL	OK	40923	V+	AUC	——	DOAN
LOUISIANA/MARGIE	PAE	R2833	N	AUC	——	DOAN
GOOSE PIMPLES/ROYAL GARDEN	Co	35664	N	AUC	——	DOAN
WA-DA-DA/OL MAN RIVER	Co	35666	N	AUC	——	DOAN
WITH PLEASURE/WALKIN' IN	Vi	23008	N	AUC	——	DOAN
I'LL BE A FRIEND/WALKING	Vi	23008	E	AUC	——	HEIN
DEEP DOWN SOUTH	Vi	25370	M	AUC	——	HEIN
ROYAL GARDEN/GOOSE PIMPLES	Co	35664	N	T-A	——	BAKE
THOU SWELL/LOUISIANA	Co	35665	N	T-A	——	BAKE
WA-DA-DA/OL' MAN RIVER	Co	35666	N	T-A	——	BAKE
SWEET SUE/NOTHING IN "C"	Co	35667	N	T-A	——	BAKE
SORRY/GAL TURNED ME DOWN	Vo	3149	V+	STA	——	KELL
BUNNY BERIGAN						
CARAVAN/STUDY IN BROWN	Vi	25653	V	STA	——	EVAN
AN OLD STRAW HAT	Vi	25816	E	T-A	——	BALD
NIGHT SONG	Vi	27258	V	AUC	——	SM,B
CAN'T GET STARTED 12"	Vi	36208	E	AUC	——	DOAN
SWT.VAR.SUE/TALK ABOUT LOVE	Vi	25667	E	AUC	——	DOAN
JAZZ ME BLUES	Vi	26244	N	SAL	1.00	KEND
MAHOG.HALL ST/(CHOP.GHOST)	Vi	25622	N	T-S	——	KELL
TURN ON RED HOT HEAT	Vi	25646	N	T-S	——	KELL
I CAN'T GET STARTED 12"	Vi	36208	N	T-S	——	KELL
HEIGH-HO-PIANO TUNER MAN	Vi	25776	N	AUC	1.25	JACO
HAVE YOU EVER BEEN/MAMA I	Vi	25677	N	AUC	1.25	JACO
VIC BERTON						
A SMILE WILL GO LONG WAY	Vo	2964	E	AUC	——	WILS
BARNEY BIGARD						
READY EDDIE/LAMENT JAVANETTE	BB	11098	N	T-A	——	BALD
HONEY HUGH/ANOTHER DREAM	OK	5663	N	AUC	——	DOAN
RUBE BLOOM						
FUTURISTIC RAG	OK	41073	N	AUC	——	QUAI

BLUE RIBBON SYNCOPATORS
BLUE RIBBON BLUES/WHALE DIP Co 14235 N T-A —— HERR
JIMMY BLYTHE
JIMMIE'S BLUES/FAT MEAT Para 12304 V T-A —— ELWO
WILL BRADLEY
SLEEPY TIME GAL Co 36470 E AUC —— Cox
JINGLE BELLS BOOGIE WOOGIE De 7013 N T-S .80 CHAM
BROADWAY BELL-HOPS
SOMEONE IS LOSIN SUSAN/BARC. Ha 223 V AUC .75 JACO
PETE BROWN
MIGHTY LIKE THE BLUES BB 10529 E T-A —— ELWO
WILLIE BRYANT
RIDE RED/GLORY OF LOVE BB 6374 E AUC —— DOAN
I'M GRATEFUL/I LIKE BANANAS BB 6436 N AUC —— DOAN
BOSWELL SISTERS
SHELTERING PALMS/CHARLIE 2-ST BR 6418 E T-A —— BALD
WILLIE BRYANT
RIDE RED RIDE/GLORY OF LOVE BB 6374 V SAL 1.00 ERTE
A VIPER'S MOAN BB 6750 E SAL 1.50 ERTE
GLORY OF LOVE/RIDE RED RIDE BB 6374 E AUC .85 JACO
BUCKTOWN FIVE
HOT MITTENS CLAX 40353 N AUC —— COLE
CHICK BULLOCK
YOU/TAIN'T NO USE ME 60601 F T-A —— PARK
BLUE MOON/HAUNTING ME PE 16057 E T-A —— PARK
I'D RATHER LISTEN PE 51102 F T-A —— TRES
CALIFORNIA RAMBLERS
IT WAS ONLY A SUNSHOWER Co 1148 E TRA —— MART
THE GIRL FRIEND Co 638 E TRA —— MART
CAB CALLOWAY
I AIN'T GOT NOBODY/BABY WON BR 7530 E AUC —— JACO
SOMEBODY STOLE MY GAL/YOU PE 15541 E AUC —— JACO
COPPER COLORED GA/THE WED. BR 7748 E+AUC —— JACO
ST. LOUIS BLUES BR 4936 E STA —— EVAN
TAPPIN' OFF/NAIN NAIN OK 6547 N AUC —— NAUL
LONG LONG AGO/AFRAID OF LOVE Vo 4905 N AUC —— NAUL
BOOG IT/CHOP CHOP OK 5444 N AUC —— NAUL
CHATT.CHOO CHOO/A TRAIN OK 6305 N AUC —— NAUL
EBONY SILHOU/HEP CAT'S L.S. OK 6192 N AUC —— NAUL
SHOUT SH.SH./MIST. PAGANINI Vo 4369 E AUC —— NAUL
SINCERE LOVE/DO IT AGAIN Vo 5364 N AUC —— NAUL
LONESOME NIGHTS/YOU ETA CANSA OK 5827 N AUC —— NAUL
AZURE/PECK-A-DOODLE Vo 4100 G+SAL 1.50 CHIO
STACK-O-LEE/WITHOUT RHYTHM Ba 32378 F T-A —— PARK
BLUES IN NIGHT/SAYS WHO OK 6422 G T-A —— PARK
CANNON'S JUG STOMPERS
GOING TO GERMANY/SPRINGDALE BB 5413 G T-A —— PARK
LEROY CARR
FOUR DAY RIDER/ALABAMA BLUES Vo 1549 G AUC —— DOAN
MIDNITE HR.BL./GONE MOTHER BL Vo 1703 V AUC —— DOAN
MEAN OLD TRAIN BLUES Vo 1214 V STA —— PODE
FOUR DAY RIDER/ALABAMA BLUES Vo 1549 E TRA —— MART
BENNIE CARTER
(ALL DECCAS, BB, OK, & Vo, ALL NEW) — — AUC —— SLAC
CASA LOMA
ALL OF A SUDDEN BR 6318 V AUC —— WILS
TROUBLE IN PARADISE BR 6602 V AUC —— WILS
CHARLESTON CHASERS
MISSISSIPPI MUD Co 1335 V SAL 1.00 QUAI
MOANIN LOW/MISBEHAVIN Co 1891 V AUC —— DOAN
CINDERELLA BROWN/SINNERS Co 2133 E AUC —— DOAN
LOUD SPEAKIN PAPA/HENRY BR. Co 446 V AUC —— DOAN
CHICAGO HOT FIVE
WAKE 'EM UP Vi 23300 N AUO —— WILS
CHOCOLATE DANDIES
KRAZY KAPERS/ONCE UPON HRS· 16 N TRA —— MART
LARRY CLINTON
BOLERO IN BLUE BB 10836 E SAL .75 CHIO
COMIN' THRU THE RYE BB 11224 V SAL 1.00 CHIO
EDDIE CONDON
GEORGIA GRIND CMS 536 N T-A —— GROV
DOC COOK
ALLIGATOR CRAWL Co 1298 N AUC —— WILS
HIGH FEVER/BROWN SUGAR Co 813 G STA —— KELL
COON SANDERS NIGHT HAWKS
DEEP HENDERSON Vi 20081 E AUC 1.00 JACO
DEEP HENDERSON Vi 20081 N AUC —— CHER
COTTON PICKERS
JIMTOWN BL/PRINCE OF WAILS BR 2766 N STA —— PODE
MILNEBURG JOYS/IF YOU HAD BR 2937 V STA —— PODE

IDA COX
LAWDY LAWDY BLUES Para 1488 G AUC —— BAKE
BING CROSBY
HOME ON THE RANGE/THANKS Conq 8367 G AUC —— JACO
GOOD NIGHT LOVELY LADY/SHADOW ME 13134 E AUC —— JACO
LOVE IN BLOOM/GUESS IT HAD PE 13050 V AUC 1.00 CHER
I'M THRU WITH LOVE BR 6140 E T-A —— DEAN
WERE YOU SINCERE BR 6120 E T-A —— DEAN
SHADOWS OF LOVE ME —— V T-A —— DEAN
TEMPTATION/WE'LL MAKE HAY BR 6695 F+AUC 5.00 JACO
STAR DUST (CRACKED) BR 6169 G+AUC 1.00 JACO
BOB CROSBY
SMOKEY/COME BACK SWEET PAPA DE 3336 N STA —— DEVA
DON'T CALL ME BOY DE 3431 N T-A —— EDEL
DON'T CALL ME BOY(BOB CATS) DE 3431 E SAL 1.00 KEND
SO FAR SO GOOD (BOB CATS) DE 3055 E SAL 1.00 KEND
WORLD FOR SUNRISE(SULLIVAN) DE 2734 V SAL .75 KEND
SUGAR FOOT/AT J.B.BALL DE 3337 V+SAL 1.00 KEND
PUTNEY DANDRIDGE
SKELETON IN THE CLOSET Vo 3352 E AUC —— WILS
MR.BLUEBIRD/HEAVENLY THING Vo 2935 N T-A —— EDEL
THE DEAN & HIS KIDS
ZOOM ZOOM/SPREADIN(RIM CHIP) Vo 3342 G AUC —— DOAN
DIXIE DAISIES
ST.LOUIS GAL/SAM JONES BL. CA 403 G AUC —— DOAN
DIXIE JAZZ BAND
MISS. MUD/FUSS OVER SOMEBODY OR 1275 F AUC —— DOAN
FOR NO REASON/HORSES OR 598 E —— —— PATT
DIXIE JAZZERS WASHBOARD BAND
KANSAS CITY SHUF/BLACK CAT PE 139 V+T-A —— GRIT
DIXIELAND JUG BLOWERS
HOUSE RENT RAG Vi 20420 V+TRA —— STUR
I NEVER DID/ONLY MOTHER Vi 20854 E T-A —— PARK
THE DIXIE STOMPERS
SNAG IT/AIN'T SHE SWEET Ha 353 F+AUC 1.00 JACO
SNAG IT/AIN'T SHE SWEET Ha 353 E T-A —— WINT
TAMPEEKOE/JACKASS BLUES Ha 166 V T-A —— WINT
CLAP HANDS/SPANISH SHAWL Ha 70 V T-A —— WINT
BLACK HORSE ST./NERVOUS Ha 153 E+TRA —— MART
DIXIE WASHBOARD BAND
CUSHION FOOT STOMP Co 14239 N T-A —— HERR
JOHNNY DODDS
BUCKTOWN STOMP BB 8549 N AUC —— QUAI
COME ON & STOMP STOMP STOMP Br 3568 E TRA —— STEA
WILD MAN/29TH & DEARBORN DE 2111 N AUC —— DORN
MELANCHOLY/STACK O LEE BL. DE 1676 N T-A —— EDEL
SHAKE YOUR CAN/BLUES GALORE DE 7413 E T-A —— EDEL
TOO TIGHT BB 10240 N TRA —— BUCH
BLUES GALORE/YOUR CAN DE 7413 G T-A —— TRES
SAM DONAHUE
SKOOTER OK 6358 E SAL 1.00 CHIO
DORSEY BROTHERS
NO STRINGS/TOP HAT WHITE TIE DE 516 G STA —— DEVA
OUT OF THE DAWN OK 41124 E AUC —— WILS
SHIM SHAM SHIMMY/MOOD HOLLY. Co 36066 N AUC —— HEDR
IF IT'S LOVE DE 321 N AUC —— Cox
JIMMY DORSEY
MURDERISTIC/MAKES SA'MY RUN DE 4356 G AUC .50 CHER
DECCA ALBUM #135 DE —— E AUC —— CHIO
CHEROKEE/MAN AND DRUMS DE 2961 E AUC —— CHIO
MAN & HIS DRUMS/CHEROKEE DE 2961 G —— —— PATT
TOMMY DORSEY
BOOGIE WOOGIE/WEARY BLUES Vi 26054 N AUC —— HEDR
EVERYBODY'S DOING IT/WHEN Vi 25821 N TRA —— PENS
SHOOT THE SHERBERT/ALLA EN Vi 26370 E TRA —— PENS
YOU'RE A SWEETHEART/NICE Vi 25695 E TRA —— PENS
DON'T EVER CHANGE/OUR LOVE Vi 25607 V TRA —— PENS
ALIBI BABY/HE'S A GYPSY Vi 25577 E TRA —— PENS
ALL IN FAVOR/STOP KICKING Vi 26356 N AUC —— SM,B
(MANY POPS; STATE WANTS) Vi —— N AUC —— SM,B
WEARY BLUES/BOOGIE WOOGIE Vi 26054 N AUC —— Cox
SMOKE GETS IN YOUR EYES Vi 25657 N AUC —— Cox
I'VE GOT A NOTE Vi 25236 V AUC —— Cox
BEALE ST. BLUES 12" Vi 36207 E AUC —— DOAN
MULBERRY BUSH/IN MY DREAMS Vi 26012 E AUC —— DOAN
HAWAIIAN WAR CHANT Vi 26126 N —— —— BAND
DARK EYES/BLUE DANUBE Vi 25556 E+SAL 1.00 CHIO
NIGHT AND DAY Vi 25657 E SAL 1.00 CHIO
BOOGIE WOOGIE Vi 26054 E+SAL 1.00 CHIO

(TOMMY DORSEY CONTINUED NEXT PAGE)

(TOMMY DORSEY, CONTINUED)

SWANEE RIVER STARDUST	Vi	27233	E	SAL	1.00	CHIO	
WE THREE (SINATRA)	Vi	26747	N	T-S	——	KELL	
IT'S ALWAYS YOU (SINATRA)	Vi	27345	N	T-S	——	KELL	
YOU LUCKY PEOPLE (SINATRA)	Vi	27350	N	T-S	——	KELL	
TWO IN LOVE (SINATRA)	Vi	27611	V+	T-S	——	KELL	
THIS LOVE OF MINE-(SINATRA)	Vi	27508	V	T-S	——	KELL	
DEEP RIVER/WITHOUT SONG(SIN)	Vi	36396	N	T-S	——	KELL	
ANYTHING (SINATRA)	Vi	27208	N	T-S	——	KELL	
DOWN HOME RAG	Vi	26097	N	T-S	——	KELL	
SWING HIGH	Vi	27249	N	T-S	——	KELL	
AFTER YOU	Vi	25647	N	T-S	——	KELL	
ASLEEP OR AWAKE	Vi	26210	N	T-S	——	KELL	
BOOGIE WOOGIE/WEARY BLUES	Vi	26054	V	T-S	——	KELL	
STOP LOOK LISTEN/B.ST(12")	Vi	36207	N	T-S	——	KELL	
FOR YOU/SWING LOW CHARIOT (12")	Vi	36399	N	T-S	——	KELL	
ROYAL GARDEN BLUES/JADA	Vi	25326	N	AUC	1.50	JACO	

SONNY DUNHAM

BLUE SKIES/MEMORIES OF YOU	VAR	8234	N	SAL	——	KWAL	
JUST A MEMORY/ESTRELLITA	VAR	8205	N	SAL	——	KWAL	

JOHNNY DUNN

HAM AND EGGS	Co	14358	V	AUC	——	WILS	
HAM AND EGGS	Co	14358	N	AUC	.75	SM,H	
YOU NEED SOME LOVIN'	Co	14358	N	AUC	.75	SM,H	
TAKE IT/I'M THINKIN OF YOU	Co	3634	N	AUC	——	DOAN	
RULES & REGULATIONS/HE MAY BE	Co	3653	E	AUC	——	PARK	

DUKE ELLINGTON

THE MOOCHE/MOOD INDIGO	Vi	24486	N	AUC	——	HEDR	
KEEP A SONG IN YOUR SOUL	Vi	22614	E	AUC	——	WILS	
SAM AND DELILAH	Vi	23036	E	AUC	——	WILS	
WHAT GOOD AM I	Vi	22586	E	AUC	——	WILS	
BLUE LIGHT	Br	8297	E	STA	——	EVAN	
BRAGGIN' IN BRASS/NEW ST.L.	Co	36276	E	STA	——	EVAN	
ANIMAL CRACKERS(WASHINGTON'S)	CH	15118	G	AUC	——	QUAI	
GREATEST MISTAKE/DIXIE ROAD.	Vi	26719	N	T-A	——	FAKO	
WHEN BLACK MAN'S BLUE	Vi	22587	E	T-A	——	FAKO	
LINDY HOP/HITTIN' BOTTLE	Vi	23016	E	T-A	——	FAKO	
EBONY RHAPSODY/SATURDAY NITE	Vi	24674	N	T-S	——	HERR	
SOLITUDE/DELTA SERENADE	Vi	24755	N	T-S	——	HERR	
PORTRAIT OF BERT WILLIAMS	Vi	26644	N	T-S	——	HERR	
FIVE O'CLOCK WHISTLE	Vi	26748	N	T-S	——	HERR	
MY GREATEST MISTAKE	Vi	26719	N	T-S	——	HERR	
WARM VALLEY/THE FLAMING SWORD	Vi	26796	N	T-S	——	HERR	
I GOT IT BAD/CHOCOLATE SHAKE	Vi	27531	N	T-S	——	HERR	
I DON'T KNOW WHAT KIND OF BL.	Vi	27804	N	T-S	——	HERR	
REMINISING IN TEMPO,PARTS 3,4	Co	36115	N	T-S	——	HERR	
BLACK AND TAN/CREOLE	Vi	21137	V	AUC	——	DOAN	
MOOD INDIGO/BLACK MAN'S BLUE	Vi	22587	G	AUC	——	DOAN	
HARLEM SPEAKS	Br	6646	V	T-A	——	DEAN	
SHOE SHINE BOY	Br	7710	N	T-A	——	DEAN	
LIGHTNIN	Br	6404	N	TRA	——	DEAN	
RAISIN' THE RENT	Br	6571	V	T-A	——	DEAN	
LOUISIANA(1/6" CHIP)	Br	4110	V	T-A	——	DEAN	
RENT PARTY BLUES	Br	4345	F	T-A	——	DEAN	
COTTON CLUB STOMP	BB	16242	E	T-A	——	DEAN	
HIGH LIFE	BB	6269	N	T-A	——	DEAN	
HARLEM SPEAKS	De	800	E	T-A	——	DEAN	
MOVE OVER	Ro	829	E	T-A	——	DEAN	
ALABAMY HOME	Ma	137	V	T-A	——	DEAN	
AZURE	Ma	131	V	T-A	——	DEAN	
SCATTIN AT THE KIT KAT	Ma	123	V	T-A	——	DEAN	
MOVE OVER	Ca	9025	E	T-A	——	DEAN	
(30 DISCS ON Vi, BB, Co)	—	——	E	T-A	——	ELWO	
YELLOW DOG BLUES/TISHOMINGO	Br	3987	E	T-A	——	WINT	
THE SHEIK (HAIR LAMIN.CRACKS)	Br	6336	N	TRA	——	STUR	
MOOD INDIGO/SOLITUDE	Co	35427	E	SAL	1.50	CHIO	
MIGHTY LIKE THE BLUES	Br	8231	E+	T-A	——	GRIT	
DUSK IN THE DESERT	Br	8029	E	T-A	——	GRIT	
HARMONY IN HARLEM	Br	8044	V+	T-A	——	GRIT	
NEW BLACK & TAN	Br	8063	E	T-A	——	GRIT	
RIDING ON A BLUE NOTE	Br	8083	E	T-A	——	GRIT	
I LET A SONG GO OUT	Br	8108	E	T-A	——	GRIT	
PYRAMID/WHEN MY SUGAR	Br	8168	V+	T-A	——	GRIT	
STEVEDORES SERENADE	Br	8174	E	T-A	——	GRIT	
ROSE OF RIO GRANDE	Br	8186	E	T-A	——	GRIT	
PRELUDE TO A KISS	Br	8204	E	T-A	——	GRIT	
A BLUES SERENADE	Br	8221	E+	T-A	——	GRIT	

ELLINGTON UNITS

(MOST ON OK, BB (LIST WANTS)	—	——	E	T-A	——	ELWO	

FOWLER'S FAVORITES

HOT STRUT/PERCOLATIN' BL	Co	14230	N	T-A	——	HERR	

GEORGIA COTTON PICKERS

LOUISIANA BO BO	Di	3127	E	T-A	1.00	STUR	

THE GEORGIANS

AGGRAVATIN' PAPPA	Co	3625	V	TRA	——	GALB	
SPANISH SHAWL	Co	523	E	TRA	——	MART	

GEORGIA STRUTTERS

GEORGIA GRIND	HA	231	E	T-A	——	GRIT	

GET-HAPPY BAND

JUNK-BUCKET BL/HARLEM'S AR.	Co	14091	V	T-A	——	FAKO	

BENNY GOODMAN

BUGLE CALL RAG/AFTER YOU'VE	Vi	25467	N	AUC	——	HEDR	
KING PORTER/SOMETIMES I'M	Vi	25090	N	AUC	——	HEDR	
RIFFIN' AT RITZ/ALEX RAGTIME	Vi	25445	N	AUC	——	HEDR	
NOT MINE/IF YOU BUILD BETTER	Co	36580	N	AUC	——	HEDR	
WHERE OR WHEN/I CRIED FOR YOU	BB	11456	N	AUC	——	HEDR	
ONE O'CLOCK JUMP/DON'T BE	Vi	25792	E	T-A	——	BALD	
MELANCHOLY BABY/WRAPPIN	Vi	25860	E	T-A	2.00	BALD	
LULLABY IN RHYTHM/THAT FEEL.	Vi	25827	E	T-A	——	BALD	
SMOKE HOUSE/TOPSY	Vi	26107	G	T-A	——	BALD	
KING PORTER	Vi	25090	N	AUC	——	SM,B	
GOODBYE	Vi	25215	N	AUC	——	COX	
ONE O'CLOCK JUMP	Vi	25792	N	AUC	——	COX	
LET'S DANCE/BOY MEETS H.	Co	35301	N	AUC	——	COX	
SIX APPEAL (SEXTET)	Co	35553	E	AUC	——	COX	
SUNNYSIDE OF ST.(SEXTET)	Co	36617	E	AUC	——	COX	
SING ME A SWING SONG	Vi	25340	V+	AUC	——	COX	
KINDA LONESOME	Vi	26110	V	AUC	——	COX	
SING SING SING (12")	Vi	36205	E	AUC	——	DORN	
AINTCHA GLAD/SING BL(½" CR.)	Co	28350	V+	AUC	——	DORN	
TIL TON SPEC./GONE WITH WHAT	Co	35404	E	AUC	——	DORN	
SMOOTH ONE/GOOD ENOUGH	Co	36099	V	AUC	——	DORN	
TEA FOR TWO (QUARTET)	Vi	25529	E	T-A	——	DEAN	
MAMA, THAT MOON'S HERE	Vi	25720	E	T-A	——	DEAN	
DON'T WAKE UP MY HEART	Vi	25867	V	T-A	——	DEAN	
I MUST SEE ANNIE TONIGHT	Vi	26110	V	T-A	——	DEAN	
BUGLE CALL RAG	Vi	25467	E	T-A	——	DEAN	
BEALE ST. BLUES	Co	2415	E	T-A	——	DEAN	
ROOM 1411/JUNGLE BLUES	Br	4013	E	STA	——	PODE	
ONE O'CLOCK JUMP	Vi	26126	N	STA	——	BAND	
I'VE HITCHED MY WAGON	Vi	25708	V	SAL	.50	KEND	
DOWN BY OLD MILL STREAM	Co	35445	E	SAL	1.00	KEND	
SING SING SING 1 & 2	Vi	25796	E	T-S	——	KELL	
KING PORTER STOMP	Vi	25090	N	T-S	——	KELL	
SUNNYSIDE OF ST(SEXTETTE)	Co	36617	N	T-S	——	KELL	
A SMOOTH ONE(SEPTETTE)	Co	36099	V	T-S	——	KELL	
SIREN'S SONG/ROSE WASH. SQ.	Vi	26230	E+	T-S	——	KELL	
JERSEY BOUNCE/STRING OF P.	OK	6590	E	TRA	——	BUCH	
ONE O'CLOCK JUMP	Vi	25792	N	TRA	——	BUCH	
KING PORTER STOMP	Vi	25090	N	AUC	——	BAKE	
SUGAR FOOT STOMP	Vi	25678	E	AUC	——	BAKE	
BOB WHITE	Vi	25683	V	AUC	——	BAKE	
SING SING SING	Vi	36205	E	AUC	——	BAKE	

TEDDY GRACE

BOYS IN BACK ROOM HAVE	DE	3428	E	T-A	——	EDEL	

GLEN GRAY

BEI MIR BIST DU SCHON	UE	1575	E	AUC	——	DEVA	
WAS IT RAIN/LOVE IS GOOD	DE	1180	E	AUC	——	DEVA	
YOU'RE LAUGHING AT ME/I'VE	DE	1126	E	AUC	——	DEVA	
GEORGIA ON MY MIND	DE	2399	N	AUC	.85	JACO	

BOBBY HACKETT

JA-DA/I SURRENDER DEAR	Vo	5198	N	AUC	——	DOAN	

LIONEL HAMPTON

SUNNY SIDE OF ST./I KNOW	Vi	25592	N	AUC	——	DOAN	
PIANO STOMP/I SURRENDER DEAR	Vi	25666	N	AUC	——	DOAN	
JUMPIN JIVE/MEMORIES OF	Vi	26304	E	T-A	——	CHAM	
DON'T BE THAT WAY/FIDDLE	Vi	26173	E	T-A	——	CHAM	

COLEMAN HAWKINS

SHEIK OF ARABY/BLUE HEAVEN	BB	10770	V	T-A	——	FAKO	
SMACK/DEDICATION	CMS	533	N	AUC	——	DOAN	
BODY & SOUL/FINE DINNER	BB	10523	E	AUC	——	DOAN	
FORGIVE A FOOL/SERENADE TO	OK	6347	N	AUC	——	DOAN	
MY BLUE HEAVEN/SHIEK	BB	10770	N	AUC	——	DOAN	
DAY IS DONE/BOUNCING	BB	10693	N	AUC	——	DOAN	

ERSKINE HAWKINS

UNCLE BUD/I'M IN A LOW DOWN	BB	11372	G	——	——	PATT	
DON'T CRY BABY/BEAR MASH BL	BB	300813	N	STA	——	KELL	
SWING OUT/RAID THE JOINT	BB	10224	E	AUC	——	COX	

FLETCHER HENDERSON

HOT AND ANXIOUS/COMIN' &	Co	35840	N	AUC	——		HEDR
WE GO WELL TOGETHER/PIXIE	Co	36289	N	AUC	——		HEDR
STAMPEDE/MONEY BLUES	Co	35669	N	AUC	——		HEDR
SUGARFOOT STOMP/WHAT CHA CALL	Co	35668	N	AUC	——		HEDR
WHERE THERE'S YOU/DO YOU OR	Vi	25334	E+	AUC		.80	JACO
THERE'S RAIN IN EYES/WHAT DO	Vo	4167	E	AUC		.80	JACO
HOT & ANXIOUS/COMIN' & GOIN	Co	2449	E	T-A	——		FAKO
GOUGE, ARMOUR AVE/H.H.HANNAH	Vo	14859	E	T-A	——		FAKO
COMIN' AND GOIN'	Co	35840	E	TRA	——		GALB
SOMEBODY STOLE MY GAL	Co	126	G	TRA	——		GALB
MOBILE BLUES	Vo	14800	V	AUC	——		SM,B
POTOMAC RIVER BL/OLD BLACK J.	Vo	14740	N	T-A	——		HERR
TREES/WHAT'S YOUR STORY	Vo	3760	E	T-A	——		HERR
COPENHAGEN	Vo	14926	E	T-A	——		HERR
BIG CHIEF DE SOTA	Vo	3212	N	T-A	——		HERR
DO YOU OR DON'T YOU LOVE ME	Vi	25334	N	AUC	——		DOAN
STAMPEDE/MONEY BLUES	Co	35669	N	AUC	——		DOAN
HOT & ANXIOUS/COMIN	Co	35840	N	AUC	——		DOAN
SUGAR FOOT STOMP/WHAT-CHA	Co	35668	N	AUC	——		DOAN
SNAG IT/HOP OFF	Co	35670	N	AUC	——		DOAN
SUGAR FOOT STOMP	Co	395	E	STA	——		PODE
HOT MUSTARD/CLARINET MARM.	Br	3406	V	STA	——		PODE
SUGAR FOOT/WHAT SHA CALL	Co	395	E	TRA	——		MART
WHY PUT BLAME ON ME	Pe	14250	E	T-A	——		GRIT
I'M A GOOD GAL/PAPA WILL BE	Br	2589	G	——	——		PATT
SWEET THING	Co	854	E	AUC	——		BAKE
HOUSTON BLUES	Co	164	V	AUC	——		BAKE
ROSE ROOM	Vo	3511	V	AUC	——		BAKE

HORACE HENDERSON

KITTY ON TOAST/OH BOY	Vo	5433	E	AUC		1.00	JACO
COQUETTE/I STILL HAVE MY DR.	OK	5841	N	——	——		PATT
DO RE MI/GINGER BELLS	OK	5978	N	——	——		PATT

WOODY HERMAN

BLUES ON PARADE	De	2933	N	T-A	——		KWAL
PEACH TREE STREET	De	3008	N	T-A	——		KWAL
TWIN CITY BLUES	De	1801	N	T-A	——		KWAL
BEAT ME DADDY	De	3454	N	T-A	——		KWAL
RHUMBOOGIE	De	3396	N	T-A	——		KWAL

BERTHA HILL/MAGGIE JONES

GOOD TIME FLAT/PRATT CITY	HRS	——	N	TRA	——		MART

EARL HINES

ROSETTA/DEEP FOREST	Co	35878	N	AUC	——		HEDR
THE EARL/SOMEHOW	BB	11432	N	AUC	——		NAUL
SKYLARK/SHE'LL A.REMEMBER	BB	11512	N	AUC	——		NAUL
SWINGIN ON C/I NEVER DREAMT	BB	11465	N	AUC	——		NAUL
2ND BALC.JUMP/STORMY MONDAY	BB	11567	N	AUC	——		NAUL
SOUTHSIDE/UP JUMPED DEVIL	BB	11237	N	AUC	——		NAUL
COMIN' IN HOME/JULIA	BB	11199	N	AUC	——		NAUL
YELLOW FIRE/IT HAD TO BE	BB	11308	N	AUC	——		NAUL
FATHER JUMPS/JITNEY MAN	BB	11535	N	AUC	——		NAUL
BOOGIE WOOGIE ST.LOUIS BL.	BB	10674	N	AUC	——		NAUL
JERSEY BOUNCE/SALLY	BB	11126	N	AUC	——		NAUL
RHYTHM SUNDAE/CAN'T BELIEVE	OK	6250	G	AUC	——		NAUL
DEEP FOREST/LIGHT & POLITELY	BB	10727	E	AUC	——		NAUL
WATER BOY/WINDY CITY JIVE	BB	11329	N	AUC	——		NAUL
JELLY JELLY/I'M FALLING	BB	11065	N	AUC	——		NAUL
ANGRY/CAVERNISM	De	183	E	AUC	——		NAUL
GATOR SWING/MY HEART BEATS	BB	10763	N	AUC	——		NAUL
MONDAY DATE/CAUTION BL(SOLO)	Co	35876	E	AUC	——		NAUL
57 VARIETIES/I AIN'T (SOLO)	Co	35875	E	AUC	——		NAUL
LOVE ME TONITE/SHELT.(SOLO)	Co	35877	E	AUC	——		NAUL
GOT NOBODY/57 VARIETIES	OK	8653	E	TRA	——		MART

HITCH'S HAPPY HARMONISTS

CATARACT RAG/NIGHTENGALE	GE	5633	E	TRA	——		MART

JOHNNY HODGES

THAT'S THE BLUES OLD MAN	BB	11117	N	SAL	——		HERR
MOON ROMANCE	OK	5940	E	T-A	——		DEAN
RENT PARTY BLUES	Vo	5100	N	T-A	——		DEAN

BILLIE HOLLIDAY

MAN I LOVE/NIGHT & DAY	Vo	5377	N	T-A	——		FAKO
HAVIN' MY SELF A TIME/SAYS	Vo	4208	G	T-A	——		BALD
WHY DO I ALWAYS DEPEND ON YOU	Vo	4834	N	SAL	——		HERR
GHOST OF YESTERDAY	Vo	5609	N	SAL	——		HERR
I HEAR MUSIC	OK	5831	N	SAL	——		HERR
ME, MYSELF AND I	Vo	3593	E	SAL	——		HERR
BILLIE'S BLUES/SUMMERTIME	Vo	3288	E+	STA	——		KELL

CLAUDE HOPKINS

MY GAL SAL/3 LITTLE WORDS	Vo	3692	V	SAL		1.00	KELL
WALKIN THE DOG	De	270	V	SAL		.75	KELL

PAUL HOWARD

MOONLIGHT BLUES	Vi	38068	N	AUC	——		WILS
CHARLIES IDEA	Vi	38070	N	AUC	——		WILS

WILL HUDSON

ON THE VERGE/HI YA	De	3473	E	T-S	——		SHIN
START JUMPIN'/THREE AT	De	3579	E	T-S	——		SHIN
BLACK VELVET/EASY ROCKER	De	3702	E	T-S	——		SHIN

SPIKE HUGHES

SIROCCO/6 BELLS STAMPEDE	De	191	N	TRA	——		STUR

CHARLIE JACKSON

SALTY DOG BL/SALT LAKE	Para	12236	V	STA	——		PODE

LULU JACKSON

CARELESS LOVE	Vo	1193	E	T-A	——		GRIT

HARRY JAMES

LITTLE WHITE LIES WRAP	Br	8178	E	AUC	——		CHAM
BLAME IT ON MY LAST AFFAIR	Br	8326	E	AUC	——		CHAM
JESSE/WOO-WOO	Br	8318	E	AUC	——		CHAM
MELANCHOLY MOOD/FROM THE	Br	8443	E	AUC	——		CHAM
VOL VISTU GAILY STAR	Co	35209	N	AUC	——		CHAM
FEET DRAGGIN BLUES/HERE	Co	35227	N	AUC	——		CHAM
MY BUDDY/WILLOW WEEP FOR	Co	35242	V	AUC	——		CHAM
CROSS COUNTRY JUMP(DIGS)	Co	35531	V	AUC	——		CHAM
ALL OR NOTHING(ORIG LABEL)	Co	35587	V	AUC	——		CHAM
ALICE BLUE GOWN/HEADIN'	Va	8201	E	AUC	——		CHAM
HOW HIGH THE MOON/YOU'VE	Va	8221	G	AUC	——		CHAM
FOOLS RUSH IN/SECRETS IN	Va	8264	E	AUC	——		CHAM
BOOG IT/THE SHEIK OF	Va	8270	E	AUC	——		CHAM
FOUR OR FIVE TIMES	Va	8298	G	AUC	——		CHAM
I WOULDN'T TAKE A MILLION	Va	8382	G	AUC	——		CHAM
MUSIC MAKERS/MONTEVIDEO	Co	35932	E	AUC	——		CHAM
FLATBUSH FLANAGAN/I NEVER	Co	35947	E	AUC	——		CHAM
ELI-ELI/LITTLE BIT OF	Co	35979	E	AUC	——		CHAM
OL MAN RIVER/ANSWER MAN	Co	36023	E	AUC	——		CHAM
TRUMPET RHAPSODY	Co	36160	E	AUC	——		CHAM
DADDY(HELEN WARD)/AURORA	Co	36171	V	AUC	——		CHAM
DODGERS' FAN DANCE/LAMENT	Co	36222	E	AUC	——		CHAM
RECORD SESSION/NOTHIN	Co	36399	E	AUC	——		CHAM
B-19/I DON'T WANT TO WALK	Co	36478	E	AUC	——		CHAM
MY SILENT LOVE/MY MELANCHOLY	Co	36434	E	AUC	——		CHAM
BLUES IN THE NIGHT/ALL	Co	36500	E	AUC	——		CHAM
SKYLARK/THE CLIPPER	Co	36533	E	AUC	——		CHAM
KING PORTER STOMP	Br	8366	E	AUC	——		COLE
CARNIVAL OF VENICE/FLIGHT	Co	36004	E	SAL		1.00	CHIO

JAM SESSION AT COMMODORE

A GOOD MAN IS HARD TO FIND	CMS	1504	N	STA		1.50	KELL
CARNEGIE DRAG/CAR JUMP	CMS	1500	N	STA		1.50	KELL

JAZZ BO'S CAROLINA SERENADERS

YANKEE DOODLE BLUES	Ca	258	G	AUC	——		DOAN

HARRY JAMES

HEADIN FOR HALLALUAH/ALICE	Var	6201	E	T-A	——		BALD
FEET DRAGGIN BLUES	Co	35277	E	AUC	——		BAKE
MONTEVIDEO/MUSIC MAKERS	Co	35932	E	SAL		1.00	JACO

CHARLIE JOHNSON

WALK THAT THING	Vi	21712	N	AUC	——		WILS
HARLEM DRAG/HOT BONES	Vi	38059	N	TRA	——		MART

JAMES P. JOHNSON

GO HARLEM/JUST CRAZY SONG	Co	2448	V	T-A	——		FAKO

JAMES "STUMP" JOHNSON

SNITCHER'S BLUES/THE DUCK	QRS	7049	V+	T-A	——		GRIT
SNITCHER'S BLUES/THE DUCK	QRS	7049	G	AUC	——		GRIT

LIL JOHNSON (ACC. CHARLES AVERY)

NEVER LET YOUR LEFT HAND	Vo	1299	N	T-A	——		HERR
MEAT BALLS	Vo	03562	N	——	——		PATT

LONNIE JOHNSON

LOVE STORY BLUES	OK	8282	N	AUC	——		WILS
BLUES IN G/AWAY DOWN	OK	8575	N	STA	——		PODE

JOHNSON'S CRACKER JACKS

THE DUCK YAS YAS YAS	BB	6278	V+	T-A	——		GRIT

JOHNSON'S JAZZERS

SKIDDLE DE SKOW/CAN I GET IT	Co	14247	E	STA	——		PODE

ISHAM JONES

PILGRIMS BLUES	Br	2244	G	——	——		SIEG

HAL KEMP

SHE'S A GREAT GIRL/COLLEGIANA	Br	3863	E	AUC		2.00	JACO

JUNGLE KINGS

FARRISH POINT SH/DKTN ST.BALLUHCA	3-4	N	STA		1.25	KELL	

KEGHOUSE

SOCK IT BLUES/LOANED HEART BL	Vo	1239	N	T-A	——		HERR

JOHN KIRBY

(ALL DECCAS, OKEHS AND VOC; ALL NEW)	N	AUC	——		SLAC		

THE KNICKERBOCKERS

STEPPIN IN SOCIETY Co 33.. . A.C —— DOAN

GENE KRUPA

BALL OF FIRE/ALL THRU NITE OK 6563 F AUC 1.00 CHER
PURDY PURDY/BOLERO SAVOY BR 8284 V+AUC —— DOAN
JUNGLE MADNESS/RHAPSODY OK 5907 N —— —— PATT
THE LADY'S IN LOVE SOME LIKE BR 8340 G SAL 1.00 JACO

SAM LANIN

SUSIANNA OK 41228 N TRA —— SCHR

LANIN'S RED HEADS

JIMTOWN BLUES/KING PORTER Co 327 G AUC 2.00 BAKE

HUDDIE LEADBELLY

EASY RIDER WORRIED BLUES BB 8570 N T-S —— HERR

MEADE LUX LEWIS

ALLEY RAT BLUES PARA 13048 N TRA —— FAY
SOLITUDE MELANCHOLY (12") BN 1 N T-A —— FAKO

TED LEWIS

OH BABY/START THE BAND Co 139 N AUC .75 CHER
BEALE ST. BLUES/12TH ST.RAG Co A3972 P AUC —— DOAN
MEMPHIS BLUES/BEALE ST. BL Co 1050 G AUC —— DOAN
HO HUM/ONE MORE TIME Co 2452D E AUC —— DOAN

LITTLE BROTHER

SHREVEPORT FAREWELL/CRES.CITY B 10953 N T-A —— FAKO

LITTLE RAMBLERS

ARKANSAS BLUES Co 175 G TRA —— GALB
TRUCKIN/COTTON BB 6045 V+T-A —— GRIT

GUY LOMBARDO

CHARMAINE/UNDER THE MOON Co 1048 N AUC 1.00 CHER

LOL & HIS GINGER SNAPS

THE WAY HE LOVES/SKIP Ro 109 E T-A —— DEAN

LOUISIANA FIVE

BLUES/RING TAIL BLUES EM 1093 G AUC —— DOAN
ORANGE BLOSSOM RAG EM 9150 E TRA —— MART
CHURCH ST. SOBBIN ($\frac{1}{2}$" CR.) EM 9179 E TRA —— MART

LOUISIANA RHYTHM KINGS

LADY BE GOOD BR 4706 V AUC 1.25 BAKE

JIMMIE LUNCEFORD

EASTER PARADE/I'M ALONE WITH Co 35484 N AUC —— HEDR
SASSIN' THE BOSS/WANT WAITER CONQ 4316 F AUC .50 CHER
REMEMBER WHEN/SWINGIN UPTOWN VI 24669 E T-A —— BALD
IN DAT MORNIN'/SWEET RHYTHM BB 5330 N STA —— KELL

JIMMY LYTELL

SUGAR/HEADIN FOR HARLEM PAT 36717 E AUC —— DOAN

ALURA MACK

MONKEY BLUES/EVERYBODY'S MA. VARS 6047 N AUC —— JACO

WINGY MANNONE

MARTHA/FLAT FOOT FLOOGEE BB 7621 N T-A —— EDEL
ISN'T THERE/KING JOE(J.NOONE)HRS 13 N TRA —— MART
MANNONE BLUES/LET'S BREAK BB 7633 N —— —— PATT
JUMPY NERVES/EASEY JONES BB 10289 N —— —— PATT

JOE MARSALA

LOWER REGISTER/I KNOW DE 3764 N AUC —— DOAN

PAPA CHARLIE MCCOY

BOTTLE IT UP VO 1726 STA —— PODE

RED MCKENZIE'S RHYTHM KINGS

CAN'T GET STARTED/RABBIT DE 790 N AUC —— DOAN
DON'T COUNT YOUR KISSES DE 721 N AUC —— DOAN
MOON ROSE/LOVE HAS COME DE 734 N AUC —— DOAN
SWING IT/MURDER DE 507 N AUC —— DOAN

MCKINNEY'S COTTON PICKERS

AFTER ALL YOU'RE ALL I'M AF. VI 23024 E AUC —— WILS
WHEREVER THERE'S A WILL,BABY VI 22736 N AUC —— WILS
I'LL MAKE FUN FOR YOU VI 38142 N AUC —— WILS
TRAVELIN' ALL ALONE VI 38112 N AUC —— WILS
MISS HANNAH VI 38102 N AUC —— WILS
I WANT A LITTLE GIRL BB 5905 E AUC —— CHIO
MILENBERG JOYS VI 21611 E AUC 1.50 BAKE

BUBBER MILEY

CHINNIN & CHATTIN WITH MAY VI 38146 N AUC —— WILS
BLACK MARIA/CHINNIN' CHATTIN VI 38146 E T-A —— FAKO
BLACK MARIA/CHINNIN' CHATTIN VI 38146 G T-A —— HEPR
WITHOUT YOU EMALINE VI 38138 E STA —— PODE

GLENN MILLER

ANVIL CHORUS (PARTS 1 & 2) BB 10982 V AUC —— COX
SHADOWS ON SAND/5:00 WHISTLE BB 10900 V AUC —— COX
BABY ME/BLUE ORCHIDS M 8363 E+SAL 1.25 KEND
OLD BLACK JOE/MAKE BELIEVE BB 10913 E SAL .70 KEND
PENN 6-5000/RUG CUTTERS BB 10754 G+SAL .60 KEND
MOONLIGHT, SUNRISE SERENADES BB 10214 N STA —— KELL
TUXEDO JUNCTION BB 10612 N STA —— KELL

MILLS BROTHERS

THE OLD MAN OF MT/BUGLE CALL BR 6357 E T-A —— BALD

MIFF MOLE & MOLERS

MY GAL SAL/ORIG.DIXIELAND OK 40932 V+AUC —— DOAN
IMAGINATION/FEELIN NO PAIN OK 40890 V+AUC —— DOAN
HOT TIME IN OLD TOWN/DKTN ST VO 3041 E SAL —— KELL

TOOTS MONDELLO

BURNING STICKS ROYALE 1817 N AUC —— DOAN

VAUGHN MONROE

TANGERINE BB 11433 N AUC —— KWAL

JULIA MOODY (ACC. JOE SMITH'S JAZZ BAND)

COOTIE CRAWL/JADA BLUES BS 14122 E AUC —— COLE

THOMAS MORRIS

CHARLESTON STAMPEDE VI 20180 V AUC 1.00 BAKE

JELLY ROLL MORTON

FREAKISH/SEATTLE HUNCH(SOLO) VI 27565 N AUC —— HEDR
TURTLE TWIST BB 10194 N STA —— EVAN
SHREVEPORT/SHOE SHINER'S DR. VI 21658 N T-S 1.00 PECK
THE CHANT/IRISH BLACK BB 10253 N T-A —— BALD
HIGH SOCIETY BB 10434 N TRA —— GALB
WININ' BOY BLUES BB 10429 N TRA —— GALB
SEATTLE HUNCH (PIANO) VI 27567 N TRA —— GALB
MICHIGAN WATER BLUES GN 4002 N TRA —— GALB
TURTLE TWIST BB 10194 N AUC —— DOAN
LOAD OF COAL VI 23429 V TRA —— DEAN
HARMONY BLUES VI 38135 E TRA —— DEAN
DEEP CREEK VI 38055 G TRA —— DEAN
TRY ME OUT VI 38113 E TRA —— DEAN
PONTCHARTRAIN BLUES VI 38125 V TRA —— DEAN
WILD MAN BLUES BB 10256 N T-A —— DEAN
STEAMBOAT STOMP BB 8372 N T-A —— DEAN
GEORGIA SWING BB 8515 N T-A —— DEAN
LOW GRAVY BB 8302 - T-A —— DEAN
SHOE SHINERS DRAG BB 7725 E T-A —— DEAN
DR. JAZZ/JELLY ROLL BLUES BB 10255 N T-A —— ELWO
WILD MAN BL/JUNGLE BL BB 10256 N T-A —— ELWO
KANSAS CITY ST./N.O. BB 7757 N T-A —— ELWO
MOURNFUL SER./GA. SWING BB 8515 N T-A —— ELWO
STROKIN' AWAY/LOW GRAVY BB 8302 N T-A —— ELWO
HIGH SOCIETY/I THOUGHT BB 10434 E T-A —— ELWO
THE CHANT/BLACK BOTTOM BB 10253 E T-A —— ELWO
MUSHMOUTH/BLUE BLOOD BL BB 8201 E T-A —— ELWO
BIG FAT HAM/MUDDY RIVER PARA 12050 V+T-A —— ELWO
SHOE SHINER'S DRAG VI 21658 N TRA —— WALL
DIDN'T HE RAMBLE BB 10429 N STA —— PODE
GRANDPA'S SPELLS/KANSAS CITY GE 5218 V AUC 5.00 LIQU
GRANDPA'S SPELLS/KANSAS CITY GE 5218 G AUC —— COLE
THE PEARLS GE 5323 G AUC —— COLE
LONDON BLUES($\frac{1}{4}$2 CR,HALF MOON)OK 8105 G AUC —— COLE
NEW ORLEANS MEMORY ALBUM GENR —— E AUC —— CHIO
WHY/GET THE BUCKET GENR 1706 E AUC —— CHIO
MAMIE'S BLUES GENR 4001 N T-A —— GROV
BLACK BOTTOM STOMP BB 10253 N T-A —— GROV
DR. JAZZ VI 20415 V T-A —— GROV

BENNY MOTEN

SOUTH/SHE'S NO TROUBLE VI 24893 V AUC .75 CHER
YA GOT LOVE VI 22680 V AUC —— WILS
ELEPHANT'S WOBBLE OK 8100 N AUC —— WILS
THAT CERTAIN MOTION VI 38104 E AUC —— WILS
BOOT IT VI 38144 N AUC —— WILS
OH, EDDIE VI 22958 E AUC —— WILS
WHEN I'M ALONE VI 22734 E AUC —— WILS
HARMONY BLUES VI 20406 E STA —— PODE
SOUTH VI 24893 N STA —— PODE
MOTEN STOMP VI 20955 E STA —— PODE
TROUBLE IN MIND VI 21739 E STA —— PODE
18TH ST. STRUT OK 8242 V STA —— PODE
SOUTH/SHE'S NO TROUBLE VI 24893 E SAL 1.25 CHIO
WHEN I'M ALONE/WISH I COULD VI 22734 N AUC —— HEIN
MOTEN'S SWING/TOBY BB 6032 N AUC —— HEIN
PRINCE OF WAILS/SWEETHEARTS BB 6851 E+AUC —— HEIN
NEW ORLEANS/LAFAYETTE BB 6218 E+AUC —— HEIN
MILENBERG JOYS/BLUE ROOM VI 24381 E AUC —— HEIN
HOT WATER BLUES/SLOW MOTION VI 38012 N AUC —— HEIN
RITE LITE/THAT CERTAIN MOTION VI 38104 N AUC —— HEIN
TOUGH BREAKS/IT'S HARD TO VI 38037 N AUC —— HEIN
MARY LEE/SWEETHEART OF YES. VI 38114 N AUC —— HEIN
GET LOW DOWN BLUES VI 21693 V AUC —— BAKE

MOUND CITY BLUE BLOWERS

NERVOUS PUPPIES	BR	3484	V	AUC	——	WILS
RED HOT	BR	2602	N	AUC	——	WILS
INDIANA	Co	1946	N	AUC	——	WILS
ARKANSAS BLUES (¼" RIM CHIP)	BR	2581	V	AUC	——	SM,B
BLUE BLUES/ARKANSAW BLUES	BR	2581	V+	AUC	——	DOAN

JIMMY MUNDY

SUNDAY SPECIAL/ALL ABOARD	VAR	8148	N	SAL	——	KWAL

PHIL NAPOLEON

CLARINET MARMALADE	VI	20647	E	T-A	——	BALD
THUNDER IN MY DREAMS	BB	7039	N	——	——	PATT

NEW ORLEANS BLUE FIVE

KING OF THE ZULUS	VI	20316	G	AUC	——	WILS
MY BABY DOEN'T SQUAWK	VI	20364	N	AUC	——	WILS

NEW ORLEANS OWLS

BLOWING OFF STEAM	Co	823	N	T-A	——	HERR
GOOSE PIMPLES	Co	1261	N	T-A	——	HERR
WEST END ROMP	Co	688	E	AUC	——	WILS
MEAT ON THE TABLE	Co	1158	E	AUC	——	WILS
PICADILLY/MEAT ON TABLE	Co	1158	E+	TRA	——	MART

NEW ORLEANS RHYTHM KINGS

FAREWELL BLUES	GE	4966	G	TRA	——	WALL

NEW ORLEANS WANDERERS

PERDIDO ST.BL./GATE MOUTH	Co	698	F	T-A	——	HERR

FRANK NEWTON

ROMPING/MINOR JIVE	BB	10186	N	T-A	——	ELWO
(BB'S 10176 & 10216)	BB	——	E	T-A	——	ELWO
FRANKIE'S JUMP/TABS BLUES	Vo	4821	N	STA	——	PODE

RED NICHOLS

SUGAR	VI	21056	N	AUC	——	WILS
I LIVE AGAIN/YOU'RE THE	BB	10451	N	T-A	——	BALD
PANAMA/MARGIE	BR	3961	E	AUC	——	BAKE
BUGLE CALL RAG/BACK BEATS	BR	3490	E	AUC	——	BAKE

RAY NOBLE

ST. LOUIS BLUES/WAY DOWN	VI	25082	V	T-A	——	BALD

JIMMY NOONE

I'M GOIN' HOME/YOU'RE DRUNK	BB	8649	N	STA	——	KELL

RED NORVO & MILDRED BAILEY

SAYS MY HEART	BR	8135	E	STA	——	PODE
MORE THAN EVER	BR	8085	E	STA	——	PODE

KING OLIVER

TOO LATE	VI	38090	N	AUC	——	WILS
4 OR 5 TIMES	BR	4028	G	AUC	——	WILS
ST. JAMES INFIRMARY	VI	22298	N	AUC	——	WILS
DEADMAN BL./SOMEDAY SWEET.	Vo	1059	V	T-A	——	FAKO
BUDDY'S HABIT (2 CRACKS)	OK	40000	G	T-A	——	DEAN
SNAKE RAG	GE	5184	V	TRA	——	WINT
HIGH SOCIETY	HRS	12	N	TRA	——	MART
4 OR 5 TIMES/GOT	BR	4028	N	TRA	——	WALL
CHIMES BLUES	UHCA	67-68	N	T-A	——	GROV

ORIGINAL DIXIELAND JAZZ BAND

TIGER RAG	VI	25403	N	TRA	——	GALB
SWEET MAMMA	VI	18722	E	TRA	——	GALB
CLARINET MARMALADE	BI	18513	E	TRA	——	GALB
DANGEROUS BLUES/ROYAL GARDEN	VI	18798	E	AUC	——	DOAN
CRAZY BLUES/HOME AGAIN BLUES	VI	18729	E	AUC	——	DOAN
OSTRICH WALK/JAZZ BAND BALL	VI	18457	G	AUC	——	DOAN
DIXIE JASS BAND/LIVERY STAB.	VI	18255	V	AUC	——	DOAN
PALESTEENA/MARGIE	VI	18717	V	AUC	——	DOAN
MARGIE/PALESTEENA	VI	18717	V	T-S	——	KELL
CLARINET MARMALADE	VI	18513	G	T-S	——	KELL
BLUIN THE BLUES	VI	18483	F+	T-S	——	KELL
I LIVE FOR LOVE	Vo	3084	V	T-S	——	KELL
SLIPPIN' THRU MY FINGERS	Vo	3099	V	T-S	——	KELL
PLEASE BE KIND	BB	7442	V+	T-S	——	KELL
PALESTEENA/MARGIE	VI	18717	G	T-A	——	PARK

ORIGINAL MEMPHIS FIVE

DOO WACKA DOO	Co	308	N	AUC	.50	CHER
MEANEST BLUES	VI	19480	E	TRA	——	GALB
SHE WOULDN'T DO	Co	37	G	TRA	——	GALB
PICKLES	Co	3924	G	TRA	——	GALB
STATIC STRUT/TAMPEEKOE	VI	20039	V+	AUC	——	DOAN
LOOSE FEET/RUNNING WILD	BA	1143	G	AUC	——	DOAN
WHITE WAY BL./RAILROAD BL.	PAT	020888	V+	AUC	——	DOAN
RED HEAD GAL/MISS THE SUNSH.	PAT	020939	V+	AUC	——	DOAN
BEES KNEES/STOP YOUR KIDDIN	REG	9395	V	——	——	PATT
I'M GOING BACK TO THOSE	PE	14315	V	——	——	PATT

ORY'S SUNSHINE ORCHESTRA

KROOKED BLUES (¼" HALF MOON)	SUNS	3001	V	AUC	——	COLE

HOT LIPS PAGE TRIO

ANOTHER WOMAN/FIGHTIN GAL	BR	8660	N	AUC	——	DOAN

TONY PARENTI

GUMBO	BR	4184	E	AUC	——	WILS
AFRICAN ECHOES	Co	1264	N	AUC	——	WILS
IN THE DUNGEON	Co	1548	N	AUC	——	WILS
WEARY BLUES/AFRICAN ECHOES	Co	1264	E	AUC	——	BAKE

TINY PARHAM

JUNGLE CRAWL	VI	38082	N	AUC	——	WILS
VOO DOO	VI	38054	N	AUC	——	WILS
JIM JACKSON'S KANS.CITY BL	PARA	12586	V	TRA	——	FAY
CATHEDRAL BLUES	VI	38111	E	STA	——	PODE
DINAH	BB	11185	E	SAL	1.00	CHIO

JACK PETTIS

SPANISH DREAM	VI	21559	E	STA	——	PODE
STOCKHOLM STOMP	BA	1907	V+	T-A	——	GRIT

BEN POLLOCK

MA CHERIE/LOUISE	VI	21941	E	T-A	——	BALD
CRYIN'FOR CAROLINES(TEA-GOOD)	HOW	1027	E	T-A	1.00	STUR

PORT OF HARLEM SEVEN

BLUES FOR TOMMY(RE.HIGGINBOTH)	BN	7	N	STA	1.50	KELL
POUND HEART BLUES(RE.BECHET)	BN	6	N	STA	1.50	KELL

MEL POWELL

BLUE SKIES/LEAVE HEAVEN	CMS	543	N	AUC	——	DOAN

TEDDY POWELL

TEDDY'S BOOGIE WOOGIE	DE	2806	N	SAL	——	KWAL
SOME DAY/PUSSY IN THE CORNER	DE	2941	N	SAL	——	KWAL
THE SPHINX/FLEEAS ON SPREE	DE	2985	N	SAL	——	KWAL
AM I BLUE/RIDIN' SUBWAYS	DE	3094	N	SAL	——	KWAL
STRAIGHT ' BOOGIE	BB	11092	N	SAL	——	KWAL
BLUE DANUBE	BB	11132	N	SAL	——	KWAL

QUINTET OF HOT CLUB OFFRANCE

ARE YOU IN THE MOOD	VI	26506	N	AUC	——	SM,B
VIPER'S DREAM	VI	26218	N	AUC	——	SM,B
EXACTLY LIKE YOU	VI	26733	N	AUC	——	SM,B

THE QUINTONES WITH BIGARD ORCH.

CHEW CHEW CHEW/UTT-DA-ZAY	Vo	4928	V+	AUC	.85	JACO

MA RAINEY

LAST MINUTE/BO WEVIL BLUES	PARA	12080	E	AUC	——	PARK
SEE SEE RIDER/JEALOUS HEART	UHCA	85-86	N	STA	1.50	KELL

DON REDMAN

UNDERNEATH HARLEM MOON	BR	6401	E	T-A	——	GROV
BUGLE CALL RAG/TOO BAD	Vo	3354	N	TRA	——	BUCH

RED ONION JAZZ BABIES

CAKE WALKIN' BABIES	UHCA	78	N	AUC	1.00	CHER

ALVINO REY

TIGER RAG	BB	11002	G	SAL	.50	CHIO

WILLARD ROBINSON

BEALE STREET BLUES	Co	1948	N	AUC	——	WILS
YELLOW DOG BLUES	PE	12322	E	T-A	——	HERR

ADRIAN ROLLINI

DREAM ON (GOODMAN)	ME	12766	G+	T-A	1.00	STUR
SUGAR/RIVERBCAT SHUFFLE	DE	265	N	STA	——	KELL
SWING LOW/STUFF ETC.	DE	807	N	STA	——	KELL
I RAISED MY HAT	PE	15855	G	AUC	——	BAKE

LUIS RUSSELL

PRIMITIVE	ME	13366	E	AUC	——	WILS

PEE WEE RUSSELL

——	HRS	1000	N	TRA	——	STUR

SAVANNAH SYNCOPATORS

SOMEDAY SWEETHEART	BR	3373	P	AUC	——	BAKE

ELMER SCHOEBEL

PRINCE OF WAILS/COPENHAGEN	BR	4652	G	——	——	PATT

CHARLIE SEGAR

BOOGIE WOOGIE/(TURNER PARRISH)	DE	3832	V	T-S	3.50	PECK

ARTIE SHAW

HIGHTMARE/NON STOP FLIGHT	BB	7875	N	AUC	——	HEDR
INDIAN LOVE CALL/BEGIN THE BE	BB	7746	N	AUC	——	HEDR
BLUES, I & 2	VI	27411	V	SAL	.95	KEND
INDIAN LOVE CALL/BEGIN THE BE	BB	7746	G+	SAL	.95	KEND
STAR DUST/BACK BAY SHUFFLE	VI	27547	E	T-S	——	KELL
WHEN WINTER COMES	BB	10307	G	T-S	——	KELL
DAY IN DAY OUT	BB	10406	V+	T-A	——	KELL
CONCERTO FOR CLARINET 12"	VI	36383	N	T-S	——	KELL
HIGHTMARE	BB	7875	N	T-S	——	KELL
JUST KIDDIN AROUND	VI	27806	V	T-S	——	KELL
COPENHAGEN	BB	10054	V	T-S	——	KELL
BLUES I & 2	VI	27411	G+	T-S	——	KELL
I HAVE EYES	BB	7889	N	AUC	——	BAKE
BETWEEN A KISS AND SIGH	BB	10055	N	AUC	——	BAKE

FRANK SINATRA AND TOMMY DORSEY

SHAKE DOWN THE STARS	VI	26525	N	AUC	—		KWAL
OH LOOK AT ME NOW	VI	27274	N	AUC	—		KWAL
ANYTHING	VI	27208	N	AUC	—		KWAL
I'D KNOW YOU ANYWHERE	VI	26770	N	AUC	—		KWAL
WHEN YOU AWAKE	VI	26764	N	AUC	—		KWAL
SHADOWS ON THE SAND	VI	26761	N	AUC	—		KWAL
LOOKING FOR YESTERDAY	VI	26738	N	AUC	—		KWAL
STAR DUST	VI	27233	N	AUC	—		KWAL
I THINK OF YOU	VI	27701	N	AUC	—		KWAL
SAY IT	VI	26535	N	AUC	—		KWAL
SIOUX CITY SIX							
I'M GLAD/FLOCK O BLUES	GE	5569	E	TRA	—		SCHR
SIX JUMPING JACKS							
WHOOPEE HOT BRIGADE	BR	4457	E	T-A	—		GRIT
BESSIE SMITH							
CHICAGO BOUND BLUES	Co	14000	N	AUC		.50	CHER
GULF COAST BL/DOWN HEARTED	Co	A3844	N	AUC	—		DOAN
NASHVILLE WOMEN'S BL(LOUIS)	Co	14090	F	AUC	—		DOAN
LONESOME DESERT BLUES	Co	14123	G	AUC	—		DOAN
WASHERWOMAN'S BLUES/WE	Co	14375	F	T-A	—		PARK
BESSIE & CLARA SMITH							
I'M GOING BACK/FAR AWAY BL.	Co	13007	F	T-A	—		PARK
CLARA SMITH							
DOWN SOUTH/KIND LOVIN BLUES	Co	A3961	F	T-A	—		PARK
CLEARING HOUSE/WEST INDIES	Co	14019	F	T-A	—		PARK
JABBO SMITH							
SAU-SHA STOMP/LET'S GET TOG.	BR	7065	V	T-A	—		HERR
KATE SMITH							
THE MARINE'S HYMN	Co	36540	N	SAL	—		KWAL
GOD BLESS AMERICA/STAR	VI	26198	N	SAL	—		KWAL
MAMIE SMITH & JAZZ HOUNDS							
ROYAL GARDEN BLUES	OK	4254	N	AUC	—		WILS
CRAZY BLUES/IT'S RIGHT HERE	OK	4169	F	AUC		1.00	JACO
PINE TOP SMITH							
BIG BOY THEY CAN'T DO THAT	Vo	1256	N	AUC	—		COLE
EDDIE SOUTH							
OHIO HOME/SOUTHLAND	VI	21155	E	AUC	—		DOAN
MARCHETA/HEJRE KATI	BB	10138	N	—	—		PATT
SOUTHERN SERENADERS							
RUNNIN WILD/GOTTA SEE MAMA	Ca	310	E	AUC	—		DOAN
CHARLIE SPAND							
HASTING ST.(REV.M.L.LEWIS)	SIG	65101	N	TRA	—		STUR
MUGGSY SPANIER							
CAN'T WE BE FRIENDS/CHICAGO	DE	4168	N	T-A	—		BALD
CHICAGO/FRIENDS	DE	4168	N	AUC	—		DOAN
DINAH/BLACK & BLUE	BB	10682	N	T-A	—		ELWO
DIPPERMOUTH/SISTER KATE	BB	10506	N	T-A	—		ELWO
JAZZ BAND BALL/LIVERY	BB	10518	N	T-A	—		ELWO
BUTTER & EGG MAN/ECCENTRIC	BB	10417	N	T-A	—		ELWO
DIPPERMOUTH BLUES	BB	10532	E	AUC	—		COLE
RIVERBOAT SHUFFLE	BB	10506	E	AUC	—		COLE
DINAH	BB	10582	E	AUC	—		COLE
PAUL SPECHT							
STATIC STRUT/SHOW	Co	627	E+	TRA	—		MART
SPECKLED RED							
DIRTY DOZEN 2/RIGHT STRING	BR	7151	V	AUC	—		BAKE
ONEILL SPENCER TRIO							
AFTERNOON IN AFRICA	DE	1873	E	STA	—		PODE
VICTORIA SPIVEY							
BLACK SNAKE BLUES/JELLY	OK	8338	V+	T-A	—		GRIT
STATE STREET RAMBLERS							
CARELESS LOVE/TIGER MOON	CH	40086	E	T-A	—		GRIT
REX STEWART							
SUBTLE SLOUGH/SOME SATURDAY	BB	11258	N	T-A	—		FAKO
MY SUNDAY GAL/WITHOUT A SONG	BB	10946	N	T-A	—		BALD
LINGER AWHILE/MOBILE BAY	BB	11057	N	T-A	—		BALD
DIXIE STOMPERS							
BALTIMORE/BLACK MARIA	HA	526	V+	T-A	—		GRIT
WILBUR SWEATMAN							
JA-DA/RAINY DAY BLUES	Co	2707	N	AUC		.50	CHER
ART TATUM							
DEEP PURPLE/TEA FOR TWO	DE	2456	N	AUC		1.00	JACO
SWEET LORRAINE/GET HAPPY	DE	18050	N	AUC		1.25	JACO
JACK TEAGARDEN							
JUNK MAN(LAM CR; 3 GR.CHIP)	BR	7652	E	—	—		DEAN
LOVELESS LOVE (2 MASTERS)	HRS	5	N	TRA	—		MART
JUNK MAN	BR	7652	E	AUC	—		BAKE

FRANK TESCHEMAKER

WAILING BLUES	HRS	3	N	TRA	—		DEAN
ISN'T THERE A LITTLE LOVE	HRS	13	N	TRA	—		DEAN
PRINCE OF WAILS	UHCA	18	N	TRA	—		DEAN
CHINA BOY	UHCA	1	N	TRA	—		DEAN
BARREL HOUSE STOMP	UHCA	62	N	TRA	—		DEAN
FRIAR'S POINT SHUFFLE	UHCA	3	N	TRA	—		DEAN
CLAUDE THORNHILL							
MOONLIGHT MASQUERADE/ORANGE	Co	36391	N	AUC	—		HEDR
I'M THRILLED/SING A SONG	Co	36287	N	AUC	—		HEDR
SHE'LL ALWAYS REMEMBER/COUNT	Co	36560	N	AUC	—		HEDR
FRANK TRUMBAUER							
HONKY TONK TRAIN BLUES	VAR	8236	N	SAL	—		KWAL
BALTIMORE/HUMPTY DUMPTY	OK	40926	V+	AUC	—		DOAN
CRYING ALL DAY/GOOD MAN	Co	35956	N	AUC	—		DOAN
BLUE RIVER/CRADLE IN CAR.	OK	40879	V+	AUC	—		DOAN
BLUE MOON/UNCLE BILLS	VI	24812	N	AUC	—		DOAN
CRYING ALL DAY/GOOD MAN	OK	40966	E	TRA	—		MART
BALTIMORE/HUMPTY DUMPTY	OK	40926	E-	AUC	—		HEIN
LOVE AFFAIR/TAKE YOUR TOMOR.	ODF	165526	N	AUC	—		HEIN
BUSINESS IN Q(2" HAIR CR,REV)	Co	—	E+	AUC	—		HEIN
JOE VENUTI							
WILD CAT/DOIN THINGS	BB	10280	N	AUC	—		DOAN
BEATIN THE DOG/CAT	OK	40853	V+	AUC	—		DOAN
4 STRING JOE/PENN BEACH BL	OK	40957	E	AUC	—		DOAN
VENUTI-LANG							
DOING THINGS/WILD CAT	VI	21561	N	T-A	—		EDEL
DOING THINGS/WILD CAT	BB	10280	N	—	—		PATT
DON VOORHEES							
MUDDY WATER	Co	881	E	TRA	—		MART
SIPPIE WALLACE							
MORNIN' DOVE BLUES(OLIVER)	OK	8205	G	T-A	—		DEAN
UP THE COUNTRY	OK	8106	G	STA	—		PODE
TED WALLACE CAMPUS BOYS							
HITTIN' THE BOTTLE	Co	2254	E	TRA	—		MART
FATS WALLER							
LIVER LIP JONES	BB	11010	N	AUC	—		SM,B
HEADLINES IN THE NEWS	BB	11188	N	AUC	—		SM,B
JITTERBUG WALTZ	BB	11518	N	AUC	—		SM,B
YACHT CLUB SWING/(DELANGE,REV)	BB	10035	G	AUC	—		DEVA
HONEYSUCKLE ROSE (12")	VI	36206	E	AUC	—		DOAN
DON'T GIVE ME THAT JIVE	BB	11539	G	SAL		.75	CHIO
PAN-PAN	BB	11383	V	SAL		1.00	CHIO
GEORGIA ON MY MIND/ROCKIN	VI	27765	N	AUC	—		HEDR
TEA FOR TWO/I AIN'T GOT NOB.	VI	27766	N	AUC	—		HEDR
KEEPIN OUT OF MISCHIEF NOW	VI	27767	N	AUC	—		HEDR
HANDFUL OF KEYS/VIPER'S DRAG	VI	27768	N	AUC	—		HEDR
ST. LOUIS BLUES (ORGAN)	VI	20357	V	T-A	—		GROV
HONEYSUCKLE ROSE/BREAKIN	VI	24826	N	—	—		PATT
THE WASHINGTONIANS							
TAKE IT EASY	Ro	618	V	T-A	—		ELWO
IT'S TIGHT/MISSISSIPPI	Ro	868	E	T-A	—		ELWO
ETHEL WATERS							
SHOO SHOO BOOGIE/DO I KNOW	Co	1905	N	AUC		1.50	CHER
SWEET GEORGIA BROWN/NO ONE	Co	379	G	AUC	—		JACO
CHICK WEBB							
STOMPIN AT THE SAVOY	Vo	3246	E	STA	—		KELL
TAIN'T WHAT YOU DO	DE	2310	V+	STA	—		KELL
DICKY WELLS							
(VI 26617, 26220, 27318)	VI	—	N	T-A	—		ELWO
I'VE FOUND A NEW BABY	VI	26617	N	T-A	—		TRES
DICKY WELLS BLUES	VI	27318	N	T-A	—		TRES
GEORGE WETTLING							
I FOUND A NEW BABY	DE	18045	G+	AUC	—		COX
PAUL WHITEMAN							
GLOOMY SUNDAY/WALTZ BORN IN	VI	25274	N	AUC	—		HEDR
LIVING IN THE SUNLIGHT	Co	2171	G	T-S		2.50	LIQU
TAIN'T SO HONEY	Co	1444	G	T-S		2.50	LIQU
COQUETTE/THERE AIN'T NO SW	VI	25675	E	AUC		1.00	JACO
CHIQUITA/LONESOME IN MOONL.	Co	1448	N	AUC		.75	CHER
CHANGES/DEEP DOWN SOUTH	VI	25370	N	T-A	—		FAKO
LOUISIANA/YOU TOOK ADVANTAGE	VI	25369	N	T-A	—		FAKO
FROM MONDAY ON/SUGAR	VI	25368	N	T-A	—		FAKO
SAN/WHEN	VI	25367	N	T-A	—		FAKO
LONELY MELODY/MISS. MUD	VI	25366	N	T-A	—		FAKO
BARNACLE BILL/BESSIE COULDN'T	VI	25371	N	T-A	—		FAKO
COQUETTE/NO SWEET MAN (BIX)	VI	25675	N	AUC	—		DOAN
FAREWELL BL/DARKTOWN ST. BALL	VI	25192	G	AUC	—		DOAN
SWEET SUE/NO REASON(TRAM-BIX)	Co	35667	N	AUC	—		DOAN

(PAUL WHITEMAN CONTINUED NEXT PAGE)

(PAUL WHITEMAN, CONTINUED)

ST. LOUIS BL./BELL HOP BL	Vi	20092	N	AUC	——	——	DOAN
NOBODY'S SWEETHEART	Co	2098	N	——	——	——	DEAN
OUT OF TOWN GAL	Co	1505	N	——	——	——	DEAN
OUT OF TOWN GAL(3 SM.CHIP)	Do	1505	G	——	——	——	DEAN
GREAT DAY	Co	2023	V	——	——	——	DEAN
MISS ANNABELLE LEE(R.BOYS)	Vi	21104	V	——	——	——	DEAN
HAPPY FEET	Co	2164	V	——	——	——	DEAN
BECAUSE MY BABY	Co	1441	V	——	——	——	DEAN
FELIX THE CAT	Co	1478	V	——	——	——	DEAN
LITTLE PAL/SEVENTH HEAVEN	Co	1877	E	T-A	——	——	WINT
MELANCHOLY BABY/MAN I LOVE	Co	50068	V	T-A	——	——	WINT
SHOULD I/BUNDLE OF OLD LOVE	Co	2047	V+	T-A	——	——	GRIT
REACHIN' FOR SOMEONE	Co	1822	E	T-A	——	——	GROV
TAIN'T SO HONEY	Co	1444	V	T-A	——	——	GROV
CHANGES/MARY	Vi	21103	V	AUC	——	——	HEIN
LONELY MELODY/RAMONA	Vi	21214	E	AUC	——	——	HEIN
BACK IN YOUR OWN BACK YARD	Vi	21240	V	AUC	——	——	HEIN
MISSISSIPPI MUD/LONELY MELO.	Vi	25366	N	AUC	——	——	HEIN
THERE AIN'T NO SWEET MAN	Vi	21464	E	AUC	——	——	HEIN
MISSISSIPPI MUD/FROM MON. ON	Vi	21274	E	AUC	——	——	HEIN
LOUISIANA/YOU TOOK ADVANTAGE	Vi	25369	N	AUC	——	——	HEIN
WHEN/SAN	Vi	25367	N	AUC	——	——	HEIN
WHEN	Vi	21338	E+	AUC	——	——	HEIN
DIXIE DAWN/LOUISIANA	Vi	21438	N	AUC	——	——	HEIN
WHEN YOU'RE COURTING/TWILIGHT	Co	1993	E	AUC	——	——	HEIN
JUST LIKE/BECAUSE MY BABY	Co	1441	N	AUC	——	——	HEIN
GEORGIE PORGIE/NO IDEA	Co	1491	N	AUC	——	——	HEIN
CRADLE OF LOVE/HOW ABOUT ME	Co	1723	N	AUC	——	——	HEIN
I WAS THE DAWN OF LOVE	Vi	21453	V	AUC	——	——	HEIN
PAUL WHITEMAN'S RHYTHM BOYS							
RHYTHM KING/SUPPRESSED DESIRE	Co	1629	N	AUC	1.50		CHER
WHOOPEE MAKERS							
NOBODY KNOW WHAT RED HEADED	Ca	714	G	SAL	.40		KEND
AWAY DOWN SOUTH/I'M WAITING	Ca	8101	V	SAL	.50		KEND
CLARENCE WILLIAMS							
SANTA CLAUS BLUES	OK	8254	V	AUC	——		WILS
LAZY MAMA/IN OUR COTTAGE	Vi	38063	N	AUC	1.00		CHER
ZONKY/YOU BE MODERNISTIC	Co	14488	N	AUC	1.00		CHER
BREEZE/MOUNTAIN CITY BL	Co	14422	N	AUC	1.00		CHER
RED RIVER BLUES	Co	14326	V	AUC	——		SM,B
OLD FASHIONED LOVE	OK	4993	G	T-A	——		HERR
YOU CAN'T SHUSH KATIE	OK	8342	N	TRA	——		WALL
SHAKE THAT THING/GET IT FIXED	OK	8267	G	T-A	——		WINT
COAL CART BLUES	HRS	6	N	TRA	——		MART
THIS IS MY SUNDAY OFF	Vo	3195	V	SAL	.90		KELL
SUGAR BLUES/JELLY ROLL	Vo	2805	G	SAL	.90		KELL
YAMA YAMA/LADY LUCIE	Vo	2991	E	SAL	.90		KELL
SWALLER TAIL COAT	Vo	2616	N	SAL	1.00		KELL
I CAN'T DANCE ANTS IN PANTS	Vo	2689	E	SAL	.90		KELL
I'M GONNA WASH MY SINS	Vo	2759	E	SAL	.90		KELL
MISSISSIPPI BASIN	Vo	03350	G	SAL	.90		KELL
JUNGLE CRAWL	Vo	2909	E+	SAL	1.00		KELL
JERRY THE JUNKER/CHIZZ SAM	Vo	2854	E	SAL	1.00		KELL
CHOCOLATE AVENUE	Vo	2584	E	SAL	.90		KELL
LAZY MAMA (CRACKED)	Vi	38063	V	AUC	.75		JACO
FESS WILLIAMS							
A FEW RIFFS/DO SHUFFLE	Vi	38064	V	T-A	——		HERR
HERE 'TIS/FRICTION	Vi	38056	E	STA	——		PODE
LEONA WILLIAMS							
I WISH I COULD SHIMMY	Co	3713	N	AUC	.75		CHER
MARY LOU WILLIAMS							
DRAG EM/NIGHT LIFE	Br	80033	N	SAL	4.50		PECK
ISABELLE	De	1021	N	T-A	——		FAKO
CLEAN PICKIN'/SWINGIN JOY	De	1155	N	T-A	——		FAKO
EDITH WILSON AND JOHNNY DUNN							
TAKE IT CAUSE IT'S ALL YRS	Co	3634	N	AUC	——		WILS
TEDDY WILSON							
SMOKE GETS IN EYES(SOLOS)	Co	36631	N	AUC	——		HEDR
ROSETTA/THESE FOOLISH THINGS	Co	36632	N	AUC	——		HEDR
KNOW THAT YOU KNOW(SOLOS)	Co	36633	N	AUC	——		HEDR
BODY AND SOUL/CHINA BOY(SOLOS)	Co	36634	N	AUC	——		HEDR
TEDDY WILSON PIANO SOLOS ALB.	Co	C-93	N	SAL	——		KWAL
THEM THERE EYES	Co	36631	N	AUC	——		COX
(BR 7527, 43, 99; SOLOS)	Br	——	E	T-A	——		ELWO
OH LADY BE GOOD	Co	36084	E	SAL	1.00		KEND
DEVIL AND DEEP/DON'T BLAME	Co	——	N	T-A	1.00		STUR
YOU CAN'T STOP ME FROM DR.	Br	7954	N	AUC	——		COLE
DON'T BE THAT WAY	Br	8116	V	AUC	——		BAKE
EVERY NOW AND THEN(CH.3 GR.)	Br	7543	E	AUC	——		BAKE
SING BABY SING/YOU TURNED	Br	7736	V	T-A	——		PARK

TED WHITE'S COLLEGIANS

IF I HAD YOU	Or	1477	E	T-A	——		PARK
YOU WERE MEANT FOR ME	Or	1509	E	T-A	——		PARK
WOLVERINES/NEW ORLEANS RHYTHM KINGS							
COPENHAGEN/MAPLE LEAF RAG	UHCA	45-46	N	AUC	1.00		CHER
ALBERT WYNN							
THAT CREOLE BAND	OK	8350	E	TRA	——		STEA
JIMMY YANCEY							
CRYING IN MY SLEEP	BB	8630	N	AUC	——		HERR
BOB ZURKE							
HOLY SMOKE	Vi	26446	N	AUC	——		DOAN
I'VE FOUND NEW BABY	Vi	26355	E	SAL	1.00		KEND
BOOGIE WOOGIE							
BOOGIE WOOGIE ALBUM	Co	C-44	N	SAL	——		KWAL

NOTICE

I will pay highest prices for my wants,--mainly Dodds, Oliver, Louie, Morton, Punch Miller, many Paramounts, Jabbo Smith and a few others. Also have 250 records for trade: 3 Oliver OK; 2 Dodds Br; 7 Louie Hot 5 & 7; many rare Ellington and Bix, and others. Please get in touch.

Martin Alexander
655 W 177 St., New York City, 33

WANTED

WALTER O'KEEFE

Man on Flying Trapeeze

Vi 24172

JEAN SABLON

Je Sais que Vous
etes Jolie

Co 4191-M
R.J. Godbey
1200 N.W. 3rd Ave.,
Miami 36, Florida

WANTED

REPRESENTATIVES
FOR
THE RECORD CHANGER
in cities 100,000 population or over

You won't get rich working for us, but if you can spare us two or three hours of your time each month, we can make you an offer that may interest you.

Write us for particulars.

THE RECORD CHANGER
Fairfax, Virginia.

FOR SALE FOR SALE

EDWARD MULLENER

34-41 78th Street, Jackson Heights, Long Island, New York

RECORD SALE AT FIXED PRICES

ALL RECORDS LISTED AS NEW ARE GUARANTEED TO BE IN MINT CONDITION

LOUIS ARMSTRONG

BEAU KOO JACK/MAHOGANY HALL OK 8680 F $1.00
WEST END/FIREWORKS (LAMINATION CRACKS) OK 41078 G 1.00
EXACTLY LIKE YOU/AIN'T MISBEHAVIN' OK 3040 N 3.00
MUGGLES/THE PEANUT VENDOR OK 3194 N 3.00
THAT'S MY HOME/I HATE TO LEAVE YOU BB 10236 N 2.00
LAZY 'SIPPI STEAMER/HEP CATS' BALL DE 3283 N 1.00
ORY'S CREOLE TROMBONE/THE LAST TIME Co 35838 N 2.50

BAT "THE HUMMING BIRD"(COW COW DAVENPORT)

SLOW DRAG(SOLO; ORIGINALLY PARA.12800) VARS 6068 N 3.50

SIDNEY BECHET'S NEW ORLEANS FEETWARMERS

GEORGIA CABIN/I'M COMING VIRGINIA VI 27904 N 1.25

BIX BEIDERBECKE AND HIS GANG

JAZZ ME BLUES/AT THE JAZZ BAND BALL OK 3042 N 4.00

BUNNY BERIGAN & HIS ORCHESTRA

JAZZ ME BLUES/THERE'LL BE SOME CHANGES VI 26244 N 2.50

BARNEY BIGARD AND ORCHESTRA

READY EDDY/LAMENT FOR JAVENETTE BB 11098 N 2.00

CAB CALLOWAY AND ORCHESTRA

MINNIE THE MOOCHER/DOIN' RUMBA BR 6074 V 1.00
GIT ALONG/SAY IT ISN'T SO(M.DOWNEY, A.HANSHAW, SINGIN' SAM AND OSBORNE ORCHESTRA) PE 12843 V 1.50
YALLER/THE VIPER'S DRAG PE 15412 V 1.00
MOOD INDIGO/FAREWELL BLUES PE 15457 V 1.00
NIGHTMARE/MY HONEY'S LOVIN' ARMS PE 15494 V 1.00
SWEET GA.BROWN/SLOW BUT SURE PE 15507 V 1.00
STARDUST/YOU CAN'T STOP ME FROM PE 15531 V 2.00
DINAH/I'M NOW PREPARED TO TELL WORLD PE 15623 V 1.00

CASA LOMA ORCHESTRA

AFTER TONIGHT/ONE LITTLE WORD BR 6397 N 1.50
MIGHTY RIVER/WHY CAN'T I FIND BR 6402 N 1.50
TROUBLE IN PARADISE/RIVER'S TAKIN' BR 6602 N 1.50
MOMENT I LOOKED/MUSIC FROM ACROSS BR 6628 N 1.50
GOOD-BYE LOVE/AND SO GOOD-BYE BR 6666 N 1.50
LULLABY IN BLUE/THAT'S LOVE BR 6764 N 1.50
SPELLBOUND/DON'T LET IT HAPPEN AGAIN BR 6910 N 1.50

CHARLESTON CHASERS (NICHOLS)

SUGAR FOOT STRUT/IMAGINATION Co 1260 V 1.50

HERMAN CHITTISON (PIANO SOLOS)

FLAMINGO/THE MAN I LOVE BB 11333 N 1.50

L.D.CHRISTIAN (ACC. ARMSTRONG'S HOT FOUR)

TOO BUSY/WAS IT A DREAM? OK 8596 N 7.50
YOU'RE A REAL SWEETHEART/LAST NIGHT OK 8607 N 7.50

COON-SANDERS ORCHESTRA

MY BABY KNOWS HOW/BRAINSTORM VI 20390 V .50

IDA COX (PIANO BY JESSE CRUMP)

MIDNIGHT HOUR BLUES/GIVE ME A BREAK PARA 12582 N 3.50

IDA COX & ALL STAR ORCHESTRA

LAST MILE BLUES/I CAN'T QUIT THAT MAN OK 6405 N 2.00

BING CROSBY & WHITEMAN'S RHYTHM BOYS

MISS ANNABELLE LEE VI 21104 N 2.75

BING CROSBY

MANY HAPPY RETURNS/AT COMMAND(BARRIS) BR 6145 E 3.50

DIXIE STOMPERS

GET IT FIXED/FLORIDA STOMP HA 88 P .50
STATIC STRUT/HARD TO GET GERTIE HA 197 P .50

DORSEY BROTHERS & ORCHESTRA

BY THE SYCAMORE TREE/OOH THAT KISS Co 2581 V 1.25

CHAMPION JACK DUPREE

IN CABIN INN/JUNKER BLUES OK 06152 N 2.50
BLACK COW BLUES/ALL ALONE BLUES OK 06642 N 2.50

ROY ELDRIDGE & ORCHESTRA

MUSKAT RAMBLE/HIGH SOCIETY VARS 8154 N 2.50

BENNY GOODMAN & ORCHESTRA

NOT THAT I CARE/HELP SELF TO HAPPINESS Co 2542 N 3.50

HANDY'S ORCHESTRA OF MEMPHIS

LIVERY STABLE BLUES/THAT "JAZZ" DANCE Co A2419 N 2.00

EDGAR HAYES QUINTET

SWEETHEART/BLUE SKIES DE 1684 N .75

EARL HINES (PIANO SOLOS)

BODY AND SOUL/CHILD OF DISORDERED B. BB 10642 N 2.00

LES HITE & ORCHESTRA

WAITIN' FOR YOU/THE LICK VARS 8396 N 1.00

BILLIE HOLIDAY & ORCH

DREAM OF LIFE/THAT'S ALL I ASK Vo 4631 G 1.25
PRACTICE MAKES PERFECT/SAME STORY OK 5806 N 3.00
I HEAR MUSIC/I'M ALL FOR YOU OK 5831 N 3.00
TIME ON MY HANDS/I'M PULLING THRU OK 5991 N 3.00
GOD BLESS THE CHILD/SOLITUDE OK 6270 N 3.00
JIM/LOVE MEOR LEAVE ME OK 6369 N 3.00
GLOOMY SUNDAY/I'M IN LOW DOWN GR. OK 6451 N 3.00

HUDDIE(LEADBELLY) LEDBETTER

DON'T YOU LOVE/SAIL ON,LITTLE GIRL BB 8550 N 2.50
NEW YORK CITY/YOU CAN'T LOSE-A ME BB 8750 N 2.50

LITTLE BROTHER (PIANO SOLOS)

FARISH STREET JIVE BB 10177 N 1.50
SHREVEPORT FAREWELL/CRESCENT CITY BB 10953 N 2.00

LOUISIANA FIVE JAZZ ORCHESTRA

YELPING HOUND BLUES/JUST ANOTHER Co A2742 N 1.25

LUCKY MILLINDER MILLS BLUE RHYTHM BAND

RIDE,RED,RIDE/CONGO CARAVAN OK 6119 N 2.00

"TOOTS" MONDELLO TRIO(THORNHILL & FATOOL)

BURNIN' STICKS/HERE'S YOUR CHANCE ROYALE 1817 N 2.00
SHADES OF JADE/SUNSET LULLABY ROYALE 1823 N 2.00

JELLY ROLL MORTON

SEATTLE HUNCH/FREAKISH (SOLOS) VI 27565 N 2.00
GEORGIA SWING/MOURNFUL SERENADE BB 8515 N 3.00
THE PEARLS/BEALE STREET BLUES BB 10252 N 2.50

KING OLIVER'S CREOLE JAZZ BAND

WEATHER BIRD RAG/SNAKE RAG JI 5 N 2.50

QUINTETTE OF HOT CLUB OF FRANCE

CRAZY RHYTHM/BLUE DRAG ROYALE 1778 N 2.00
NAGASAKI/SHINE VI 25558 N 2.00

MA RAINEY WITH ARMSTRONG & GREEN

SEE SEE RIDER BLUES/JEALOUS HEARTED JI 9 N 2.25

TIMME ROSENKRANTZ & BARRELHOUSE BARONS

A WEE BIT OF SWING/IS THIS MY SOUVENIR VI 25876 N 2.00

BOYD SENTER WITH EDDIE LANG

SIGH AND CRY BLUES/SOMEBODY'S WRONG Vo 3031 E 1.50

BESSIE SMITH

BLEEDING HEARTED BLUES/MIDNIGHT BLUES Co A3936 V 1.00
NOBODY IN TOWN CAN BAKE/IF YOU DON'T Co A3942 V 1.00
FRANKIE BLUES/HATEFUL BLUES Co 14023 G .75
KITCHEN MAN/I GOT WHAT IT TAKES Co 14435 N 3.50
HE'S GOT ME GOIN'/IT MAKES(J.P.JOHNS.) Co 14464 N 3.50

MUGGSY SPANIER & RAGTIME BAND

BLACK AND BLUE/DINAH BB 10682 N 3.00
LONESOME ROAD/HANDY MAKE UP YOUR M. BB 10766 N 3.00

JESS STACY & ALL STARS

MELANCHOLY MOOD/WHAT'S NEW VARS 8064 N 2.00

JACK TEAGARDEN & ORCHESTRA

FATIMA'S DRUMMER BOY/I HEAR BB VARS 8273 N 1.50
I GOTTA RIGHT TO SING BL/UNITED OK 6272 N 2.00

THE VARSITY SEVEN (SULLIVAN, CARTER, HAWKINS)

EASY RIDER/IT'S TIGHT LIKE THAT VARS 8147 N 2.00
POM POM/HOW LONG HOW LONG BLUES VARS 8173 N 2.00

THOMAS "FATS" WALLER (PIANO SOLOS)

LOVE ME OR LEAVE ME/I'VE GOT FEEL. VI 22092 N 2.00

PAUL WHITEMAN'S ORCHESTRA (WITH BIX)

LONELY MELODY(2 SMALL EDGE CHIPS) VI 21214 E 1.00

COOTIE WILLIAMS & RUGCUTTERS

TOASTED PICKEL/TOP AND BOTTOM OK 6336 N 2.00

JIMMY YANCEY (PIANO SOLOS)

YANCEY STOMP/STATE STREET SPECIAL VI 26589 N 2.25
FIVE O'CLOCK BLUES/TELL 'EM BOUT ME VI 26590 N 2.25
SLOW AND EASY BLUES/THE MELLOW BLUES VI 26591 N 2.25

Information Wanted

Information is requested on the following numbers in the Victor, Columbia, and Brunswick race series.

If you have any of these records, or if you have catalogs showing for these records:

RECORDING GROUP
LABEL & SERIAL NUMBER and
NAMES OF TUNES

we would appreciate your forwarding this information to William C. Love, 930 Broadway, Nashville 2, Tennessee.

VICTOR

Anything between 23041 and 23250, and between 23432 and 23500 and:

23251	23346	23370	23395
23252	23347	23371	23397
23258	23349	23372	23398
23262	23350	23374	23400
23281	23352	23376	23401
23324	23353	23377	23403
23328	23355	23381	23404
23331	23356	23383	23406
23332	23361	23385	23409
23335	23362	23387	23411
23336	23363	23389	23412
23340	23365	23390	23417
23341	23366	23392	23425
23345	23369	23394	

VICTOR 38000 series

Anything between 38146 and 38500 and above 38631, and:

38018	38507	38534	38552
38019	38509	38536	38553
38033	38510	38578	38555
38066	38514	38540	38556
38500	38516	38542	38559
38501	38517	38543	38560
38503	38518	38545	38564
38504	38519	38547	38566
38505	38530	38550	
38506	38533	38551	

COLUMBIA

Anything between 13007 and 14000, and anything above 14680, and: 14639

14001	14585	14617	14640
14024	14587	14621	14641
14530	14588	14622	14642
14566	14589	14623	14643
14567	14594	14625	14645
14568	14595	14626	14646
14571	14596	14627	14647
14572	14600	14628	14648
14573	14602	14629	14649
14575	14603	14630	14650
14576	14604	14631	14651
14577	14607	14632	14654
14581	14608	14633	14656
14582	14610	14635	14678
14583	14614	14676	14679
14584	14616	14637	

BRUNSWICK

Anything above 7227, and:

7011	7014	7192	7207
7012	7015	7193	7219
7013	7016	7201	7224

THE RECORD VALUE PROJECT

Information requested in previous issues of the Record Changer on obscure records has poured in and we thank the following for the assistance they have given us:

John J. Argo	Lt. K. Hulsizer
Harry Avery	Dick Kendregan
Orin Blackstone	Carl A. Kendziora
Marvin Brown	Barry Kenwood
John T. Burns	John Ludas
Kay Buckmaster	John Mack
Charles M. Campbell	Gene Marine
Lt. James Causey	Joe Mattia
Bill Clark	Frank Mayer
Edith Dart	Tom McBride
J. O'Byrne DeWitt	Chas. Murphy
B. T. Doane	John Murphy
Lewis H. Eaton	Henry H. Patterson
Arthur H. Feher	Ned Polsky
Owey Fleming	Ken Quaife
Wallace J. Fry	Joe Quigley
John Gildersleeve	Richard E. Ridlon
Frank Gillis	W. J. Rosenberg
Bob Graf	Dick Sears
Thurman & Mary Grove	Paul L. Sipp, Jr.
Dick Hanley	Harrison Smith
Howard Hardy	Robert L. Smith
Wm. P. Harriman	Irv Schwarz
John G. Heinz	Bob Stair
Lawrence Helschel	Ralph J. Sturges
Jim Herlihy	Dr. A. J. Voelkle
Harold H. Hollis	Amos Wood

We wish to thank the following collectors who have loaned records to Bill Love for his observation and comments.

LOANED BY ARTIE APPELBAUM

CLARENCE WILLIAMS BLUE FIVE

BLACK SNAKE BL(80728)/OLD FOLKS(80729) OK 8465

LIZZIE MILES (PIANO & CORNET ACC.)

GRIEVIN' MAMA BLUES(?)/SLOW UP PAPA(?) OK 8456

BERTHA "CHIPPIE HILL (ACC. R.M.JONES)

PANAMA LIMITED BLUES(9719)/LEAVENWORTH(9710) OK 8367

(All sound good to me. I like the cornet on the Miles.)

LOANED BY BILL CLARK

DIXIE DAISIES

THERE'S SOMETHING NEW 'BOUT OLD MOON (3621) RO 887

(Bona fide Whoopee Makers with nice spots by Teagarden and Goodman.)

RED DEVILS

TIGER RAG(151261)/DINAH (151260) CO 14586

(Washboard band, spirited but hardly hot)

E.C. COBB AND HIS CORN EATERS

TRANSATLANTIC STOMP/BARREL HOUSE STOMP VI 38023

(A good disc.)

JASPER DAVIS

IT FEELS SO GOOD(148468)/GEORGIA GIG(148465) DI 2944

(Not a world beater, but of definite hot interest and value. Good trombone, trumpet. Especially good clarinet in the Simeon style.)

LOANED BY HARRY AVERY

LIL JOHNSON

HOUSE RENT SCUFFLE/ROCK THAT THING VO 1410

(Excellent, especially first side; really fine boogie piano.)

SIPPIE WALLACE (ACC. CORNET & PIANO)

I'M MIGHTY TIGHT(9929)/BEDROOM BLUES(9980) OK 8439

(A good disc.)

TROMBONE RED AND HIS BLUE SIX

GREASY PLATE STOMP(151615)/B FLAT BL(151616) CO 14612

(Queer item, but definitely good.)

DUKE JACKSON'S SERENADERS

PEWEE BLUES/NOW CUT LOOSE GE 6124

(Rather good obscure Negro band item.)

If you have some hot records you think Bill Love has not heard, write him at 930 Broadway, Nashville, Tenn., and see if he's interested.

Carl and Ken Pensoneault up in Wethersfield, Conn., have just sent us the first installment in a series of card indexes of all hot records ever mentioned in print exclusive of Hot Discography, listing label, serial number, recording group, tunes, master numbers, personnels, and name and date of publication in which the information appeared. 500 references were taken from issues of Jazz Information alone. It's a swell job and very much appreciated.

We have received from Harrison Smith some interesting material including race record catalogs of Vocalion (1931), Electrobeam Gennett (1930), and a complete list of Q.R.S. records from 7000 to 7092. Maybe we'll turn up something here.

CORRESPONDENCE

"Although I do not have much opportunity to buy jazz records over here, I did manage to locate a *find* as far as I am concerned. In a small Italian town I found a good copy of Duke Ellington's *Sing You Sinners* on the Hit of the Week label, #1045. Being an Ellington collector, finding the record gave me a real thrill. The price? A few packs of American cigarettes!" Cpl. R. H. Pflug-Felder,Jr., 523rd Fighter-Bomber Squad.

On page two of the Record Changer why not designate opposite each name whether that advertiser has records listed in both the "Wanted" and "For Disposition"sections? Frequently I see records in the "Wanted" section which I would be willing to trade, but after searching painstakingly through the "For Disposition" section I find that the same advertiser has nothing listed." George W. Naulty.

(Good idea. See page 2.)

'We have several super-fine radio shows in this vicinity which all jazz fans should dig. *The Evolution of Jazz* comes over WBAP, Ft. Worth, every Monday night from 10:30 to 11:00 P.M. our time. This station is 800 kws. on the dial. It takes up one personality or phase of jazz per show and is quite good.

'Another--and still better show--is *Jim Crocker's Wax Museum* over KRLD, Dallas, on Saturday nights from 11:30 to 11:55 P.M. This show, run by Jim Crocker, just features a group of good jazz discs each time by different bands. A representative show might include an Oliver Creole Jazz Band, an Armstrong Hot Five a Beiderbecke, a Teschmacher and then come a little more to the present with a Hodes, Commodore, or any of the recent re-issues. KRLD is 1080 kws. on the dial, and is a 50,000 watt station.' Bruce Baker, Jr., Dallas.

"There are no hot records in North Africa, despite all the exotic foreign issues of rare masters that one might imagine. In Oran I found some Pathe exercise records "avec le jazz accompagnement par Willy Lewis et son orchestra." This might have had Bill Coleman, Benny Carter and George Johnson, but I didn't buy it. The colonials here have wild notions of values when it comes to records that have the slightest suggestion of jazz about them. For an Armstrong Okeh second master on Polydor I'd be willing to bargain." Bud Arnold, Y2C.

"Recently I found the following record:

THE WASHINGTONIANS
RAINY NIGHTS(T-2006-2)/CHOO-CHOO(T-2005-2)BLU-DISC 1002

On page 77 of Hot Discography there is listed under Ellington's Washingtonians 'Rainy Day (2006), Bd 11437'. Only one side is listed...Have I found a second master of the above disc, with the title changed from *Rainy Day* to *Rainy Nights*?" George W. Naulty.

"How long are Henderson collectors going to continue under the impression that the early Dixie Stompers are Henderson when they are obviously Nichols? I believe the first Henderson Dixie Stompers was *Jackass Blues*." James J. Martin.

JACK PETTIS AND HIS PETS
BROADWAY STOMP (?) Vo 15761

"This is a fine Whoopee Makers side. First solo is by Pettis on tenor, followed by Goodman backed by guitar, and what sounds like Pollack on drums. This is a must for all Goodman collectors." Carl Kendziora, Jr.

(Ed. note: The Record Changer solicits and will print any hot tips and information of interest to jazz collectors. Corrections and differences of opinion are also invited.)

The Post Office Department advises that mail which does not carry the required zone number is frequently delayed. If you have been receiving your copy of the Record Changer late this may be the answer.

The deadline for advertising is the 15th of each month. Time does not permit us to open any mail received between the 16th of the month and the day the Record Changer is sent to the printer.

Due to the pressure of business at the Turkish Embassy, Nesuhi Ertegun was not able to furnish us a piece for this issue. He promises a story on Bunk Johnson for the February issue which I am sure will be tops.

Advertisers may design the heading for their own ads. If not familiar with requirements of offset printing, write us for particulars. See page 14 for possibilities.

HO HUM DEPARTMENT

The December issue of Metronome (Chicago swing music magazine) carries an interesting account of the Record Changer and record collectors in general

Signature

PRESENTS

RECORDS FOR THE CONNOISSEUR

A SERIES OF RE-ISSUES OF RARE JAZZ CLASSICS

BUD JACOBSON'S JUNGLE KINGS
(Carl Rinker, cornet; Bud Jacobson, clarinet; Bud Hunter, tenor sax; Frank Melrose, piano; Joe Rushton, bass sax; Earl Wiley, drums.)
S—903 Clarinet Marmalade
Opus, No. 1, Sans Melody
S—904 Laughing At You
I Can't Believe

KING OLIVER'S CREOLE JAZZ BAND
(King Oliver, Louis Armstrong, cornets; Johnny Dodds, clarinet; Honore Dutray, trombone; Lil Armstrong, piano; Johnny St. Cyr, banjo; Babe Dodds, drums.)
S—905 Mabel's Dream
Riverside Blues

JIMMIE BLYTHE AND HIS REGAMUFFINS
(Featuring Freddie Keppard, trumpet; Johnny Dodds, clarinet; Jimmie Blythe, piano.)
S—906 Messin' Around
Adams Apple

IDA COX
(Accompanied by Austin's Serenaders, featuring Tommy Ladnier, trumpet; Jimmy O'Bryant, clarinet; Lovie Austin, piano.)
S—907 Graveyard Dream Blues
Weary Way Blues

MA RAINEY
(Accompanied by the Georgia Jazz Band, featuring Joe Smith, cornet.)
S—908 Stack O'Lee Blues
Yonder Come The Blues

HENRY BROWN (piano solos)
S—909 Henry Brown Blues
21st Street Stomp (with Ikey Robinson, trombone).

WILL EZELL (piano solos)
S—910 Barrelhouse Woman
Heifer Dust
S—911 Mixed Up Rag
Old Mill Blues

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THE *Record Changer*

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THE RECORD CHANGER.

Gordon Gullickson, editor,publisher; Don Wilson circulation manager; Don Anderson, staff artist. Published every month at Fairfax, Virginia, and copyright 1944, Gordon Gullickson. $1.50(U.S.money).12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION . The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records

Column 1 of these sections shows the abbreviation of the label of each record:

BA - BANNER	COF - FRENCH COLUMBIA	HA - HARMONY	PE - PERFECT
BB - BLUEBIRD	CR - CROWN	HMV - HIS MASTER'S VOICE	QRS - QRS
BS - BLACK SWAN	DE - DECCA	HRS - HOT RECORD SOCIETY	RE - REGAL
BR - BRUNSWICK	DEF - ENGLISH DECCA	MA - MASTER	RO - ROMEO
BRE - ENGLISH BRUNSWICK	DEF - FRENCH DECCA	ME - MELOTONE	SW - SWING
BRF - FRENCH BRUNSWICK	DI - DIVA	OK - OKEH	UHCA - UNITED HOT CLUBS
CA - CAMEO	DO - DOMINO	OR - ORIOLE	VAR - VARSITY
CMS - COMMODORE MUSIC SHOP	ED - EDISON	PAE - ENGLISH PARLOPHONE	VE - VELVETONE
CL - CLARION	EM - EMERSON	PAF - FRENCH PARLOPHONE	VI - VICTOR
CO - COLUMBIA	GE - GENNETT	PARA - PARAMOUNT	VO - VOCALION
COE - ENGLISH COLUMBIA	GRF - FRENCH GRAMOPHONE	PAT - PATHE	VOE - ENGLISH VOCALION

Condition of each record for disposition is shown by the following abbreviations:

N (NEW): SURFACE NOISE EQUAL TO AN UNPLAYED RECORD; NO VISIBLE OR AUDIBLE WEAR PERCEPTIBLE; ORIGINAL FINISH INTACT.

E (EXCELLENT): SURFACE NOISE LOW, SMOOTH, UNIFORM. NOT IRREGULAR OR CRACKLING, EASILY DISREGARDED IN LISTENING. NO PERCEPTIBLE DISTORTION.

V (VERY GOOD): SURFACE NOISE SOMEWHAT MORE PROMINENT; LIGHT FOREIGN NOISES, BUT SLIGHT DISTORTION, IF ANY; NOISES NOT SERIOUSLY DISTRACTING.

G (GOOD): A MODERATE AMOUNT OF SURFACE NOISE; BACKGROUND MAY BE SOMEWHAT IRREGULAR AND CRACKLING; SOME FOREIGN NOISES, AND A LITTLE DISTORTION; ON THE WHOLE, REASONABLY SATISFACTORY LISTENING WITHOUT UNDUE DISTRACTION OF ATTENTION. FOREIGN NOISES DEFINITELY LESS PROMINENT THAN THE MUSIC.

F (FAIR): FOREIGN NOISES, TAKEN TOGETHER, ARE ABOUT AS PROMINENT AS THE MUSIC, AND THERE IS CONSIDERABLE DISTRACTION OF ATTENTION, AND LISTENING REQUIRES SOME EFFORT AND CONCENTRATION; NEVERTHELESS, UNDER THESE CONDITIONS, LISTENING SHOULD BE FAIRLY SATISFACTORY.

P (POOR): FOREIGN NOISES, COLLECTIVELY, ARE LOUDER THAN THE RECORDED MUSIC; CONTINUOUS CONCENTRATION IS REQUIRED, AND THERE IS LITTLE SATISFACTION IN LISTENING.

Column 4 of the "FOR DISPOSITION" section shows the method by which each record is to be disposed.

"SAL": THE RECORD IS FOR SALE AT THE PRICE INDICATED. FIRST OFFER TAKES THE RECORD.

"AUC": THE RECORD IS AT AUCTION. THE HIGHEST BID TAKES THE RECORD. BID ONLY WHAT THE RECORD IS WORTH TO YOU.

"TRA": THE RECORD IS FOR TRADE ONLY. IF YOU ARE NOT FAMILIAR WITH THE WANTS OF THE ADVERTISER SEND FOR HIS WANT LIST. IF YOU HAVE CERTAIN RECORDS IN WHICH HE MAY BE INTERESTED, MENTION THESE IN YOUR LETTER.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

Advertising Rates

CLASSIFIED"WANTED" AND "FOR DISPOSITION" SECTIONS:

Wants.....4¢ each; 30 for $1.00
Items for disposition....8¢ each; 30 for $2.00.

Note: The above rates apply only to advertising submitted on our new order blanks. A sample is shown on the opposite page.

The rate for classified advertising not submitted on these blanks is

10¢ PER ITEM

DISPLAY ADS

	Full page	Half page	Per Column inch
Collectors' ads.....	$9.00	$5.00	$1.00
Commercial ads to be set in type.....	17.50	8.00	2.00
Commercial ads ready to photograph.....	7.50	4.00	.50

Subscription Rate **$1.50 PER YEAR.**

The Record Changer
FAIRFAX, VA

ADVERTISERS WHOSE ADDRESSES ARE NOT SHOWN ELSEWHERE

★ BAND: John P. Banda, 425 Euclid Terrace, Atlanta, 3, Georgia.
★ BURL: Berney Burleson, Radio Station WJHL, Johnson City, Tennessee.
★ CALL: Maria Callanta, 1144 Felton Ct., 1st Fl.Apt., Chicago 10, Illinois.
CARM: Jack Carmody, 344 25th Avenue, San Francisco, 21, California.
★ CHAM: A.Jackson Chamberlain, Hinsdale, New York.
CLAR: Bill Clark, 353 E. Andover Drive, Burbank, California.
CL,J: Jason G. Clark, Lebanon, Connecticut.
★ COLE: Davie Coleman, 1055 East Harvard Road, Burbank, California
★ COX: Walker Cox, 1120 S. Central Avenue, Burlington, Iowa.
CREA: John Creager, 800 Barnett Street, Kerrville, Texas.
★ DEIT: Mrs. Gene Deitch, 1512 W. 51st Street, Los Angeles, 37, California.
★ DELG: Joseph Delgoleto, 742 South Marvine Street, Philadelphia, Pennsylvania.
★ EDEL: Sanford Edelstein, 975 Walton Avenue, Bronx, New York.
★ FAKO: Richard Fakoury, Box 632, Stanford University, California.
FREE: Jim Freel, 2515 Dwight Way, Berkeley 4, California.
GALB: Harry H. Galbraith, 2305 Forest Avenue, Windsor, Ontario, Canada.
★ GAYL: James Gaylard, 409½ 26th Avenue, N. St. Petersburg 4, Florida.
HASS: Dale Hassell, P.O. Box 601, Marion, Virginia.
★ HAST: John J. Hastings, 2054 Pine Street, Philadelphia, 3, Pennsylvania.
HULL: Joe Hull, 2814 Rutland Avenue, Des Moines, Iowa.
JA,I: PVT. Irving L.Jacobs, Co.A, Sec.D, 3329 SCSU, ASTU, Brooklyn College, Bedford Ave & H, Brooklyn, N.Y.
JACO: Nat M. Jacobs, 155-01 90th Avenue, Jamaica, 2, New York.
★ KEND: Carl Kendziora, 74 South Road, Harrison, New York.
LOVE: William C. Love, 930 Broadway, Nashville, Tennessee.
★ MAER: William A. Maercker, 2353 N. 45th Street Milwaukee, 10, Wisconsin.
★ McMa: Pvt.C.J. McMahon, USMCR, Marine Corps Base, San Diego, 40, California.
MONT: George F. Montgomery, 1529 North Ogden Drive, Los Angeles, California.
MURC: William Murch, 703 Bloomfield Street, Hoboken, New Jersey.
NAUL: George W. Naulty, 1 River Bend Road, Scotch Plains, New Jersey.
★ NEWL: James G. Newlands, 5904 Connecticut Avenue, Chevy Chase, 15, Maryland.
★ NEWT: Jack Newton, 1106 West Reynolds, Plant City, Florida.
★ NOVI: Morty Novick, 500 Ocean Avenue, Brooklyn, 26, New York.
PARE: Robert Parent, 161 Thorndike Street, Brookline, 46, Massachusetts.
★ PARK: Emerson R. Parker, Room 118. U.S.Supreme Court, Washington, D.C.
PENS: Kenneth Pensoneault, No.14502, Box 145, Wethersfield, Connecticut.
QUAI: Kenneth Quaife, 1218 3rd Street, Ames Iowa.
RAAB: Max Raab, Worcester Academy, Worcester, Massachusetts.
RIDD: Bill Riddle, 2132 Mount Royal Terrace, Baltimore, Maryland.
★ RIDL: Richard E. Ridlon, 14 Ardale Street, Roslindale, Massachusetts.
★ ROSE: Robert P. Roseberry, Riverton, Illinois.
★ ROTH: Alfred F.M. Roth, 26 Nassau Street, Trenton, 8, New Jersey.
RUSS: William Russell, 647 Means Avenue, Bellevue, Pittsburgh, Pennsylvania.
SCHE: Sigmund Schechter, 5420 15th Avenue, Brooklyn, 19, New York.
★ SMIT: Bob Smith, Jr., 203 West 2nd Street, Frederick, Maryland.
★ STEI: John Steiner, 104 E. Bellevue, Chicago, 11, Illinois.
★ SYMO: F. Symons, 9 Jones Street, Worcester, Massachusetts.
★ THOM: V.S. Thomas, 2518 E. Norris Street, Philadelphia, Pennsylvania.
★ TRES: Alfred Trescott, 115 Edge Hill Road, Abington, Pennsylvania.
★ UMPH: G. Wallace Umphrey, 5018 Alaska Street, Seattle, Washington.
VOGE: Leon D. Vogel, 1219 Steelton Avenue, Baltimore, Maryland.
WHIT: Ray Whitney, 30 Gordon Street, Framingham, Massachusetts.
WILL: PFC Boswell Willis, Base Exchange MCB, San Diego, 40, California.
★ WILS: Wilson & Gullickson, Fairfax, Virginia.

*Advertising in both "Wanted" and "For Disposition" sections.

This is a sample of the form on which all advertising to the classified "Wanted" and "For Disposition" sections is to be submitted. If you do not submit your ads on these forms, the charge is 10¢ per item. Advertising not conforming with these regulations will be returned. A penny post card will get you twenty of these forms. If you need more let us know.

USE THIS SIDE FOR RECORDS WANTED

Use a separate blank for each recording group.

Enter the name of the recording group in the space at the extreme left of the form, writing vertically from bottom to top.

Enter records by that recording group from top to bottom, starting with top line of form.

You may use both sides of this blank. Use the reverse side to list items for disposition.

Recording group				
Names of tunes(30 typewriter spaces available)	Label	Serial Number	Price offered	First four letters of your name

AUCTION AUCTION

FRANCIS WOLFE

1133 First Avenue, New York 21, N.Y.

(Auction closes February 28, 1944)

LOUIS ARMSTRONG

LAZY RIVER/GEORGIA ON MY MIND	OK	3073	N
BASIN ST. BLUES/ST. LOUIS	CONQ	9124	G

BUSTER BAILEY

SHANGHAI SHUFFLE	BrF	500525	N
AFTERNOON IN AFRICA	VAR	668	N

COUNT BASIE

GOOD MORNING BLUES	DE	1446	N

CHICAGO RHYTHM KINGS

MADAME DYNAMITE	UHCA	63-64	N

EDDIE CONDON

THE EEL/HOME COOKING	BR	6743	N

COOK'S DREAMLAND ORCHESTRA

MOANFUL MAN/LONELY LITTLE	GE	5373	V

ROY ELDRIDGE

HECKLER'S HOP/THAT THING	VO	3577	N
FLORIDA STOMP/WABASH STOMP	VO	3479	N
AFTER YOU'VE GONE/WHERE THE	VO	3458	N

BENNY GOODMAN

TEXAS TEA PARTY/BASIN ST. BL.	CO	2914	N
SWEET SUE/TIGER RAG	HMV	8531	N

TEDDY GRACE (& TEAGARDEN)

CRAZY BLUES/LOVE ME	DE	2050	N
MONDAY MORNING/DOWNHEARTED BL.	DE	2128	N

LICNEL HAMPTON

STOMPOLOGY/SWING GUITARS(H.DE F.)	VI	25601	N
I SURRENDER DEAR	VI	25666	N
RHYTHM RHYTHM/CHINA ST.	HMV	8597	N
VIBRAPHONE BLUES	HMV	8563	N

HARLEM HOT SHOTS

BALD HEADED MAMA	OR	2521	V

FLETCHER HENDERSON

GRAND TERRACE RHYTHM	VI	25339	N
JIM TOWN BLUES	VI	25379	N
JANGLED NERVES	VI	25317	N
STAMPEDE	VO	3534	N
RHYTHM OF THE TAMBOURINE	VO	3487	N

EARL HINES

PIANOLOGY	VO	3501	N

COLEMAN HAWKINS

STAR DUST	HMV	8420	N

FREDDY JENKINS

OLD FASHIONED LOVE	BB	6129	N

PETE JOHNSON

CHERRY RED/BABY LOOK	VO	4997	N

JONES-SMITH, INC.

BOOGIE WOOGIE/LADY BE GOOD	VO	3459	N

RAY MILLER

THAT'S A PLENTY	BrG	81527	N

JOSEPH ROBECHAUX

FOOT SCUFFLE	VO	2796	V

MUGGSY SPANIER

THAT DA DA STRAIN	BB	10384	N
JAZZ BAND BALL	BB	10518	N
RELAXIN' AT THE TOURO	BB	10532	N
DIPPERMOUTH BLUES	BB	10506	N
ECCENTRIC	BB	10417	N

TEN BLACK BERRIES (ELLINGTON)

RENT PARTY BLUES	OR	5849	G

TED WHITE'S COLLEGIANS (GOODMAN)

SHIRT TAIL ST./TIGER RAG	OR	1544	G

THOMAS WALLER

NUMB FUMBLIN'	VI	25338	N

AUCTION AUCTION

GEORGE KAPLAN

18 E. 9th Street, New York, N.Y.

(Auction closes February 29,44)

LOUIS ARMSTRONG

ALLIGATOR CRAWL/WILLIE WEEPER	OK	8482	V
WILD MAN BL/GULLY LOW BLUES	VO	3193	N
KEYHOLE BLUES/MELANCHOLY BLUES	VO	3137	N
I'M NOT ROUGH/HOTTER THAN THAT	VO	3237	N
GOT NO BLUES/I'M NOT ROUGH	OK	8551	E
HEAH ME TALKING/TIGHT LIKE THIS	VO	3303	N
WEST END BLUES/FIREWORKS	OK	41078	N
SHAKE THAT THING / GET IT FIXED (C.WILLIAMS BLUE 5)	OK	8267	V

DUKE ELLINGTON

BIRMINGHAM BREAK./E.ST.LOUIS TOODLE-O	VO	1064	F
HARLEM AIR SHAFT/SEPIA PANORAMA	VI	26731	V
BLI-BLIP/ROCKS IN MY BED	VI	27639	E

BENNY GOODMAN

BLUE SKIES/DEAR OLD SOUTHLAND	VI	25136	N
KING PORTER STOMP/SOMETIMES I'M HAPPY	VI	25090	N
JAM SESSION/SOMEBODY LOVES ME	VI	25497	N
LOVE ME OR LEAVE ME/EXACTLY LIKE YOU	VI	25406	E/F

TOMMY DORSEY TRUMPET SOLOS

TIGER RAG/IT'S RIGHT HERE FOR YOU	OK	41178	E

TROY FLOYD & SHADOWLAND ORCHESTRA

DREAMLAND BLUES, PTS 1 & 2	OK	8719	N

JOHNSON'S CRACKER JACKS

THE DUCK'S YAS YAS YAS	BB	6278	N

ART KARLE & HIS BOYS

SUZANNAH/LIGHTS OUT	VO	3147	N

DIXIE STOMPERS

GET IT FIXED/FLORIDA STOMP	HA	88	V
ST.LOUIS BLUES/VARIETY STOMP	HA	451	V

DIXIE JAZZ BAND

IT'S SO GOOD	OR	1668	G

BILLIE BANKS AND ORCHESTRA

BUGLE CALL RAG/SPIDER CRAWL	BA	32459	V

TOMMY DORSEY & ORCHESTRA

MARIE/SONG OF INDIA	VI	25523	E

PIANO SOLOS

EARL HINES

I AIN'T GOT NOBODY/57 VARIETIES	OK	8653	N

ALEX HILL

STOMPIN' EM DOWN/TACK HEAD BLUES	VO	1270	N

CRIPPLE CLARENCE LOFTON

MONKEY MAN BLUES/STRUT THAT THING	VO	02951	E

CHARLIE SPAND

HASTINGS STREET	PARA	12863	N

JOE SULLIVAN

GIN MILL BLUES/HONEYSUCKLE ROSE	PAE	R1686	N

MEADE LUX LEWIS

MR. FREDDIE BL/I'M IN THE MOOD FOR	BrF	505053	N

LEMUEL FOWLER

BLUES MIXTURE/SATISFIED BLUES	CO	3959	N

TEDDY WEATHERFORD

WEATHERBEATEN BLUES/TEA FOR TWO	SW	5	N

MONTANA TAYLOR

DETROIT ROCKS/INDIANA AVE. STOMP	VO	1419	E

SUGAR UNDERWOOD

DAVIS STREET BL/DEW DROP ALLEY ST.	VI	21538	N

MEADE LUX LEWIS

BLUES DE LUX/DEEP FIVES	SA	12003	N

JOLLY JIVERS

PIANO STOMP/HUNGRY MAN'S SCUFFLE	VO	25015	V

ONLY TWO COPIES OF THE FOLLOWING RECORD WERE PRINTED AND ISSUED. IT IS NOT A TEST PRESSING OR ACETATE. IT IS A REGULAR SOLO ART ISSUE.

TWO PIANO SOLOS BY PETE JOHNSON

HOW LONG, HOW LONG (R 126)	SOLO ART	12006	N
BUSS ROBINSON BLUES (R 124)			

ESQUIRE IN SHREDS

"I am compelled to hurry out a gripe on Esquire's Jazz Book"

BY JOHN STEINER

With its February issue, its Jazz Book, and the promotion over networks and at the sanctimonious Met of an elected 'All American' jazz octet, Esquire with characteristic skyrocket effulgence bursts upon the jazz scene. Esquire has treated jazz generously albeit popularly for the past decade, lately gaining inertia for its present climactic ascension to the role of Prophet of the New Music. Esquire, bravo!! You may do jazz good if you would.

The factual, properly proportioned and well directed aspects of Esky's far-flung program are self-evident. Compliments thereon. But,unfortunately and avoidably, the very feature upon which the validity of its contribution will stand or fall, the selection of a jury who in turn elected their All American Jazz Band proved to be one-half part pure commercial blooey. The glamour faction amongst their experts, beautiful but dumb, careened so dangerously on its first ballots as to require its recasting second qualified ballots. Notwithstanding risk of accusation that I am breaking confidence, I feel duty impelled to reveal that their judge, Abel Green, elected, in his first voting,swish-pianist Carmen Cavallero!! When Green's abortion was received, the editors sighed and returned a second ballot advising substantially look , Abel, we want a jazz band, not a beautified Meyer Davis unit for the Astor's ladies' lounge.' If you doubt in the least our story about Abel, look up his selection of jazz vocalists; that batch, ludicrous in a less consequential placement, is heart rending tragedy here.

Green is an example of that fifty per cent of the jury chosen from the ranks of commercial journalists and unknowns in the field of hot criticism for the purpose, so I am told, of providing breadth to the board and to their selections.

That in jazz an idea of breadth in favor of correctness should ever exist makes sad commentary on the artistic seriousness of its protagonists. Were Gatti-Casazza to all-Americanize an opera, would he seek for breadth of opinion from the Dionne girls, Mrs. Fortescue, Strangler Lewis or Colonel McCormick? Not on your tintype. And qualitatively, the analogy is not neccessarily absurd, for any of the latter eight while being popular, familiar, glamorous or expert in their own ways, may be unbiased and at least vaguely informed in the opera while obviously Esquire's wrong eight were not so toward jazz. The evidence will follow shortly.

Of the sixteen men on the board fifteen are Easterners from in or near New York. Only one judge is a Negro. Since one-half of the ace hot men by this or any ballot are colored,I can't believe that the ridiculous divergence between critical intelligence and musical virtuosity in the Negro obtains as implied by the ratio one to fifteen.

When Leonard Feather wrote of his choices for the All American Jazz Band, 'These selections are arbitrary' and 'I found it painful to have to omit dozens (sic) of superlative saxophonists and guitarists and girl singers whose work is just as brilliant as my selections' he said patently 'my votes don't mean a goddam thing.' I'll bet that holds for many others. Some of the judges simply didn't know what they were doing. Further Feather explained that (presumably) like all the other judges he was probably influenced by familiarity. Indeed it is understandable that a lack of self-confidence and erratic selections must follow from a confessed limited familiarity with the greatest jazzmen. But why pick judges not equipped? Why for example, use Ulanov, whose special talents are at some distance from familiarity with an eight piece hot jazz band? He is a technical dance band analyst who bases his judgments of ensemble efforts on tonal perfection and commercial appeal. Why employ the unfamiliar Grennard, Moon, or Kay,--or do they supply the man-on-the street viewpoints?

An overly large batch cf precious votes went as gratuities to personal friends or favorites. In the careless mismanagement of consecrated funds, Green again leads the parade. With torturing consciences, Rosenkrantz, Miller, Avakian, Hammond, and Goffin must walk through life for the points they snitched. I'm willing to assume for Kay, Grennard, Ulanov and Feather that they just didn't know anybody better than the second raters they selected in several catagories.

Not many judges had the requisite imagination or familiarity with an eight-piece improvising band to be able to fulfill the obligation of selecting a rounded-out personnel. What most appear to have done was simply lump together soloists, that's all,--just lump them together. From what he says in explaining his votes, Lim, an experienced experimenter with the jam ensemble, more fully realized his responsibility. Judge Stacey by his in-

tact selections impresses me as also having given that matter more than cursory thought. Paul Miller picked a slugging, whole-bodied first band (except for Guarnari, whom I suspect to be out of place), and a flighty or intricate-type second line. Avakian's first group is essentially compatible. Campbell's second band is homogeneous but not likely a world-beater. In my opinion Moon and Smith gave little considerations to homogeneity. Moon remembered Buster Bailey playing good unison with Louie fifteen years ago so he stuck him not in the band with Louie, but in the second string alongside Shavers. Some logic. Smith confesses his men have divergent styles but hopes for the best. Hammond forces together with hydraulic pressure Higgy and Lester Young with Norvo and Teddy Wilson. Continue these examinations. You'll find most are hilarious.

Did none of these judges refer to the recorded literature of jam bands for the evidence engraven in shellac, plainly, quantitatively, immutably? If they had, they certainly would have rediscovered the fact that the soundest small band foundation was laid by Fats (who was in the running at voting and therefore eligible) playing with unexcelled drive and taste with every one of the ten or twelve disparate groups with which he has appeared. With Fats as nucleus, finish off the rhythm section with Krupa (who was not in the running through a restriction on the ballot), or one of the first four drummers mentioned by the board, Of course Casey for guitar (preferably non-electrified). Not much matter which bass. Take a forceful trumpet, say Louie, Cootie, or maybe Roy, one of four fiery trombones, Barney or Benny on clarinet, and Hampton. Or now that Fats is gone, start with Hampton as the pivot and go backward, ending with Hines or as second choices, Stacey or Sulliven, this time restricting rhythm selection to Catlett or Jones and admitting only strong basses. That's the first band.

For the second group, which may be restricted in scope of expressiveness and dynamic range, a new problem arises. Shall we make it the counterpart of the first band or a Chicago group or an Ellington group, or a delicate-incisive combination or a bunch of heavy riffers. For an Ellington group or a Chicago group the answers are automatic. For a heavy beat gang, use Basie's strings, Jones and loud simple horns. For delicacy the course is plain with Hackett, Tea, PeeWee, Carter, Norvo and Teddy Wilson or Stacey with Wettling and other light rhythmists.

This simple method which requires no more equipment than an ear and a phonograph, would, if honestly adhered to, circumvent such anomalies as Art Tatum in a first band,--or in a band at all, equivalent ratings for Nance, Venuti, and South, or for Waller, King Cole, Guarnari, Hodes and undue scattering in all instruments. Since jazz artists like others develop to full talent rather gradually and are usually recorded before reaching full maturity, chances are strong that a reliable summary of the capabilities and compatabilities of the best eight or ten men on each instrument are available on wax. Pettiford is an exception; still Pettiford was a dark horse who came into No.1 position only after a second ballot, therefore indications are that he is a compromise man. In general only on shellac can careful analysis of integrational aptitude be studied with concentration and cold objectivity, relistening to the point of memorizing, examining chronological development, breadth of style and adaptability under a variety of recording circumstances. Mr. Esquire, I recommend a few students of the record on your next jury.

By the doors of ignorance or gratuity several misfits entered Esquire's list. Some are so absurdly out of place, I wonder whether they are not typographical errors. With a pencil strike out the names of vocalists Babbitt, Brown, Dukes, Jordan, Crosby, Eberly, perhaps Vinson, and females Mann, Roche, Waters, Forrest. Under piano listings Art Tatum and Mary Lou, both great feature and technically proficient soloists, were confused in the minds of their electors as integrating, foundational jam musicians, which they are not. King Cole, Hodes and Basie are present only through the generosity of sponsors whose integrity hereby becomes questionable. Drop the last three drums as unimportant. The bass controversy suggests that there is no really outstanding bassist now that Bernstein is in the military. The guitars of Purcell, Osborne, Hillman and Paul are incongruous in this listing as are the saxes of Phillips, Russin, and Hunter. Delete your own choices of clarinets, trombones and trumpets. In all catagories the first two men for any band are within the first four or five listed except for Bud Freeman, who may have been overlooked because he was recently married --or you give me a reason.

Just a few small matters and then I can go back to my aspirin and ice pack. In Chapter VII you may observe that Nichols and Redman, each receiving one point, were allotted biographical and discological data to the length of 65 and 40 lines respectively, while Leo Watson, with njne points, eked out five lines with nothing specific,--not even a record mentioned, and Jo Jones, having 7 points, garnered 6 lines,--no records. I smell the singe of a hurry-up job.

A phonograph record which was to have been issued with the magazine will probably have been held up, what with shortages and poor planning. Just as well,--forget it. The solos are far from their performer's best. Play the Hawkins chorus for a tenor expert or Casey's bit for a guitar man. If he can hear it at all through the sizzle of the badly worn records from which these sides were copied, I'll warrent he won't identify.

Only two pictures on the thirty-two pages of borrowed photographs included in the Jazz Book are obviously promotional, some are inane, most are good.

The good in the book is worth a buck.

WANTED

4 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 3.
3 PRICE OFFERED FOR RECORD.
2 CATALOG NUMBER OF RECORD.
1 LABEL OF RECORD

	1	2	3	4
ALBERT AMMONS				
MONDAY STRUGGLE	SA	——	——	CALL
(ALL SOLO ART TITLES)	SA	——	——	PARE
ARCADIAN SERENADERS				
(ANY; STATE PRICES AND CONDITION)	OK	——	——	EDEL
HENRY ALLEN				
SUGAR HILL	VI	38140	——	RUSS
LOUIS ARMSTRONG				
WHEN IT'S SLEEPY TIME DOWN SOUTH	BB	10703	——	DEIT
STARDUST	OK	3172	——	DEIT
BASIN ST. BLUES	BB	5408	——	DEIT
GUT BUCKET BLUES	CO	36152	——	DEIT
MUSKAT RAMBLE	CO	36153	——	DEIT
CORNET CHOP SUEY	CO	36154	——	DEIT
TWELFTH ST. RAG	CO	35663	——	DEIT
AIN'T MISBEHAVIN'	OK	3040	——	DEIT
BASIN STREET BLUES	BB	5408	——	MAER
HIGH SOCIETY	BB	6771	——	MAER
ARMSTRONG MEDLEY	VI	36084	——	DELG
BIG FAT MA & SKINNY PA/SWEET LITT.	OK	8379	——	FAKO
KING OF ZULUS/LONESOME BLUES	OK	8396	——	FAKO
BIG BUTTER & EGG MAN/SUNSET CAFE	OK	8423	——	FAKO
IRISH BLACK BOTTOM	OK	8447	——	FAKO
WILD MAN BLUES/GULLY LOW BLUES	OK	8474	——	FAKO
BLACK & BLUE/AIN'T MISBEHAVIN	OK	8774	——	FAKO
TWO DEUCES	OK	8641	——	COLE
SUGAR FOOT STOMP	OK	8609	——	COLE
I'M GONNA GITCHA	OK	8343	——	COLE
MILDRED BAILEY				
(ANY ON BRUNS WITH DORSEY BROS.)	BR	——	——	HASS
BEGIN THE BEGUINE	VO	4619	——	THOM
ST.LOUIS BLUES	VO	4801	——	THOM
RELIGION/HARLEM LULLABY	BR	6558	——	THOM
AMEN CORNER/SNOWBALL	BR	6655	——	THOM
BILLY BANKS				
BALD HEADED/WHO'S SORRY(E-N)	PE	15642	2.25	EDEL
CHARLIE BARNET				
GOOD FOR NOTHING JOE	BB	11037	——	COX
HAUNTED TOWN	BB	11093	——	COX
ROCKIN' IN RHYTHM	BB	——	1.50	MAER
REVERIE OF A MOAX	BB	10785	——	MAER
BLUE BARRON				
(ANY (NEW); QUOTE PRICE)	—	——	——	ROTH
COUNT BASIE				
FEEDIN' THE BEAN	OK	6190	——	SYMO
SHOE SHINE SWING/EVENIN'	VO	3441	2.50	HASS
GOOD MORNING BLUES	DE	1446	——	DEIT
BIX BEIDERBECKE				
SORRY/SINCE MY BEST GAL TURNED	VO	3149	——	ROSE
JAZZ BAND BALL/JAZZ ME BLUES	OK	40923	——	EDEL
SORRY	OK	41001	——	EDEL
AT THE JAZZ BAND BALL (N OR E)	VO	3042	——	ROTH
BEN'S BAD BOYS				
YELLOW DOG BLUES	VI	21971	——	DELG
BUNNY BERIGAN				
MELODY FROM THE SKY	VO	3224	——	HASS
MELODY FROM THE SKY	VO	3224	——	EDEL
CAN'T GET STARTED	VO	3225	——	EDEL
GANGBUSTER'S HOLIDAY	VI	26338	——	MAER
IN A MIST	VI	26123	——	MAER
I CRIED FOR YOU	VI	26116	——	MAER
PEG O' MY HEART	VI	27258	——	MAER
HIGH SOCIETY	VI	28608	——	MAER
I'M COMIN' VIRGINIA	DE	18116	——	MAER
AY AY AY	VI	26753	——	MAER
CHU BERRY				
(ANY)	—	——	——	SYMO
BARNEY BIGARD				
FROLIC SAM/CLOUDS HEART	VA	525	2.50	THOM
SOLACE/FOUR AND A HALF STREET	VA	564	2.50	THOM
SOUTHERN STYLE/EVERY HEART	VA	596	2.50	THOM
FIESTA/SPONGE CAKE	VA	626	2.50	THOM
JAZZ ALA CARTE/DEMI-TASSE	VA	655	2.50	THOM
DRUMMER'S DELIGHT/IF I	VO	3985	1.00	THOM
MINUET/BARNEY GOIN' EASY	VO	5378	1.00	THOM
EARLY MORNIN'/TWO FLATS	VO	5422	1.00	THOM
JACK BLAND				
GONNA BE YOU(E - N)	ME OR PE	——	2.25	EDEL
WHO STOLE THE LOCK (E - N)	PA, BA, ME	——	2.25	EDEL
J. BLYTHE'S RAGAMUFFINS				
MESSIN' AROUND/ADAM'S APPLE(E-N)	PARA	12376	8.50	NOVI
YOUR FOLKS/APE MAN(E-N)	PARA	12428	8.50	NOVI
SHARKEY BONANO				
HIGH SOCIETY/SATISFIED	VO	3330	——	EDEL
MUDHOLE BLUES	VO	3353	——	EDEL
WILL BRADLEY				
(ANY ON BEACON)	—	——	——	BAND
(ANY ON QUICKSILVER)	—	——	——	BAND
(ANY ON SILVERTONE)	—	——	——	BAND
DOWN THE ROAD APIECE	CO	35707	1.50	HAST
BROADWAY BROADCASTERS				
I'LL GET BY	CA	9022	——	KEND
LES BROWN				
MEXICAN HOT DANCE	OK	6696	.60	HAST
CLIFF BRUNER'S BOYS				
STARDUST	DE	5743	——	CHAM
CHICK BULLOCK				
WITH PLENTY OF MONEY & YOU	ANY	——	——	CHAM
ERSKINE BUTTERFIELD				
BLACKBERRY JAM	DE	8543	——	WILL
PARADIDDLE JOE	DE	8539	——	WILL
CAB CALLOWAY				
GHOST OF A CHANCE	OK	5687	——	SYMO
PARRADIDDLE	OK	5467	——	SYMO
GHOST OF A CHANCE	OK	5687	2.50	MAER
WILLOW, WEEP FOR ME	OK	6109	——	MAER
GHOST OF A CHANCE	OK	5687	——	DEIT
HOAGY CARMICHAEL				
HONG KONG BLUES	—	——	——	MCMA
LEROY CARR				
(ALMOST ANY)	VO	——	——	UMPH
ROY CARROLL & SANDS POINT ORCH.				
IT'S THE GIRL	HA	1345	——	KEND
ONE MORE TIME	VO	2402	——	KEND
THE KING'S HORSES	VE 2318, HA	1289	——	KEND
BENNY CARTER				
MIDNIGHT/MY FAVORITE BLUES	BB	11285	1.25	BURL
(ANY)	—	——	——	MAER
BARRELHOUSE STOMP/WAILING	VO	1503	——	EDEL
CHOCOLATE DANDIES				
HOW I FEEL/6 OR 7 TIMES	OK	8728	——	THOM
CHERRY	OK	41136	——	THOM
ONCE UPON A TIME/KRAZY KAPERS	OK	41568	——	THOM
LOVELESS LOVE/ONE MORE	VO	1610	——	THOM
I NEVER KNEW	CO	2875	——	THOM
GARNET CLARK & HOT FOUR				
ROSETTA/OBJECT OF MY AFFECTION	GRF	K7618	3.50	GAYL
STARDUST	HMV	X4593	3.50	GAYL
KING COLE TRIO				
HONEYSUCKLE ROSE	DE	8535	——	WILL
EARLY MORNING BLUES	DE	8541	——	WILL
EDDIE CONDON				
STOMP HENRY LEE (E - N)	VI	38046	2.50	EDEL
MAKIN' FRIENDS	OK	41142	——	EDEL
ANN COOK				
MAMA COOKIE BLUES	VI	20579	——	RUSS
COTTON PICKERS				
HOT HEELS	CA 9207 OR RO	1009	——	KEND
WILTON CRAWLEY				
BIGTIME WOMAN(J.R.MORTON)	VI	23292	——	RUSS
NEW CRAWLEY BLUES(J.R.MORTON)	VI	23344	——	RUSS
BOB CROSBY				
HONKY TONK TRAIN	DE	2208	——	SYMO
BING CROSBY				
THE BLUE OF THE NIGHT	BR	6226	——	RIDL

HARRY DIAL'S BLUSICIANS

FUNNY FUMBLE/DON'T GIVE IT(E-N)	VO	1515	6.50	NOVI
I LIKE WHAT I LIKE/IT MUST (E-N)	VO	1567	6.50	NOVI
POISON/WHEN MY BABY STARTS(E-N)	VO	1594	6.50	NOVI

DIXIE JAZZ BAND

DIXIE DRAG	JE	5446	——	KEND

DIXIELAND JUG BLOWERS

HOT PARTY	VI	20649	——	RUSS

JOHNNY DODDS

WILD MAN BLUES/MELANCHOLY	BR	3567	——	FAKO

DORSEY BROTHERS

SENTIMENTAL OVER YOU/SING IT'S	BR	6409	——	HASS
MOOD HOLLYWOOD/SHIM SHAM	BR	6537	——	HASS
BLUE ROOM	BR	6722	——	DELG

JIMMY DORSEY

FINGERBUSTIN'	DE	——	——	TRES

TOMMY DORSEY

JAMBOREE	VI	25496	——	COX
JAMMIN'	VI	25553	——	COX
AT THE CODFISH BALL	VI	25314	——	COX
QUIET PLEASE	BB	10810	——	SYMO

LOUIS DUMAINE

PRETTY AUDREY	VI	20723	——	RUSS

DUPONT Y SU CONJUNTO

STARDUST	VI	76141	——	CHAM

DUKE ELLINGTON

KO-KO	VI	——	——	MAER
JOHN HARDY'S WIFE	VI	——	——	MAER
BAKIFF	VI	——	——	MAER
I DON'T KNOW WHAT KIND BLUES	VI	——	——	MAER
PRELUDE TO A KISS	VI	——	——	MAER
ROSE OF THE RIO GRANDE	—	——	——	MAER
SERENADE TO SWEDEN	—	——	——	MAER
BOJANGLES	VI	——	——	MAER
BLACK AND TAN FANTASY	OK	40955	——	FAKO
TISHOMINGO BLUES/YELLOW DOG BL	BR	3987	——	FAKO
MYSTERY SONG	VI	22800	——	FAKO
I MUST HAVE THAT MAN/BABY	BR	6518	——	FAKO
COTTON/MARGIE	BR	7526	——	FAKO
RUDE INTERLUDE/DALLAS DOINGS	VI	24431	——	FAKO
BOY MEETS HORN	CO	36123	——	DEIT
I LET A SONG GO OUT OF MY HEART	BR	8108	——	DEIT
SADDEST TALE	BR	7310	——	DEIT
SEPIA PANORAMA	VI	26731	——	DEIT
(ANY)	—	——	——	PARK
I'VE GOT TO BE A RUG CUTTER	BR	7989	——	MCMA
EAST ST.LOUIS TOODLE-OO/HOP HEAD	CO	953	——	THOM
BIG HOUSE BLUES/SWEET CHARIOT	CO	14670	——	THOM
BOUNCING BUOYANCY/A LONELY COED	CO	35240	——	THOM
I'VE GOT TO BE A RUG CUTTER(N)	MA	101	——	THOM
THERE'S A LULL IN MY LIFE	MA	117	——	THOM
ST.LOUIS BLUES/CREOLE (A MASTER)	BR	20105	——	THOM
ST.LOUIS BLUES/CREOLE (B MASTER)	BR	20105	——	THOM
BLUES I LOVE TO SING/BLUE	VI	22985	——	THOM
GOT EVERYTHING BUT YOU	BB	6531	——	THOM
BLUE BUBBLES/JUBILEE STOMP	BB	6451	——	THOM
COTTON CLUB STOMP/IN A MIZZ (N)	BR	8405	4.00	JA,I
COTTON CLUB STOMP/IN A MIZZ (E)	BR	8405	3.50	JA,I
BOY MEETS HORN/OLD KING DOOJI	CO	36123	——	NEWT
CARAVAN/AZURE	CO	36120	——	NEWT
I LET A SONG GO OUT OF HEART/GAL	CO	36108	——	NEWT

IMPROVISATIONS IN ELLINGTONIA

LOW COTTON	HRS	1003	2.50	BURL
FINESSE/ I KNOW THAT YOU KNOW	HRS	1004	2.50	BURL
FINESSE/I KNOW THAT YOU KNOW	HRS	1004	3.00	HASS

WILL EZELL

BARRELHOUSE MAN/WEST COAST RAG(N-E)	PARA	12549	7.00	NOVI
BUCKET OF BLOOD/PLAYING (N-E)	PARA	12773	7.00	NOVI

SAMMY FAIN

AIN'T MISBEHAVIN	DE	2993	——	KEND

ALICE FAYE

(ANY)	BR	——	——	NEWT

BUD FREEMAN

CRAZEOLOGY	ANY	——	——	TRES
CRAZEOLOGY	ODF	165531	——	STEI
CRAZEOLOGY	OK	41168	——	EDEL

SID GARY

AT LAST I'M HAPPY	ME	12069	——	KEND

BENNY GOODMAN

LOVE ME OR LEAVE ME	CO	2871	——	RIDL
JUNK MAN	CO	2892	——	RIDL
BLUE MOON	CO	3003	——	RIDL
CLOUDS	CO	3015	——	RIDL
I WAS LUCKY	CO	3013	——	RIDL
BLUES IN MY FLAT (QUARTET)	VI	26044	——	RIDL
OPUS ½ (QUARTET)	VI	26091	——	RIDL
S'WONDERFUL (QUARTET)	VI	26090	——	RIDL
SUGAR (QUARTET)	VI	26240	——	RIDL
PICK-A-RIB (QUARTET)	VI	26166	——	RIDL
PICK-A-RIB (QUINTET)	VI	26166	——	DEIT
FALLING IN LOVE/IF YOU HAVEN'T	ME	12079	$2-5	KEND
I WANNA BE AROUND/WHAT HAVE	ME	12130	$2-5	KEND
LOVE ME OR LEAVE ME	CO	2871	$4-8	KEND
JUNK MAN/OL' PAPPY	CO	2892	$4-8	KEND
JUNK MAN	COE	CB730	5-10	KEND
ROOM 1411	BRF	500201	5-10	KEND
MADHOUSE (MASTER #1)	VI	25268	——	KEND
CAN'T WE BE FRIENDS(MASTER#2)	VI	25621	——	KEND
A LITTLE KISS (MASTER #2)	VI	25878	——	KEND
I FOUND A NEW BABY	CO	36039	——	COLE
CLARINET A LA KING	OK	6544	1.25	HAST
MUSKRAT RAMBLE/AFTER	BR	4968	——	EDEL
BOY MEETS HORN/LET'S DANCE	CO	35301	——	NEWT
CAN'T TEACH MY OLD HEART NEW TRICKS	VI	——	——	NEWT
I LET A SONG GO OUT OF MY HEART	VI	——	——	NEWT
UNDECIDED/WE'LL NEVER KNOW	VI	——	——	NEWT
WHY DON'T YA DO RIGHT	CO	——	——	NEWT
SOLITUDE/SENTIMENTAL OVER YOU	ANY	——	——	HASS
COKEY/MUSIC HALL RAG	CO	3011	$4-6	HASS
CLOUDS/NIGHT WIND	CO	3015	$4-6	HASS
EMALINE/GEORGIA JUBILEE	CO	2907	$6-8	HASS
JUNK MAN/OL' PAPPY	CO	2982	$6-8	HASS

GOODY & HIS GOOD TIMERS

STARDUST	PE 15084 OR PAT	36903	——	KEND
DIGGA DIGGA DO	PE 15083 OR PAT	36902	——	KEND
STARDUST	ANY	——	——	CHAM
DIGGA DIGGA DO	ANY	——	——	CHAM

BOBBY HACKETT

JA-DA	—	——	——	SYMO

HALFWAY HOUSE ORCHESTRA

MAPLE LEAF RAG	CO	476	——	DELG
IF I DIDN'T HAVE YOU	CO	1959	——	DELG
TELL ME WHO	CO	1542	——	DELG

MONK HAZEL

IDEAS/GIT-WIT-IT	BR	4182	——	EDEL

LIONEL HAMPTON

MOOD FOR SWING (1936)	VI	26011	——	COX
SWEETHEARTS ON PARADE	VI	26209	——	COLE
I CAN'T GET STARTED	VI	26453	——	MAER
MY BUDDY	VI	26608	——	MAER
GIN FOR CHRISTMAS	VI	26423	——	MAER
(ANY)	—	——	——	SYMO

HARLEM FOOTWARMERS

RING DEM BELLS/OLD MAN BLUES	OK	41468	——	FAKO
SWEET CHARIOT/MOOD INDIGO	OK	8840	——	FAKO

HARRY'S RECKLESS FIVE

ST.JAMES/WAILING BLUES	BD	1355	——	EDEL

COLEMAN HAWKINS

BODY & SOUL		BB	10523	——	SYMO
CRAZY RHYTHM		VI	26219	——	SYMO
STAR DUST	(EX TO NEW)	HMV	8420	8.00	HASS
SORROW	(EX TO NEW)	PAE	658	8.00	HASS
TIGER RAG	(EX TO NEW)	PAS	35513	8.00	HASS
CONSOLATION	(EX TO NEW)	DEE	6407	8.00	HASS
I SENDS ME	(EX TO NEW)	PAE	1837	8.00	HASS
OUT OF NOWHERE	(EX TO NEW)	HMV	8812	8.00	HASS
SOME OF THESE DAYS	(EX TO NEW)	DEE	F5581	8.00	HASS

BERTHA CHIPPIE HILL

PRATT CITY BLUES/PLEADIN' FOR BL	OK	8420	——	FAKO

TINY HILL

ANGRY (NEW)	OK OR VO	4957	——	ROTH

ART HODES

ROSS TAVERN BOOGIE	SA	12007	——	COLE
A SELECTION FROM THE GUTTER	CMS	545	——	CALL
ROSS TAVERN/SOUTH SIDE	SA	12007	——	PARE

JOHNNY HODGES

FOOLIN' MYSELF/YOU'LL NEVER	VO OR VA	576	3.50	JA,I

BILLIE HOLIDAY

A FINE ROMANCE/CAN'T PRETEND	VO	3333	—	EDEL
LET'S CALL A HEART A HEART	VO	3334	—	EDEL
DID I REMEMBER/NO REGRETS	VO	3276	—	EDEL
BILLIE'S BLUES/SUMMERTIME	VO	3288	—	EDEL
BILLIE'S BLUES/SUMMERTIME	OK	3288	—	DEIT

WILMOUTH HOUDINI

TEMPTATION/POOR BUT AMBITIOUS	BB	10619	—	CL,J
COUSIN,COUSIN/FIRE BRIGADE	BB	10647	—	CL,J

SPIKE HUGHES

PASTORAL	DEE	F3606	3.50	HASS
MUSIC AT MIDNIGHT	DEE	F3836	3.50	HASS

INK SPOTS

ALABAMA BARBECUE (NEW)	DE	1154	—	ROTH

HARRY JAMES

WHO TOLD YOU I CARED	CO	35261	—	COX
LIFE GOES TO A PARTY	BR	8035	—	COX
CAN'T I	BR	8038	—	COX
HOME JAMES	BR	8350	1.25	HAST
TEXAS CHATTER	BR	8067	—	HAST
LIFE GOES TO A PARTY	BR	8035	—	HAST
OLD MAN RIVER	CO	36023	—	HAST
DODGERS FAN DANCE	CO	36222	—	HAST
SHARP AS A TACK	CO	36190	—	HAST
SUPER CHIEF	EL	5045	—	HAST

JAM SESSION AT VICTOR

HONEYSUCKLE ROSE/BLUES	VI	25559	—	TRES
HONEYSUCKLE ROSE/BLUES	VI	25559	—	COLE

PETE JOHNSON

(ALL SOLO ART TITLES)	SA	—	—	PARE
CHERRY RED	VO	4997	—	PARE
LOVIN' MAMA BLUES	VO	5186	—	PARE

JONES-SMITH INC.

LADY BE GOOD/BOOGIE WOOGIE	VO	3459	2.50	THOM

JUNGLE KINGS

FRIAR'S POINT SHUFFLE	PA	12654	—	EDEL

KANSAS CITY FRANK

PASS THE JUG/JELLY-ROLL STOMP	BR	7062	—	EDEL
WAILING BLUES/ST.JAMES INFIRMARY	PARA	12898	—	EDEL
ST. JAMES INFIRMARY/WAILING BLUES	PARA	12898	—	MCMA

KENTUCKY GRASSHOPPERS

SWEET LIZA	BA	6358	—	KEND

GENE KRUPA

AFTER YOU'VE GONE	—	—	—	SYMO
MUTINY IN THE PARLOR	VI	25263	—	RIDL

HARLAN LEONARD

(ANY ON BLUEBIRD)	BB	—	—	COLE

MEADE LUX LEWIS

HONKY TONK TRAIN BLUES	BN	15	—	DEIT

TED LEWIS

TRULY	CO	2408	—	RIDL
SWEET SUE,JUST YOU	CO	2652	—	RIDL
SOMEDAY SWEETHEART	CO	2336	—	DELG
WABASH BLUES/FAREWELL BLUES	CO	2029	—	CL,J
DALLAS BLUES/ROYAL GARDEN BLUES	CO	2527	—	CL,J
JAZZ ME BLUES/TIGER RAG	DE	4272	—	CL,J
MEDICINE MAN/OLD ST.LOUIS BLUES	DE	2033	—	CL,J
I'LL CLOSE MY EYES/SWEETIE PIE	DE	240	—	CL,J
JAZZNOCHRACY/WHITE HEAT	DE	107	—	CL,J
(TED LEWIS ON ANY LABEL EXC.COL.)	—	—	—	NEWL

ENOCH LIGHT

(ANY ON PERFECT LABEL)	PE	—	—	WHIT

LILL'S HOT SHOTS

GEORGIA BO BO	BR OR VO	—	—	COLE

CRIPPLE CLARENCE LOFTON

(ALL SOLO ART TITLES)	—	—	—	PARE

ANITA LOUISE

STARDUST	ROY	1859	—	CHAM

LOUISIANA RHYTHM KINGS

BALLIN' THE JACK	HRS 15 OR VO	15828	—	KEND

LOUISVILLE RHYTHM KINGS

SHOUT HALLELUJAH	OK, PAE R340 OR PAF	22305	—	KEND

LOUISIANA RHYTHM KINGS

MISSISSIPPI MUD	VO	15657	—	COLE
BALLIN' THE JACK	VO	15828	—	COLE
BASIN STREET BLUES/LAST CENT	VO	15815	—	EDEL
DA DA STRAIN	VO	15828	—	EDEL
TELL ME	BR	4938	—	DELG
BALLIN' THE JACK	VO	15828	—	WILS

JIMMIE LUNCEFORD

RAIN/BECAUSE YOU'RE YOU	DE	415	—	SMIT
CHARMAINE/OH BOY	DE	628	—	SMIT
WALKING THROUGH HEAVEN	DE	682	—	SMIT
HITTIN' THE BOTTLE	DE	765	—	SMIT
MELODY MAN	DE	805	—	SMIT
ME AND THE MOON	DE	915	—	SMIT
'TAIN'T GOOD	DE	960	—	SMIT
RUNNING A TEMPERATURE	DE	1035	—	SMIT
MUDDY WATER	DE	1219	—	SMIT
COUNT ME OUT	DE	1223	—	SMIT
JAZZNOCHRACY (NEW)	BB	5713	—	ROTH
POSIN'/HONEY KEEP	DE	1355	—	SMIT
LOVE NEST/TEASIN' TESSIE	DE	1734	—	SMIT
WHITE HEAT/LEAVIN' ME	VI	24586	—	SMIT
JAZZNOCRACY/CHILLUN GET UP	VI	24522	—	SMIT
BAREFOOT BLUES	CO	35860	—	SMIT
ANNIE LAURIE (E)	DE	1569	2.00	MAER
OUTSKIRTS OF TOWN (1 & 2)	DE	18093	—	MAER
BLUE BLAZES	OK	4667	—	MAER

WINGIE MANNONE

PLEASE BELIEVE ME	VO	3159	—	DELG
ROYAL GARDEN BLUES	OK	41570	—	COLE
THE ISLE OF CAPRI	OK	4464	—	DEIT
DOWNRIGHT DISGUSTED/FARE THEE	VO	15728	—	EDEL
TRYING TO STOP CRYING	VO	15797	—	EDEL
RINGSIDE/UP THE COUNTRY	CO	1044	—	EDEL
CAT'S HEAD/SADNESS	CO	14282	—	EDEL

PAUL MARES

MAPLE LEAF RAG	OK	41574	—	EDEL
REINCARNATION	CO	35686	—	CALL

JOE MARSALA

WOLVERINE BLUES	VAR	565	—	DELG

FRANKIE MASTERS

JUMPIN' WOOGIE BLUES	—	—	—	BAND

REV. MCGEE

(A FEW SERMONS WITH MUSIC)	VI	—	—	RUSS

MCKENZIE-CONDON

CHINA BOY/SUGAR	OK	41011	—	EDEL
LIZA/NOBODY'S SWEETHEART	OK	40971	—	EDEL

RED MCKENZIE

THERE'LL BE SOME CHANGES	OK	40893	—	DELG

MCKINNEY'S COTTON PICKERS

NOBODY'S SWEETHEART	VI	38000	—	DELG
YOU'RE DRIVING ME CRAZY	VI	23031	—	DELG

JOHNNY MILLER

DIPPERMOUTH BLUES	CO	1546	—	COLE

MILLS HOTSY TOTSY GANG

SINCE YOU WENT AWAY	BR	4122	—	KEND

MILLS MERRY MAKERS

FAREWELL BLUES	HA,DI,CL,OR VE	7121	—	KEND

MIFF MOLE

SHIMME-SHA-WABBLE	HA OR OK	—	—	EDEL

JELLY ROLL MORTON

(ANY GENNETT PIANO SOLOS)	GE	—	—	FAKO
BILLY GOAT STOMP	VI	20772	—	FAKO
(ANY)	—	—	—	CARM

BENNIE MOTEN

TWO TIMES	VI	23393	—	DELG
IT'S HARD TO LAUGH OR SMILE	VI	38037	—	DELG
BLUE ROOM	VI	24381	—	DELG

MOUND CITY BLUE BLOWERS

GEORGIA ON MY MIND	OK	41515	—	EDEL
YOU RASCAL YOU	OK	41526	—	EDEL
HELLO LOLA/ONE HOUR	VI	38100	—	EDEL
ONE HOUR/HELLO LOLA	BB	10037	—	MAER
TAILSPIN BLUES	BB	10209	—	MAER
YOU RASCAL YOU/DARKTOWN STRUTTERS	ANY	—	—	HASS

CLIFF MAZARRO

HOT TO TAP	BB	10433	1.50	BURL
NEWS OF THE WORLD	BB	—	—	BURL

GERTRUDE NEISSEN

—	CO	2787	—	THOM
—	CO	2972	—	THOM
—	CO	3047	—	THOM

RED NICHOLS

BACK BEATS	BR	3490	—	DELG
DEAR OLD SOUTHLAND	BR	20070	—	DELG
I NEVER KNEW	BR	3931	—	DELG

(RED NICHOLS CONTINUED NEXT PAGE)

(RED NICHOLS, CONTINUED)

WHO CARES	BR	4778	—	DELG
ON PETER	BR	6198	—	DELG
HAUNTING BLUES	BR	6234	—	DELG
I'M SORRY I MADE YOU CRY	BR	6461	—	DELG
NEW ORLEANS	BR	20110	—	DELG

NEW FRIENDS OF RHYTHM

(ANY)	VI	—	—	NEWT

NEW ORLEANS BOOT BLACKS

MAD DOG	CO	14337	—	UMPH
MIXED SALAD	CO	14465	—	UMPH

NEW ORLEANS RAMBLERS

ST. JAMES INFIRMARY	HA	11044	—	MCMA

NEW ORLEANS RHYTHM KINGS

WEARY BLUES	GE	5102	—	UMPH
THAT DA DA STRAIN	GE	5106	—	UMPH
FAREWELL BLUES	GE	4966	—	UMPH
OSTRICH WALK	DE	229	—	UMPH

NEW ORLEANS WANDERERS

GATEMOUTH	CO	698	—	UMPH
PAPA DIP	CO	735	—	UMPH
GATEMOUTH/PERDIDO ST. BLUES	CO OR UHCA		—	FAKO

FRANKIE NEWTON

ROSETTA	BB	10176	—	DEIT
MINOR JIVE	BB	10186	—	DEIT
WHO?	BB	10216	—	DEIT

RAY NOBLE

TURKISH DELIGHT	—	—	—	CARM

KING OLIVER

WORKING MAN BLUES/RIVERSIDE BLUES	OK	40034	—	FAKO
CAMP MEETING BLUES/LONDON CAFE	CO	14003	—	FAKO
(ANY ON OK)	OK	—	—	COLE

TINY PARHAM

BLUE MEL. BLUES	VI	38047	—	RUSS
ECHO BLUES	VI	38076	—	RUSS
CATHEDRAL BLUES	VI	38111	—	RUSS
BLACK CAT BLUES	VI	38126	—	RUSS
NERVOUS TENSION	VI	23386	—	RUSS
PIG'S FEET	VI	23410	—	RUSS
BOMBAY	VI	23426	—	RUSS

JACK PETTIS

BAG O' BLUES	OK	41410	—	KEND
FRESHMAN HOP	PAT	37054	—	STEI
BROADWAY STOMP	VO	15761	—	CHAM
BUGLE CALL BLUES	VI	38105	—	CHAM

TEDDY POWELL

(ANY LABEL PRIOR TO DEC/41)	—	—	—	BAND
BOOGIE WAR DANCE	—	—	—	BAND
STRAIGHT EIGHT BOOGIE	BB	11092	—	BAND
TOMASHEVSKI'S LAUNDRY	—	—	—	BAND
(ANY TRANSCRIPTION)	—	—	—	BAND

ROGER PRYOR

WHISTLER AND HIS DOG(NEW)	OK OR VO	4256	—	ROTH

QUINTETTE OF FRANCE

BOLERO/MABEL (12 INCH)	GRF	L1046	6.00	GAYL
LADY BE GOOD (N)	VARS 8376 OR ROY	1754	1.50	GAYL

MA RAINEY

(ANY)	PARA	—	—	FAKO

MARTHA RAYE

(ANY)	CO	—	—	NEWT

DJANGO REINHARDT

SWEET GEORGIA BROWN/RASCAL YOU	SW	35	6.00	GAYL
ST. LOUIS BLUES/BOUNCIN	SW	7	3.50	GAYL

KID RENA

PANAMA	DELTA	800-4	—	DEIT

RHYTHMAKERS

BED BUG BLUES (E-N)	ME,BA,OR	—	2.25	EDEL
YELLOW DOG BLUES (E-N)	ME,BA,OR	—	2.25	EDEL

ADRIAN ROLLINI

BLUE PRELUDE/MISSISSIPPI BASIN	PAE	R2515	—	KEND
HAPPY AS THE DAY IS LONG	CO	2785	—	KEND
SONG OF SURRENDER/COFFEE IN	ME	12866	—	KEND
BUTTERFINGERS/A THOUSAND	VO	2672	—	KEND
WAITIN' AT THE GATE/LITTLE	VO	2673	—	KEND
HOW CAN IT BE A BEAUTIFUL DAY	VO	2675	—	KEND
NAGASAKI	VI	25085	—	DELG
BOUNCIN' IN RHYTHM	VI	25208	—	DELG
I GOT A NEED FOR YOU	VI	25072	—	DELG
SITTIN' ON A LOG/I RAISED MY HAT	ANY	—	—	HASS

PEE WEE RUSSELL

(ANY; STATE PRICES & CONDITION)	—	—	—	EDEL
(ANY ON HRS, UHCA)	—	—	—	COLE

ELMER SCHOEBEL

PRINCE OF WAILS	BR	4652	—	EDEL

SEPIA SERENADERS

—	BB	5770	—	MCMA
—	BB	5782	—	MCMA
—	BB	5803	—	MCMA

ARTIE SHAW

BILL	BB	10124	—	COX
APRIL IN PARIS/KING FOR A DAY	VI	26654	—	NEWT
CHANTEZ LES BAS/DANZA LUCUMI	VI	27354	—	NEWT
DREAMING OUT LOUD/NOW WE KNOW	VI	26642	—	NEWT
BLUES, PARTS I & II	VI	27411	—	NEWT
LOVE ME A LITTLE/DON'T TAKE YOUR	VI	27509	—	NEWT
MAKE LOVE TO ME/SOLID SAM	VI	27705	—	NEWT
MOTHERLESS CHILD/JUST KIDDIN'	VI	27806	—	NEWT

BESSIE SMITH

YELLOW DOG BLUES	CO	—	—	FAKO
NASHVILLE WOMAN BLUES/I AIN'T GOIN'	CO	14090	—	FAKO
JAZZBO BROWN	CO	14133	—	FAKO
A GOOD MAN IS HARD TO FIND	CO	14250	—	FAKO
SAFETY MAMA/NEED A LITTLE	CO	14634	—	FAKO

JABBO SMITH'S RHYTHM ACES

MICHIGANDER BLUES	—	—	—	CARM

PINE TOP SMITH

BIG BOY/NOBODY KNOWS	VO	1256	—	PARE
SOBER NOW/GOT MORE SENSE	VO	1266	—	PARE
JUMP STEADY/AIN'T GOT NOTHIN'	VO	1298	—	PARE

EDDIE WOUTH & DJANGO REINHARDT

SOMEBODY LOVES ME	SW	31	3.50	GAYL

MUGGSY SPANIER

(ANY)	BB OR DE	—	—	TRES
RELAXIN' AT THE TOURO	BB	10532	3.00	MAER
BUTTER AND EGG MAN	BB	10417	—	MAER
DIPPERMOUTH BLUES	BB	10506	—	MAER
LIVERY STABLE BLUES	BB	10518	—	MAER
SOMEDAY SWEETHEART	BB	10384	—	MAER
SWEET LORRAINE	HRS	2000	—	MAER
RELAXIN' AT THE TOURO	BB	10532	—	DEIT

SPECKLED RED

(MOST)	BR & BB	—	—	UMPH

JESS STACY

EC-STACY	CMS	1503	—	CALL

REX STEWART

CHERRY	HRS	2004	2.50	BURL
SOLID ROCK	HRS	2005	2.50	BURL
WITHOUT A SONG/MY SUNDAY	BB	10946	—	HASS
MOBILE BAY/LINGER AWHILE	BB	11057	—	HASS
CHERRY/DIGA DIGA DO	HRS	2004	3.50	HASS
SOLID ROCK/BUGLE CALL RAG	HRS	2005	3.50	HASS

JOE SULLIVAN

GIN MILL BLUES/HONEYSUCKLE ROSE	CO	2876	—	EDEL
LITTLE ROCK GETAWAY	CO	2925	—	EDEL

ERSKINE TATE

STOMP OFF	VO	15372	—	COLE

JACK TEAGARDEN

BEALE STREET BLUES	CR	3017	—	STEI
HELLO BEAUTIFUL	CR	3046	—	STEI
I'VE GOT A RIGHT TO SING	OK	6272	—	MAER
ST. JAMES INFIRMARY/SHINE	HRS	2006	3.50	HASS
BIG BOY BLUES/WORLD WAITING	HRS	2007	3.50	HASS
YOU RASCAL YOU/THAT'S WHAT I	CO	2558	—	HASS

TEN FRESHMEN

FRESHMAN HOP/BAG O'BLUES	PE OR PAT	37054	—	KEND

'SIPPI THOMAS

I'M A MIGHTY TIGHT WOMAN	VI	38502	—	RUSS

FRANK TRUMBAUER

(MANY DISCS FEAT. F.T., ANY CONDITION)	—	—	—	TRES
MISSISSIPPI MUD	OK	40979	—	DELG
RIVERBOAT SHUFFLE/OSTRICH WALK	OK	40822	—	CL,J

JOE VENUTI

PINK ELEPHANTS	CO	2765	—	DELG

JAMES WADE

—	BLACK PATTI	8019	—	COLE

LARRY WAGNER

TWO DUKES AND A PEER	VI	—	—	CL,J

TED WALLACE

STARDUST	CO	2471	—	CHAM

FATS WALLER

MINOR DRAG/HARLEM FUSS	VI	38050	2.50	THOM
WHEN ALONE LOOKIN' FOR	VI	38110	1.75	THOM
RIDIN'/WON'T YOU GET	VI	38119	2.50	THOM
BIRMINGHAM/MUSCLE SHOAL	OK	4757	3.00	THOM
DRAGGIN' HEART/MAMA'S GOT	CO	14593	2.50	THOM
LOVELESS LOVE/SOOTHIN	VI	20470	1.50	THOM
SLOPPY WATER/RUSTY PAIL	VI	20472	1.50	THOM
STOMPIN' BUG/MESSIN' AROUND	VI	20655	1.50	THOM
BEALE STREET BLUES	VI	20890	1.50	THOM
I AIN'T GOT NOBODY	VI	21127	1.50	THOM
DIGAH'S STOMP	VI	21358	2.50	THOM
HOG MAW STOMP/SUGAR	VI	21525	1.50	THOM
LOVE ME OR LEAVE ME/I'VE GOT	VI	22092	1.00	THOM
ST.LOUIS/AFTER Y U'VE GONE	VI	22371	1.50	THOM
THAT'S ALL/LOVELESS LOVE	VI	23260	1.50	THOM
VALENTINE STOMP/GLADYSE	VI	38554	1.50	THOM
NUMB FUMBLIN'/HANFUL OF KEYS	VI	38058	1.50	THOM
TURN ON THE HEAT/MY FATE	VI	38568	1.00	THOM
SMASHING THIRDS/FEELIN'S	VI	38613	1.25	THOM
HONEYSUCKLE ROSE	VI	36206	——	FAKO
WON'T YOU GET OFF IT	VI	38110	——	DELG
SMASHING THIRDS	VI	25338	——	DEIT
THE MINOR DRAG	BB	10185	——	DEIT

MICHEL WARLOP

SERENADE FOR A WEALTHY WIDOW	SW	28	3.00	SAYL

LAWRENCE WELK

BUBBLES IN THE WINE(NEW)	OK ORVO	4368	——	ROTH

WHOOPEE MAKERS (ANY PSEUDONYM)

MILWAUKEE WALK	CA	9203	——	KEND
ICKY BLUES	ANY	——	——	KEND
SORORITY STOMP	ANY	——	——	KEND
ROCKIN' CHAIR	BA	32070	——	KEND
4 OR 5 TIMES(EXC.MSTS.1 & 3)	ANY	——	——	KEND
TIGHT LIKE THAT (EXC.MASTS. 1 & 2)	ANY	——	——	KEND
DUCKS/MAMA DIDN'T DO IT	CA	9015	——	STEI
DIRTY DOG	UHCA	39-40	——	DEIT
DARDENELLA	VO	15763	——	KEND
FRESHMAN HOP/RUSH INN BLUES	VO	15769	——	KEND

CLARENCE WILLIAMS

CANDY LIPS	—	——	——	CARM

TEDDY WILSON

BLUES IN C SHARP MINOR	—	——	——	MAER
I YOU WERE MINE	—	——	——	MAER
SWEET LORRAINE	CO	——	——	MAER
I WISHED ON THE MOON	BR	7501	——	EDEL
WHAT A LITTLE MOONLIGHT CAN DO	BR	7498	——	EDEL
JUST A MOOD, 1 & 2	BR	7973	——	EDEL
WHY WAS I BORN	BR	7859	——	EDEL
THIS YEAR'S KISSES	BR	7824	——	EDEL

CLARENCE WILLIAMS' BLUE FIVE

TERRIBLE BLUES/OF ALL THE WRONGS	HRS	31	——	FAKO
COAL CART BLUES(REV.M.O.RHY.KINGS)	HRS	6	——	FAKO

JIMMY YANCEY

JIMMY'S STUFF (SOLO)	—	——	——	CALL
29TH & DEARBORN	VI	——	——	CALL
THE RIVES/JIMMY'S STUFF	SA	12008	——	PARE
THE FIVES	SA	12009	——	DEIT
YANCEY STOMP	VI	26589	——	DEIT
FIVE O'CLOCK BLUES	VI	26590	——	DEIT
MELLOW BLUES	VI	26591	——	DEIT

MISS BILLIE YOUNG

YOU DONE PLAYED OUT	VI	23339	——	RUSS

ANY ARTIST OR RECORDING GROUP

(ANY SOLO-ART RECORDS)	SA	——	——	MCMA
LOVABLE AND SWEET	—	——	——	CL,J
SLY MONGOOSE(WITH VOCAL)	—	——	——	CL,J
ACE IN THE HOLE	—	——	——	CARM
STRAIGHT EIGHT BOOGIE	—	——	——	BAND
HONKY TONK TRAIN BLUES	—	——	——	BAND

TRANSCRIPTIONS

(ANY BY TEDDY POWELL)	—	——	——	BAND

ALBUMS

FIVE FEET OF SWING 5 12" RECORDS	DE	#131	——	WILL
BOOGIE WOOGIE MUSIC 6 10" RECORDS	DE	#137	——	WILL
BOOGIE WOOGIE #2 5 10" RECORDS	DE	#235	——	WILL
ONE O'CLOCK JUMP 6 10" RECORDS	DE	#218	——	WILL
CHICK WEBB MEMORIAL 6 10" RECORDS	DE	#138	——	WILL

(ALBUMS CONTINUED NEXT COLUMN)

(ALBUMS, CONTINUED)

COUNT BASIE AT PIANO 5 10" RECORDS	DE	#152	——	WILL
FOR DANCERS ONLY 5 10" RECORDS	DE	#184	——	WILL
KANSAS CITY JAZZ 6 10" RECORDS	DE	#214	——	WILL
LOUIS ARMSTRONG CLAS. 5 10" RECORDS	DE	#233	——	WILL

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THE BLIND MEN AND THE ELEPHANT

By R.E. Stearns

I wish to protest vigorously your remarks in the December Record Changer.

Firstly I wish to disagree completely with the three observations you extracted from Iain Lang's book.

1. I claim that jazz music has a very close relationship to jungle music. The fact that the only musical accompaniment to the dancing in Congo Square was the beating on tom-toms and the throbbing of bamboulas is no proof that 'The jungle's relation to jazz is unimportant.' The rhythm produced by these drums in the hands of this Negro generation directly preceding Buddy Bolden's era were unique and involved; with the advent of brass and reed instruments into the hands of the Negroes these very same rhythms, *African rhythms*, were transposed into the music which now had greater opportunity for freer and more varied expression. The very looseness and freedom of these basic jungle rhythms are the foundations of jazz music and contributed enormously to the melodic improvisation. The whole expression, the inner feeling, of New Orleans jazz is based on this jungle rhythm which is foreign to European culture. It is an enormous error therefore to attempt to disassociate jazz from jungle music.

2. I claim that the underworld is almost exclusively responsible for the early development of jazz--insofar as the opportunities for playing jazz music goes. The more raucous (and more exceptional) early jazz originated in the saloons and brothels where a vigorous, careless atmosphere was desired by the proprietors. Jazz at this time was always associated with the more vulgar aspects of social life and entertainment and no 'good people', of any race, would dare or care to be connected with it. Its predominant aspect was promiscuity and lawlessness. It was exploited for its degrading effect on the simple inhibited mind, not for its artistic validity. It is a fallacy to say that 'Storyville welcomed the new music to which the doors of the Grunewald and Antoine's were closed.' Storyville *made* jazz music; it raised it to an economic level, however low, which created a full-time demand for what would have remained a part-time interest. It made demands on the music ('the hotter the better') and gave it an opportunity to develop and for excellent musicians to develop with it. None of which would have happened had not the underworld required something naughty and unusual. It must not be forgotten that this was an original idiom, entirely new, with capabilities undreamed-of, and if the underworld had not provided a place for its development it would have undoubtedly succumbed under the pressure of convention. Jazz was an entertainment music, originated in a reckless, drunken, excited atmosphere.

3. I claim that jazz is the exclusive product of the Negro race, and, particularly, the product *and property* of certain New Orleans

By Mr. Gullickson

Mr. Stearns and I agree on some points and disagree on some others, but where we fall out entirely is on the fundamental definition of jazz music.

His claim that 'jazz is the exclusive product of the Negro race, and, particularly, the product *and property* of certain New Orleans Negroes' is not unique or eccentric.

Grayer heads than mine concur completely with Mr. Stearns' contentions.

He says that Negroes are of an utterly different race, that Negroes possess qualities so diverse from other races that only they are capable of playing authentic jazz music, and that white musicians who think they are playing jazz are completely deluded.

There is something unsound about such a stand. It smells of racial discrimination; although in this instance it favors the Negro race, it is nearly as offensive to me as that which does not.

The "Seashore Measures of Musical Talent" set forth in *The Psychology of Musical Talent*, by Carl Emil Seashore, have been used since 1919 as an instrument of research in such fields as the inheritance of musical traits, the relationship between musical capacity and achievement, and the prognosis of musical achievement. Since 1919, a hundred or so books have been written establishing the Seashore tests as useful and reliable.

G. B. Johnson* of the University of North Carolina, in making a study using the Seashore tests of rhythm, pitch, intensity, time, consonance, and tonal memory, on 3,300 Negroes in fifth and eighth grades and adult groups, found that only small differences exist between Negroes and whites, although "there is a trend toward Negro supremacy in the sense of rhythm." He concludes, "There would seem to be no significant differences in the sensory musical capacity between whites and Negroes." (p.78)

Since there is only "a trend toward Negro supremacy in the

**A Study of the Musical Talent of the American Negro*, Univ. of N.C., 1927; See also *A Summary of Negro Scores on the Seashore Music Talent Tests*, J. Compar. Psychol., 1931, 11, 383-393.

Negroes. The mere fact of proletarianism has nothing whatsoever to do with it. Just why it should have originated in New Orleans (and, in my mind, the inspiration is solely New Orleans --remaining there) is a mystery. Certainly there is no other city like New Orleans,--it seems to have an especial identity all its own. May I state here that I believe authentic jazz to be an enigma, that it possesses profoundities of signification and musical personality which are not easily analysed, that it is exclusive almost to the point of absurdity, that it is a creation which defies understanding or explanation. But there are certain undeniable aspects of it that must not be confused. (1): It is Negro. The whole appreciation of jazz is wound around this point. Jazz primarily possesses a special uniqueness not attributable to the point or time of origin, but to the constitution of its originators. Its rhythms, which are the basis of the music, are new to the Western world, and no white man is familiar with them--they come from a different race, the *Negro race*. This cannot be argued,--it is the most noticable factor and the one which makes apparent to everyone the difference between jazz and European music. (2): Only Negroes can play jazz. This is an assumption directly connected to the above fact. It is also a matter of critical taste. I may say that *authentic* jazz can be created only by Negroes; any other jazz by white men, whether they played in New Orleans in 1910 or Chicago in 1926, is not authentic. They cannot emulate the feeling or expression of their Negro contemporaries because they are alien to the mystical and profound inspirations which motivate the Negro musician. Therefore what they play is lesser, in the light of pure jazz music, and even, to my ears, not *jazz* at all. Jazz is unfortunately a word applied universally to many facets of a special music, while it should remain exclusively the name of the original Negro creation.

Concerning the rest of your article: As you point out, it is erroneous to believe that 'with the support of all the people, more and better jazz would be produced.' In the first place jazz will *never* have the support of any part of the people except a very small minority, and this is because jazz is much too complex musically to appeal to the average mind. It is a musician's music and has never been popular or well understood--even in its heyday, which has long departed. Secondly, it is not a question of demand but one of artistry which impells jazz to wax and wane. All the money and support in the world will not buy a Louis Armstrong or the atmosphere which trained him. The factor of popular appeal may be successful in *suppressing* jazz, by rejecting it, but it can never stimulate jazz into greater expression by demanding all it can get. And it is an even greater mistake to drag classes into the question. The proletariat didn't produce jazz. True, the Negro poor man did, but at a certain time and in a certain atmosphere, both of which have departed. And the proletariat has never supported jazz--by far the greater support of today is given jazz by people in the middle class, which a cross-section of your advertisers will easily show. So the prime reason why jazz is practically nonexistent today is because the people of this country, regardless of class, after being exposed to both pure and impure jazz long enough to make up their minds, have rejected it. And that rejection is final. All the education or planning in the world will not change their sense of rhythm" it would seem that the colored race has no special monopoly on that talent; many of the Negroes tested by Mr. Johnson could not hold a beat as well as members of other races. As for the other musical attributes tested, Negroes came out on a par with members of other races given the same tests. These results support an idea of considerable reputation which holds that the color of a man's skin has little, if any, bearing on his inherent endowments.

When explaining a situation involving two or more 'diverse' races, it is the lazy way out to set up rationalizations based on the color of the skin, or the slant of the eyes, or the shape of the head. When explaining jazz, you must go further than the colors of various skins; you must go further than New Orleans.

Mr. Stearns says jazz is Negro music. In support of his statement, the most concrete evidence he produces is that only Negroes play jazz. It seems that he defines jazz as music of the Negro race and then attempts to substantiate this with axioms based on his original premise.

One might as well say that the writing of English language sonnets is the exclusive product of the white race, and, particularly, the product and property of certain English poets. These English poets originated the sonnet-in-English, and if a Negro, or even a white American, writes one, it is just a pseudo-sonnet,--not a true sonnet because of our original premise. And if a literary critic happens to be partial to some Negro sonnets, he is simply an incompetent critic for the same reason.

If it is true that jazz is exclusively New Orleans Negro music, should not a real authority on the subject be able to ascertain from the music of a group of unknown Negroes exactly which of the Negroes had ever lived in New Orleans and even which of the Negroes, if any, might have some white ancestry?

It is possible that the Negro origin of jazz may be due in part to the greater concentration of ability among Negroes, but I do not feel that this ability to play jazz is an exclusive gift of that race.

Explaining jazz is like tossing coins at a line; you can only come close. I believe that Iain Lang, in saying:

> "Jazz is not the music of a race, black or white, but of a class,--of a proletariate which is both black and white. If Negroes have been conspicuous in its history, it is because most American Negroes are proletarians."

minds; they are interested in simpler things and will find their diversion elsewhere. Jazz remains only as an eclectic music for a group of largely intelligent music-lovers.

I have little argument with most of what's left in your article. Much of what you say upholds my contention that jazz, as far as appreciating it goes, is the music of intelligent, progressively-minded people capable of taste and perception and largely free of blind and dangerous prejudice (which group will forever remain in the minority). But to your suggestions concerning circumstances more conducive to the development of jazz music I would like to add something important which you have neglected to mention: the need for more trained, capable and talented jazz musicians, of which there are few today. Which brings be to my final and most significant disagreement with your article.

The George Lewis Climax recordings do *not* prove that jazz is holding its own despite all conditions defying the pursuit of the art. They do prove that jazz is becoming increasingly rare and narrowing down inexorably to final extinction. I was present at this recording session and know for a fact that this band, which incidentally was, in its entirety, one of the greatest combinations in the history of jazz, was an aggregation of middle-aged masters who stand practically alone in the world today as trained, capable, and talented jazz musicians. Their only contemporaries are the few men of whom Bill Russell spoke in the August Record Changer. These men and the Lewis band, less than fifty scattered people, represent what is left of New Orleans jazz. And, considering New Orleans the only source and authentic expression, this is tantamount to saying that jazz music is on its way out.

Real jazz today can be heard only in New Orleans (disregarding solitary Bunk, transplanted to S.F.) and even there you have to search long and hard for it.

There are no full-time jazz combinations (the Lewis band does not play together regularly) and the men who know how to play are rarely able to get together. The reason for this is that jazz is not favored anymore by the public, and even in the city of its origin it is completely obscured. There has always been more real jazz in New Orleans than anywhere else in America (even after many musicians migrated to Chicago), but even here it has now disappeared--unless you want to hunt up the old veterans and stimulate them to retrospection. Given a chance, as they have been given, they can easily produce some amazingly fine music, sometimes better than what we already have on Chicago records, but that does not mean they do it all the time or that anyone ever asks them to play it regularly. And the most important thing to understand, in relation to the future of jazz music, is that these men are for the most part elderly and their ranks are always thinning out. And there is no younger generation in New Orleans coming up in the jazz idiom. In the words of George Lewis: 'Jazz ain't played anymore.'

comes closer to explaining jazz than those who mess around with some mystical and profound hocus pocus supposedly characteristic of the Negro race.

If, at the time of the Emancipation, Negroes had been accepted in the economic, social, and political structure of the country on the same basis as are impoverished members of other races, I doubt that jazz music would exist today. I believe that any music played by Negroes under such circumstances would be *at least* as different from Mr. Stearns' jazz as the distinction he makes between the 'authentic' and 'unauthentic' jazz of today.

Mr. Stearns has not yet convinced me that (1)Jazz music is on its last legs; (2) James P. Johnson, Earl Hines, Art Hodes, Duke Ellington, Frank Teschmaker, Frank Melrose, Ma Rainey, and Bessie Smith have no place in 'authentic' jazz music, since they are not strictly from New Orleans.

However, Mr. Stearns has prompted me to qualify certain remarks in the December Record Changer.

In that issue it was stated that 'the jungle's relation to jazz is unimportant.' As the purveyor of this observation, I now wish to modify it to: 'The jungle's relation to jazz is not as important as some other factors.'

I also pull in my neck on 'The underworld did not create jazz, etc., etc.' for it is impossible to divorce this association from most jazz music. It is a fact that jazz, a rather strange and beautiful flower, first appeared on the dung heap of civic and municipal corruption in this country. Nevertheless, it has not yet been demonstrated to me that jazz could not flourish as well in surroundings far different from those in which it found its origin.

However the 'hot-house' type of jazz music being produced at the present time by enlightened members of the middle class never seems to quite hit the spot. I do not believe it ever will until it is again produced, and paid for, by the American in the mass.

Hint Department
86% of persons receiving the Record Changer are subscribers.
How about you?

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WHAT HAVE YOU DONE TO MAKE/SWEET — VI 20233

LOUISIANA SUGAR BABES (FATS WALLER)

PERSIAN RUG/THOU SWELL — VI 21346

JEAN GOLDKETTE

MY BLACKBIRDS ARE BLUEBIRDS/DON'T BE LIKE — VI 21805

SO TIRED/JUST A LITTLE KISS FROM A MISS — VI 21150

MEMORIES OF FRANCE/THAT'S MY WAY OF FORGET. — VI 21590

EDDIE SOUTH

MARCHETA/HEIRE KATI — VI 22847

THAT'S WHAT I CALL KEEN/I'M MORE THAN SAT. — VI 21605

BUBBER MILEY

LOVIN' YOU THE WAY I DO/THE PENALTY OF LOVE — VI 23010

CHINNIN' & CHATTIN' WITH MAY/BLACK MARIA — VI 38146

MCKINNEY'S COTTON PICKERS

CHERRY/SOME SWEET DAY — VI 21730

CRYING AND SIGHING/NOBODY'S SWEETHEART — VI 38000

JUST A SHADE CORN/COTTON PICKERS SCAT — VI 23012

WRAP YOUR TROUBLES IN DREAMS/DO YOU BELIEVE — VI 22811

SAVOY BEARCATS

BEARCAT STOMP/HOW COULD I BE BLUE — VI 20307

NIGHTMARE/SENEGALESE — VI 20182

RED NICHOLS

FIVE PENNIES/HARLEM TWIST — VI 21560

THOMAS MORRIS & 7 HOT BABIES

GEORGIA GRIND/CHARLESTON STAMPEDE — VI 20190

DUKE ELLINGTON

THREE LITTLE WORDS/RING DEM BELLS — VI 22528

WHAT GOOD AM I WITHOUT/NINE LITTLE MILES — VI 22586

THE MYSTERY SONG/MOANIN — VI 22800

FATS WALLER (SOLOS)

AIN'T MISBEHAVIN'/SWEET SAVANNAH SUE — VI 22108

LOVE ME OR LEAVE ME/GOT A FEELING I'M FALLING — VI 22092

MY FATE IS IN YOUR HANDS/TURN ON THE HEAT — VI 38568

ST.LOUIS BLUES/LENNOX AVE. BLUES (ORGAN) — VI 20357

FATS WALLER & PAINE DUET

ST.LOUIS BLUES/AFTER YOU'VE GONE — VI 22371

E.C.COBB & CORN EATERS

BARRELHOUSE STOMP/TRANSATLANTIC STOMP — VI 38023

COON SANDERS/AL KATZ & KITTENS

DEEP HENDERSON/ACE IN THE HOLE — VI 20081

THE VIRGINIANS/COON SANDERS

LOW DOWN/BLAZIN — VI 21680

NAPOLEON'S EMPERORS

MEAN TO ME/MY KINDA LOVE — VI 38057

COON SANDERS

DARKTOWN STRUTTERS BALL/AFTER YOU'VE GONE — VI 22342

KANSAS CITY KITTY/TENNESSEE LAZY — VI 21939

MILLS BLUE RHYTHM

MINNIE THE MOOCHER/HEEBIE JEEBIES — VI 22763

RED & MIFF'S STOMPERS/COON SANDERS

SLIPPIN' AROUND/HALLUCINATIONS — VI 21397

HOAGY CARMICHAEL

GEORGIA/ONE NIGHT IN HAVANA — VI 23013

BLANCHE CALLOWAY & JOY BOYS

GROWLING DAN/I GOT WHAT IT TAKES — VI 22866

WITHOUT THAT GAL/IT LOOKS LIKE SUSIE — VI 22733

CONCENTRATIN' ON YOU/LAST DOLLAR — VI 22862

PAUL WHITEMAN

CAN'T YOU SEE/WHEN IT'S SLEEPY T.(M.BAILEY) — VI 22828

DANCING TAMBOURINE/A SHADY TREE — VI 20972

WHITEMAN STOMP/SENSATION STOMP — VI 21119

SUGAR/THERE AIN'T NO SWEET MAN — VI 21464

COQUETTE/DOLLY DIMPLES — VI 21301

KING OLIVER

ST.JAMES INFIRMARY/WHEN YOU'RE SMILING — VI 22298

I'M LONESOME SWEET-HEART/I CAN'T STOP — VI 23029

JELLY ROLL MORTON/DIXIELAND JUG BLOWERS(Dodds)

DR. JAZZ STOMP/MEMPHIS SHAKE — VI 20415

FLETCHER HENDERSON

OH IT LOOKS LIKE RAIN/MY SWEET TOOTH SAYS I — VI 22786

ORIGINAL MEMPHIS FIVE

CHINESE BLUES/TAIN'T COLD — BR 3039

LOVEY LEE/HOW COME YOU DO ME LIKE YOU DO — BR 3630

BROADWAY BROADCASTERS

POMPANOLA/MAYBE THIS IS LOVE — BR 4124

RAY MILLER & GIBSON ORCH.

I AIN'T GOT NOBODY/WEARY BLUES — BR 2677

MEYER DAVIS/IRVING MILLS' HOTSY TOTSY GANG

MY OLD GIRL/I COULDN'T IF I WANTED TO — BR 4112

HAL KEMP

MY HONEY AND ME/H'LO BABY — BR 4674

BELLE BAKER

UNDERNEATH THE RUSSIAN MOON/MY SIN — BR 4323

KING OLIVER & DIXIE SYNCOPATERS

FOUR OR FIVE TIMES/GOT EVERYTHING — BR 4028

RED NICHOLS & FIVE PENNIES

ALABAMA STOMP/HURRICANE — BR 3550

ORIGINAL DIXIELAND ONE STEP/IMAGINATION — BR 3989

WHISPERING/THERE'LL COME A TIME — BR 3955

ANDY KIRK

BLUE CLARINET STOMP/MESS-A-STOMP — BR 4694

MARY'S IDEA/ONCE OR TWICE — BR 4863

SNAG IT/SWEET & HOT — BR 4878

COTTON PICKERS

STOMP OFF,LET'S GO/CAROLINA STOMP — BR 2981

SHOO SHOO BOOGEY BOO/HE'S A GOOD MAN TO — BR 4447

DOWN & OUT BLUES/THOSE PANAMA MAMMAS — BR 2879

MILENBERG JOYS/IF YOU HADN'T GONE AWAY — BR 2937

WHAT DID I TELL YA/FALLIN' DOWN — BR 3001

PRINCE OF WAILS/JIMTOWN BLUES — BR 2766

ST.LOUIS GAL/NO PARKING — BR 4440

ARNOLD WILEY (PIANO SOLO)

ARNOLD WILEY RAG/WINDY CITY — BR 7113

EDITH WILSON

BLACK & BLUE/MY MAN IS GOOD FOR NOTHING — BR 4685

THOMAS'S DEVILS

BOOT IT BOY/SHO IS HOT — BR 7064

LITTLE RAMBLERS

FALLIN' DOWN/TOMORROW MORNIN — Co 523

NEW ORLEANS OWLS

DYNAMITE/PRETTY BABY — Co 1045

PICCADILLY/MEAT ON THE TABLE — Co 1158

BLOWIN' OFF STEAM/BROTHERLY LOVE — Co 823

THROWIN' THE HORNS/GOOSE PIMPLES — Co 1261

DOC COOK & 14 DOCTORS

HUM & STRUM/I GOT WORRY — Co 1430

REB SPIKES MAJORS & MINORS

FIGHT THAT THING/MY MAMMY'S BLUES — Co 1193

CHARLIE TROUT'S MELODY ARTISTS

TRANSPORTATION BLUES, Parts 1, 2, 3, 4 — Co 1030 & 1265

CHARLESTON CHASERS

TURN ON THE HEAT/WHAT WOULDN'T I DO FOR — Co 1989

RED HAIR & FRECKLES/LOVABLE & SWEET — Co 1925

HERE COMES EMILY BROWN/WASN'T IT NICE — Co 2219

NAPOLEON'S EMPERORS/ARKANSAS TRAVELERS

GO JOE GO/THAT'S NO BARGAIN — Ha 383

BAILEY'S DIXIE DUDES

A. ELIZA/I WANT TO SEE MY TENNESSEE — Ge 5562

SHORT & TIVOLI SYNCOPATORS

WOLVERINE BLUES/LIZA — Vo 14554

TENNESSEE TOOTERS

HOW COME YOU DO ME LIKE YOU DO/HOT HOTTENT. — Vo 14967

CHARLIE STRAIGHT

DEEP HENDERSON/HOBO'S PRAYER — BR 3224

FLETCHER HENDERSON/BROADWAY BROADCASTERS

HOP OFF/I MUST HAVE THAT MAN — BR 4119

BLUE RIBBON SYNCOPATORS

SCRATCH/MEMPHIS SPRAWLER — Co 14215

FLETCHER HENDERSON

WHAT GOOD AM I WITHOUT YOU/KEEP A SONG IN — Co 2352

IPANA TROUBADOURS

MYSTERIOUS EYES/JIG WALK — Co 528

BUFFALODIANS

HERE COMES EMALINE/DEEP HENDERSON — Co 665

CURTIS MOSBY & DIXIE BLUE BLOWERS

WHOOP 'EM UP BLUES — Co 1192

DON VOORHIES/THE RADIOLITES

BABY'S BLUES/THE CALINDA — Co 1123

TONY PARENTI

WHEN YOU AND I WERE PALS/IN THE DUNGEON — Co 1548

CLARENCE WILLIAMS' JAZZ KINGS

YOU'LL LONG FOR ME/I'M GOIN' BACK TO BOTT. — Co 14244

CLARA SMITH & FIVE BLACK KITTENS

STRUGGLIN' WOMAN'S BLUES/BLACK CAT MOAN — Co 14240

AUCTION AUCTION

SAM MELTZER

737 Fox Street, Bronx 55, New York

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RED ALLEN

ROSETTA/CHOLE	Co	35954	N
TORMENTED/NOTHINGS BLUE	Vo	3245	V
LOST/I BET YOU TELL THAT	Vo	3214	E
THE TOUCH OF YOUR LIPS	Vo	3215	E
WOULD YOU/YOU	Vo	3244	E
DINAH LOU/TRUCKIN'	Vo	2998	V
IT'S WRITTEN ALL OVER YOUR FACE	OR	3087	V
BODY & SOUL	Co	36282	N

LOUIS ARMSTRONG

SOME OF THESE DAYS/(VENUTI BLUE FOUR: "WILD DOG")	PARL	520	E+
SUGAR FOOT STRUT/GOT NO BLUES	PARL	2449	N
GEORGIA BO BO	BRE	02065	N
TWO DEUCES/FIREWORKS	PARL	2282	N
STRUTTIN' WITH SOME BARBECUE	PAE	2829	N
GOT BUCKET BLUES	Co	36152	N
SKID-DAT-DE-DAT	Co	36153	N
CORNET CHOP SUEY	Co	36154	N
YOU'RE NEXT	Co	36155	N

LIL ARMSTRONG

RIFFIN' THE BLUES	DE	7803	N

BILLY BANKS

HEAT WAVES	OR	2469	G

PETE BROWN

THE CANNON BALL	DE	8625	N
MOUND BAYOU	DE	8613	N

CHICK BULLOCK

ON TREASURE ISLAND	CONQ	8610	V

RUBE BLOOM

ON REVIVAL DAY	Co	2218	V

MILDRED BAILEY

WHEN DAY IS DONE/SOME OF	Vo	3057	V

BUNNY BERIGAN

MAHOGANY HALL STOMP	VI	25622	E
AZURE	VI	25848	E
SWANEE RIVER	VI	25588	E
MAMA, I WANT TO MAKE RHYTHM	VI	25677	V
JAZZ ME BLUES	VI	26244	N

SIDNEY BECHET

I AIN'T GONNA GIVE JELLY	VI	27447	E

COTTON PICKERS

NO PARKING/ST. LOUIS GAL	BR	4440	V

CALIFORNIA RAMBLERS

THE PAY-OFF/(J.GARBER"TIN EAR")	Co	1642	E

EDDIE CONDON

TENNESSEE TWILIGHT	Co	36009	N

BENNY CARTER

YOU UNDERSTAND	VOE	27	N
NEW SWING STREET	VOE	581	N
THERE'S A SMALL HOTEL(VOCAL BY CARTER)	VOE	558	N

GEORGE CHISHOLM JAZZ FIVE

ROSETTA	DEE	7015	N

CONNIE'S INN (HENDERSON)

SINGIN' THE BLUES (MELOTONE)	BRE	1176	N

CHOCOLATE DANDIES

DEE BLUES/BUGLE CALL RAG	Co	36008	N

DIXIE JAZZ BAND

HIGH HATTIN' HATTIE	OR	1363	E

DUKE ELLINGTON

HARLEM FLAT BLUES/PADUCAH	BRE	02003	N
DROP ME OFF AT HARLEM	Co	35837	N
MOOD INDIGO/SOLITUDE	Co	35427	E
DUSK/BLUE GOOSE	VI	26677	E
RING DEM BELLS/3 LITTLE WORDS	VI	26076	E
REMINISCING IN TEMPO PTS 1 & 2	BR	7546	N
" " " PTS 3 & 4	BR	7547	N
ECHOES OF HARLEM	Co	36283	N

ZIGGY ELMAN

I'M THROUGH WITH LOVE	BB	10663	N
AM I BLUE	BR	10490	E

ROY ELDRIDGE

YOU'RE A LUCKY GUY	VAR	8084	N

BENNY GOODMAN

ALL MY LIFE (TRIO)	VI	25324	E
PECKIN'/CAN'T WE BE FRIENDS	VI	25621	V
SLEEPY TIME DOWN SOUTH	VI	25634	E
AVALON/THE MAN I LOVE(QUARTET)	VI	25644	V
HANDFUL OF KEYS (QUARTET)	VI	25705	N
I'M A DING DONG DADDY	VI	25725	E
BLUE SKIES/REMEMBER	VI	25860	E
BIG JOHN SPECIAL	VI	25871	E
UNDECIDED	VI	26134	E
STARDUST	VI	25320	V
DOWN SOUTH CAMP MEETING	VI	25387	E
RIFFIN' AT THE RITZ	VI	25445	E
BUGLE CALL RAG	VI	25467	N
LIFE GOES TO A PARTY	VI	25726	V
ONE O'CLOCK JUMP	VI	25702	V
LULLABY IN RHYTHM	VI	25827	E
I LET A SONG GO OUT OF MY HEART	VI	25840	V
A LITTLE KISS AT TWILIGHT	VI	25878	E
MY MELANCHOLY BABY	VI	25880	V
BUMBLE BEE STOMP	VI	26087	E
BACH GOES TO TOWN	VI	26130	E
TOPSY/SMOKE-HOUSE	VI	26107	V
SOFT WINDS(G)/MEMORIES OF YOU(SEXTET)	Co	35320	E
THE SHIEK/POOR BUTTERFLY	Co	35466	E
BENNY'S BUGLE (SEXTET)	Co	35901	E
JUMPIN'AT THE WOODSIDE(E)/CHANGES MADE	Co	35210	F
BOY MEETS HORN/LET'S DANCE	Co	35301	N
HONEYSUCKLE ROSE	Co	35310	E
COCOANUT GROVE	Co	35527	N
NIGHT & DAY/BEYOND THE MOON	Co	35410	E
DOWN BY THE OLD MILL STREAM	Co	35445	N
CRAZY RHYTHM	Co	35497	N
HENDERSON STOMP	Co	35820	N
MOONGLOW/POOR 'LIL ME	Co	35839	E

JOHNNY HODGES

GOOD QUEEN BESS	BB	11117	N
KITCHEN MECHANIC'S DAY	Vo	4917	E
MY DAY	Vo	3948	V
A SAILBOAT IN THE MOONLIGHT	VAR	586	V

COLEMAN HAWKINS

MEET DR. FOO	BB	10477	E

LIONEL HAMPTON

THE OBJECT OF MY AFFECTIONS	VI	25699	E

FLETCHER HENDERSON

JANGLED NERVES	VI	25317	E
BLUES IN MY HEART/SUGAR	Co	2559	N
RHYTHM OF THE TAMBOURINE(CHU)	Vo	3487	N
MOTEN STOMP	Vo	4180	N

EARL HINES

57 VARIETIES	Co	35875	N
CAUTION BLUES	Co	35876	N
LOVE ME TO-NIGHT	Co	35877	N
ROSETTA	Co	35878	N
MY MELANCHOLY BABY	VI	37562	N

BILLY HOLIDAY

DREAM OF LIFE	Vo	4631	V+
TRAV'LIN' ALL ALONE	Vo	3748	E
WHERE IS THE SUN	Vo	3543	E
TIME ON MY HANDS	OK	4991	E
CAN'T GET START.(CHIP TO-1ST GROOVE)	Vo	4457	N
YOU'RE A LUCKY GUY	Vo	5302	N

(BILLY HOLIDAY CONTINUED NEXT PAGE)

AUCTION

SAM MELTZER

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(BILLY HOLIDAY, CONTINUED)

I HEAR MUSIC — OK 5831 N
LOVELESS LOVE/ST. LOUIS BLUES — OK 6064 E
GEORGIA ON MY MIND — OK 6134 E
ALL OF ME — OK 6214 N

TAFT JORDAN

LOUISIANA FAIRY TALE — ME 13365 V

KING COLE TRIO

HONEYSUCKLE ROSE — DE 8535 N
EARLING MORNING BLUES — DE 8541 N

JIMMY LUNCEFORD

JAZZNOCRACY/WHITE HEAT — BB 5713 N

J.MCHUGH'S BOSTONIANS

WHOOPEE STOMP (LAW. CRACK) — DI 2836 V

LUCKY MILLENDER

PRELUDE TO A STOMP — VAR 546 E

MILLS BLUE RHUTHM BAND

RIDE RED RIDE — CO 3087 E

WINGY MANNONE

TIN ROOF BLUES/TAR PAPER STOMP — DE 7425 N
WEARY BLUES/BIG BUTTER & EGG MAN — DE 7415 N

RED NORVO

I SURRENDER DEAR/OLD FASHIONED — CO 35688 N
IN A MIST/DANCE OF OCTOPUS — BR 8236 N

ORIGINAL WOLVERINES

NEW TWISTER/SHIM/ME/SHA/WABBLE — CMS 102 N

RED NICHOLS

WASHBOARD BLUES — BR 3407 V

BEN POLLOCK

DEEP JUNGLE/SWING OUT — CO 2870 E
SINGAPORE SORROWS (SLIGHT CHIP) — VI 21437 V

LUIS RUSSELL

MUGGIN' LIGHTLY (OKEH) — PARL 934 E+

CECIL SCOTT

IN A CORNER — BB 8276 N

WILLIE SMITH

MORNING AIR/PASSIONETTE(SOLO) — DE 2269 N

ART TATUM

BEGIN THE BEGUINE (SOLO) — DE 8502 N
TEA FOR TWO/DEEP PURPLE — DE 2456 N

JACK TEAGARDEN

WHAM/LOVE FOR SALE — VAR 8202 N
YOU, YOU DARLING — VAR 8196 N

JOE VENUTI

TEMPO DI MODERNAGE — CO 2488 N

DON REDMAN

CHANT OF THE WEED — CO 35689 N

FRANK TRUMBAUER

I'M COMING VIRGINIA — CO 36280 N

DUKE WILSON'S TEN BLACKBERRIES

BEALE ST. BLUES (½" CHIP, 10 GROOVES; STARTS ON TEAGARDEN'S SOLO) — PE 15617 N

FATS WALLER

SWEET AND SLOW/LULU'S BACK IN TOWN — VI 25063 E
VIPER'S DREAM (SOLO) — BR 10133 E
TRUCKIN' — VI 25116 V
HAVIN' A BALL — VI 25115 V
FLOATIN' DOWN TO COTTONTOWN — VI 25415 E

MARY LOU WILLIAMS

MR. FREDDIE BLUES — DE 2797 N
THE PEARLS/THE ROCKS — DE 2796 N

WHOOPEE MAKERS (TEA)

MAKIN' FRIENDS — CO 36010 N

TEDDY WILSON

DON'T BLAME ME (SOLO) — CO 36274 N
GUESS WHO/REACHING FOR THE MOON — BR 7702 E
EASY LIVING — CO 36208 N

(TEDDY WILSON CONTINUED NEXT COLUMN)

(TEDDY WILSON, CONTINUED)

WHAT A LITTLE MOONLIGHT CAN DO — CO 36206 N
HE AIN'T GOT RHYTHM — BR 7824 E
IF DREAMS COME TRUE — BR 8053 E
WHAT SHALL I SAY — BR 8314 N
FOOLIN' MYSELF — BR 7911 E
I FOUND A NEW BABY — BR 7926 E
THESE 'N' THAT/SUGAR PLUM — BR 7577 E
IT'S TOO HOT FOR WORDS — BR 7511 E
MEAN TO ME — CO 35926 N
LIFE BEGINS WHEN YOU'RE IN LOVE — BR 7612 N
TWENTY-FOUR HOURS A DAY — BR 7550 E
MOANIN' LOW — BR 7877 E
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CAROLINA SHOUT (SOLO) — VI 27563 N

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ONE & TWO BLUES — CO 36281 N

EKYAN & RHEINHARDT

TIGER RAG/PENNIES FROM HEAVEN — SW 4 N

CECIL SCOTT

BRIGHT BOY BLUES — VI 38117 V

ROSA HENDERSON (HAWKINS)

EVERY WOMANS' BLUES — VO 14682 V

THE LITTLE PILGRIMS (NICHOLS)

FIRST LOVE MEMORIES — DANDY 5241 V

GEORGIA MELODY MAKERS (NICHOLS?)

GETTIN' HAPPY ALL THE TIME — DANDY 5176 V

LILLIE DELK CHRISTIAN

BABY O' MINE — OK 8356 N

REX STEWART

STINGAREE — VO 2880 E

BENNY GOODMAN

BENNY RIDES AGAIN (12") — CO 55001 N
SING, SING, SING (12") — VI 36205 N

HOT CLUB OF FRANCE

SHINE/NAGASAKI — VI 25558 N
ORIENTAL SHUFFLE — VI 26506 N
GEORGIA ON MY MIND — VI 26578 N
EXACTLY LIKE YOU — VI 26733 N
SWINGING WITH DJANGO — VI 27272 N
SWANEE RIVER/ULTRAFOX — ROY 1785 N
TIGER RAG/DINAH — ROY 1753 N

REINHARDT & GRAPPELLY

IT HAD TO BE YOU (DUET) — DE 23079 N
NOCTURNE (DUET) — DE 23098 N

LOUIS ARMSTRONG

SKIP THE GUTTER (TRADE ONLY) — OK 41157 V

WASHBOARD SAM

RIVER HIP MAMA — BB 9039 N

BENNY GOODMAN

TAPPIN'BARREL/RIFFIN' SCOTCH(HAIR CR.) — COE DB 5014 N

BOB CROSBY ORCH.(ALL NEW) DE 753,2379,112,1725, 2839, 2935, 841.

CROSBY'S BOB CATS (ALL NEW) DE 2662, 2108, 1680, 1756, 2789, 2663, 2011, 2416, 2825; DE 1756-Ex, DE 1680-Ex.

KURT HOHENBERGER

JAMMIN' (JAZZ A LA GERMANY) — TELEFUNKEN 2416 N

NOTES ON TOM TURPIN

BY WILLIAM RUSSELL

Although Scott Joplin was the most famous rag composer, the greatest pianists of the St. Lious 'school of ragtime' were undoubtedly Louis Chauvin and Tom Turpin. Only five of Turpin's rags have been preserved by publication:

Harlem Rag (Published 1897, 2 years before Joplin's *Maple Leaf*)
Ragtime Nightmare (1900)
Bowery Buck (1899)
St. Louis Rag (1903)
Buffalo Rag (1904)

Several of these rags were also published for various instrumental combinations and this had a wide influence on early jazz. Incidentally, *Ragtime Nightmare* was being re-studied by Jelly Roll Morton shortly before his death.

The compositions of Turpin, who was nicknamed 'The Metronome' because of the steady tempo of his performances, exhibit a solid rhythmic foundation doubtless influenced by the contemporary St. Louis march kings. His piano style is highly individual and novel and easily distinguishable from other rag composers.

Little is known about Turpin's early life, but he grew up in an atmosphere of music and frivolity. His father ran the Silver Dollar on the edge of St. Louis' notorious district in its gala days before it was cleaned out to make room for the new Union Station and in preparation for the international Louisiana Purchase Exposition of 1904. In the early 90's, Tom was already an outstanding pianist much in demand in the pleasure resorts of the big river town that was soon to become the capital of ragtime. Throughout a long career, until his death in August 1922, Turpin's musical activities centered in the district around Chestnut and Market Streets west of 18th. Here he was a well known figure in the many saloons, brothels, gambling rooms, outdoor beer gardens, his brother Charlie's tent show, and his own Rosebud Hunting & Shooting Club.

Turpin's Original Hunting & Shooting Club
2220-22 Market Street

Tom Turpin was also a composer of popular songs, one of his biggest hits being *When Sambo Goes to France*, written during the last war. But he will always be best known for his memorable rag performances and compositions. Even today, a score of years after Turpin's death, the most casual visitor to the midtown district of the Mound City may encounter old friends who like to reminisce about Turpin's greatness and a style that has never been outmoded. As Bunk recently observed,--'Years ago we had ragtime, and in later years they changed the name to Jazz. Now, years later we've changed it to Swing, but it's goin' back to jazz; and back to jazz it's goin' right on home to ragtime.

EXCHANGES PREFERRED

I have thousands of rare, semi-rare and popular Name Bands like:

Allen	Dandridge	Lewis	Prima
Armstrong	Dorsey	Lunceford	Bessie Smith
Barnet	Ellington	Mannone	Teagarden
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and scores of other names - ALL ARE AVAILABLE

MY WANTS ARE

(1) CORNET & TROMBONE RECORDS issued 1905 to 1920: Clarke, Pryor, Rogers, Levy, Zimmerman, Cimera, Kryl, and other soloists (not bands).

(2) CLASSIC SINGERS on records issued 1905 to 1920; about 100 names.

If you have experience hunting for cutouts, advise and I will send you clear simple 1-page want lists covering BRASSES and SINGERS. Getting such when 'on the prowl' for yourself, will not conflict with, but will supplement your own finds.

I have ready dozens of full page lists showing hundreds of the above names, each record fully described, from which you may select exchange items when you have something for me. No triflers please. (I have played, collected and exchanged records for 40 years.)

Josephine Mayer, 418½ East Islay Street, Santa Barbara, California.

A RAG-TIME NIGHTMARE

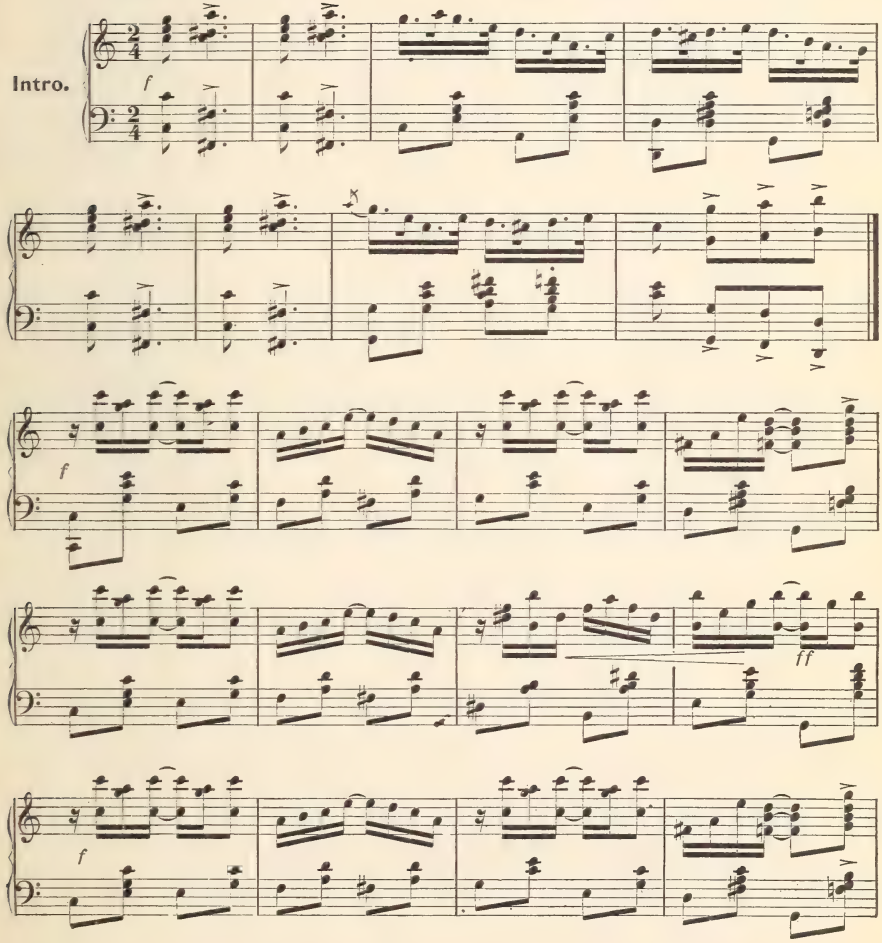
MARCH AND TWO-STEP

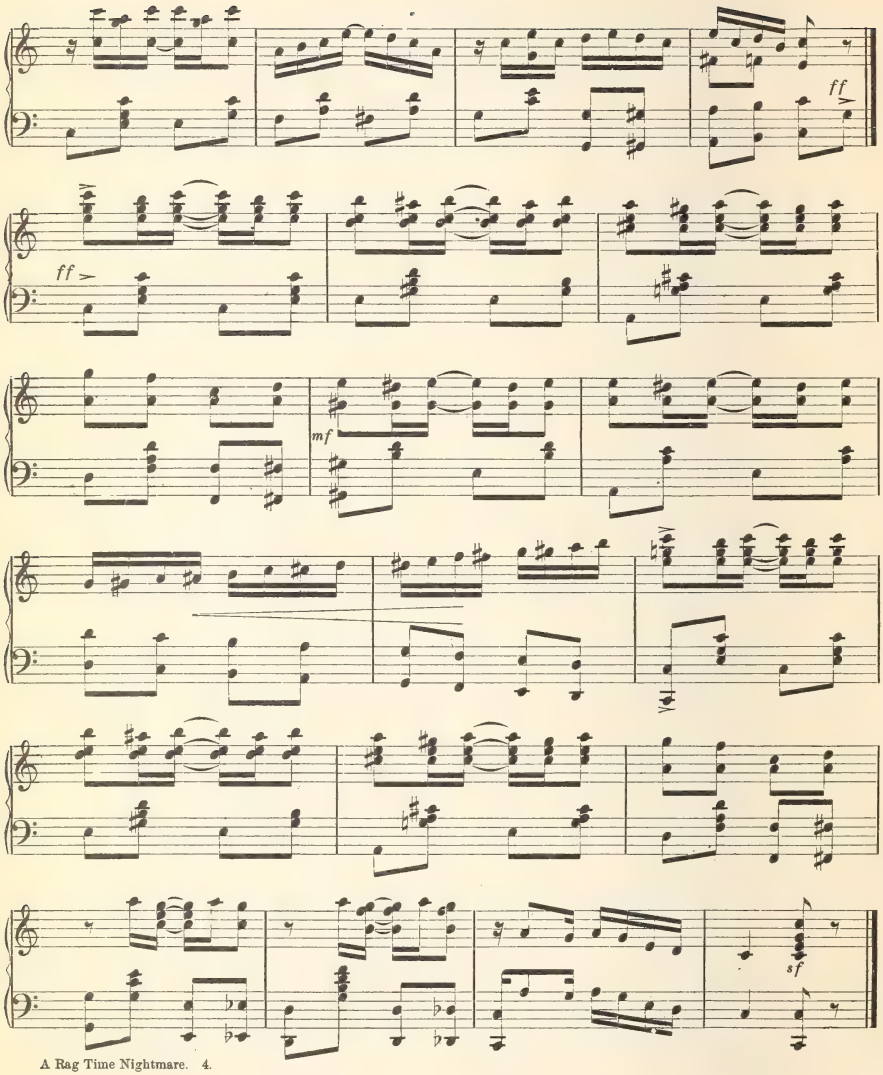
(Published for all Instruments.)

By Tom Turpin.

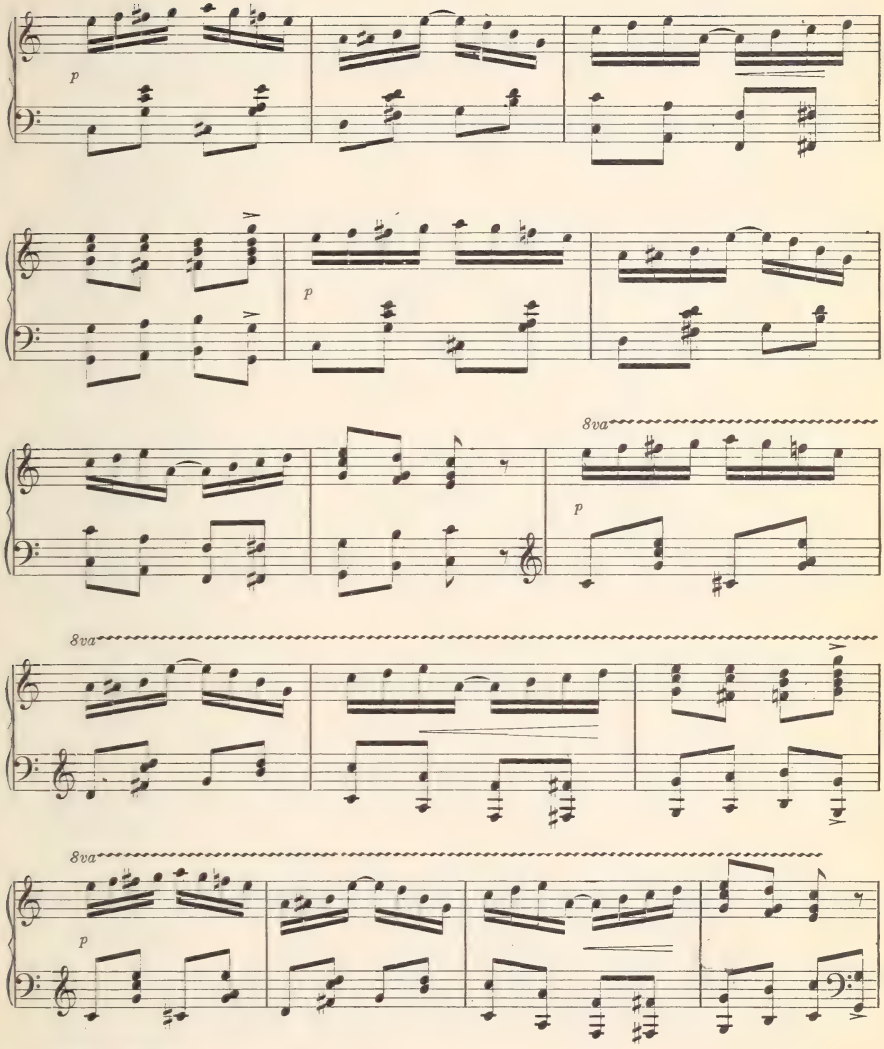
Composer of the now famous "Bowery Buck."

Arr. by D. S. DeLISLE.

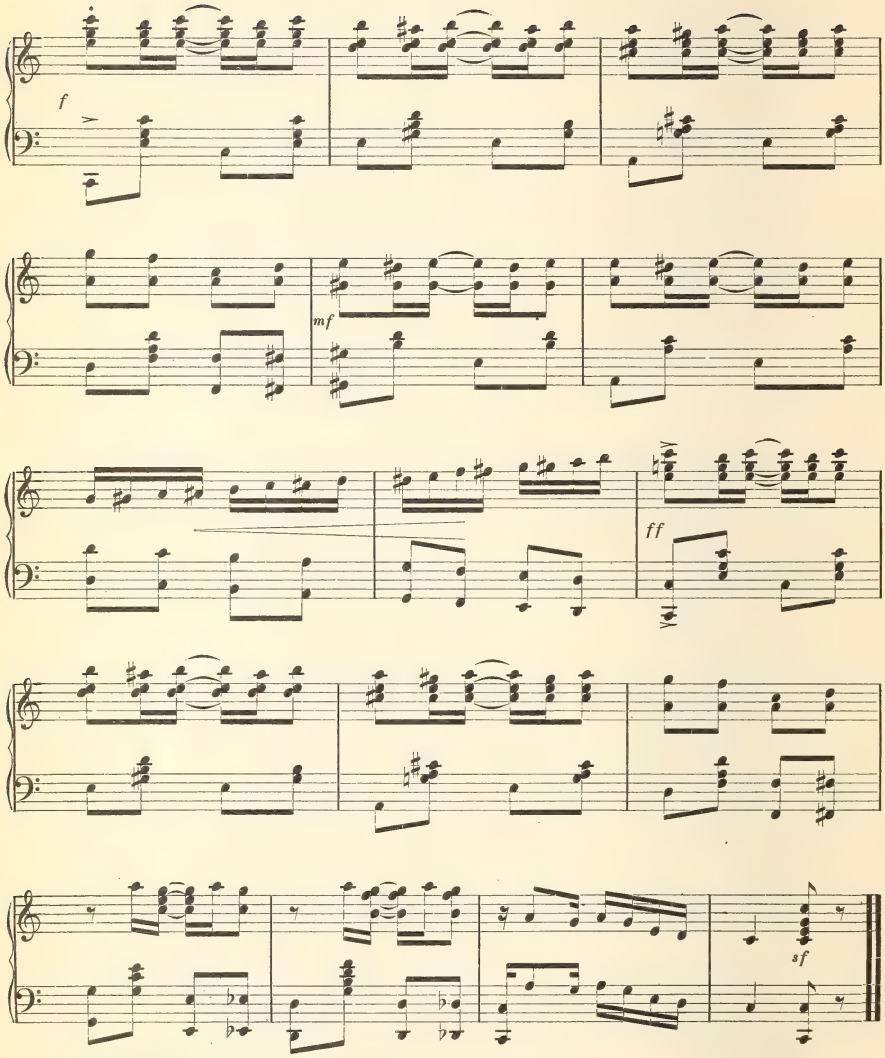




A Rag Time Nightmare. 4.



A Rag-time Nightmare. 4.



A Rag-time Nightmare. 4.

PUBLISHED BY THE RECORD CHANGER

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All records are NEW Price: $1.00 each

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SITTIN' ON TOP/THE NEW TALKING 'BOUT YOU — VI 23261
BESSEMER MELODY BOYS
DIDN'T THEY CRUCIFY MY LORD/WHEN I GET HOME — VI 23252
CANNON'S JUG STOMPERS
MULE GET UP IN THE ALLEY/WALK RIGHT IN — VI 38611
CAIRO RAG/HOLLY&GOD RAG — VI 38566
MONEY NEVER RUNS OUT/BRING IT WITH YOU WHEN — VI 23262
KAISER CLIFTON (SINGING, PIANO, GUITAR & JUG)
FT. WORTH & DENVER BLUES/CASH MONEY BLUES — VI 23278
DIXIELAND JUG BLOWERS (DODDS UNLIKELY)
GARDEN OF JOY/YOU'D BETTER LEAVE ME ALONE — VI 21126
BANJORENO/LOVE BLUES — VI 21473
DOWN HOME BOYS (SINGING WITH PIANO & GUITAR)
IT'S ALL GONE NOW/YOU DO IT — VI 38567
FOUR WANDERERS
STREET URCHIN/FARMER'S LIFE FOR ME — VI 38540
YOU'SE MY LADY LOVE/GOT NOTHIN' TO LOSE — VI 38533
ALBERTA HUNTER
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BOB LEE JUNIOR BL/I PACKED MY SUITCASE — VI 21412
JUG BAND WALTZ/MISSISSIPPI RIVER WALTZ — VI 38537
MEMPHIS SHEIKS
ROUND AND ROUND/HE'S IN THE JAIL HOUSE NOW — VI 23256
"BABY" MOORE
EVERYBODY HAVE THE BLUES SOMETIME/DROP DOWN — VI 20553
MONETTE MOORE
MOANING SINNER/HARD HEARTED PAPA — VI 20484
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MEAN OLD BED BUG BL/DALLAS BLUES — VI 21135
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DOC COOK
SLUE FOOT/CAN'T USE YOU BLUES — CO 1070 G
BING CROSBY
GAY LOVE/CAN'T WE BE FRIENDS — CO 2001 E
THRU WITH LOVE/MILLION DOLLAR BABY — BR 6140 V
I SURRENDER DEAR (ARNHEIM ORCH) — VI 22618 E
THE LITTLE THINGS IN LIFE — VI 22580 E
DUKE ELLINGTON
RING DEM BELLS/3 LITTLE WORDS — VI 22528 E
MOVE OVER — CA 9025 E
TAKE IT EASY — CA 8188 G
BLACK & TAN — BR 3526 N
FLETCHER HENDERSON
LET ME INTRODUCE ROSIE/WANT TO SEE MORE — BR 3026 N
HOT MUSTARD/CLARINET MARMALADE — BR 3046 N
SHANGHAI SHUFFLE (ARMSTRONG) — VO 14935 E
HAL KEMP
IF I CAN'T HAVE YOU/MARY ANN — BR 3792 N
I DON'T CARE/LOVABLE — BR 3937 N
EDDIE LANG (GUITAR SOLOS)
PRELUDE/LITTLE LOVE LITTLE KISS — OK 40989 N
EDDIE'S TWISTER/APRIL KISSES — OK 40807 N
ADD A LITTLE WIGGLE/JEANNINE — OK 41134 N
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ABE LYMAN'S SHARPS & FLATS
SAN/WEARY WEASEL (NICHOLS) — BR 3964 E
JAZZ HOLIDAY/SOME RAINY DAY — BR 4155 N
MEZZ MEZZROW & ORCH
APOLOGIES/SENDIN' THE VIPERS — VI 25019 N
35TH & CALUMET/OLD FASHIONED LOVE — VI 25202 N
HOW I FEEL/BLUES IN DISGUISE — VI 25636 N
RAY MILLER & BAND
SISTER KATE/IS SHE MY GIRL — BR 3829 N
RED NICHOLS' CHARLESTON CHASERS
MELANCHOLY BABY/MISSISSIPPI MUD — CO 1335 E
FEELIN' NO PAIN — CO 1229 N
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CHINA TOWN/ON THE ALAMO (B.G.) — BR 4363 N
KING OLIVER
FOUR OR FIVE TIMES/GOT EVERYTHING — BR 4028 N
SNAG IT/TOO BAD — VO 1007 E
DEAD MAN BLUES/SOMEDAY SWEETHEART — VO 1059 G
ST. JAMES INF./WHEN YOU'RE SMILING — VI 22298 E
JOE VENUTI'S BLUE FOUR
PRETTY TRIX/MAN FROM SOUTH — OK 41076 N
MUG OF ALE/CHEESE & CRACKERS — OK 40897 N
FATS WALLER & BUDDIES
WHEN I'M ALONE/ANOTHER SWEETIE — VI 38110 N
PAUL WHITEMAN
OUT O' TOWN GAL/DRIFTWOOD (BIX) — CO 1505 N
RHYTHM KING/SUPPRESSED DESIRE (BING) — CO 1629 N
THAT'S GRANDMA/WA DA DA (BING) — CO 1455 N
LOUISE/BLACKBIRDS & BLUEBIRDS — CO 1819 N
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BEALE ST./OLD GREY BONNEY (TEAGARDEN, B.G.) — PE 15617 E

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PARDON MY SOUTHERN ACCENT/HOW'S ABOUT — ME 13064 V
MIDNITE BLUES/WHATCHA GONNA DO — VO 3339 N

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NEVER SEE MAGGIE/CRAZY WORDS — VI 20473 V

LOUIS ARMSTRONG
DON'T FORGET TO MESS/GONNA GITCHA — OK 8343 F/G
CONFESSIN'/IF I COULD BE — OK 41448 F/G

GUS ARNHEIM
PEACH OF A PAIR (REV. REISMAN) — VI 22546 N
LITTLE THINGS IN LIFE/THEM THERE EYES — VI 22580 N

ALL STAR ORCHESTRA
I'LL CLOSE MY EYES/DEEP IN ARMS — VI 22197 N

MILDRED BAILEY
SENTIMENTAL REASONS/IT'S LOVE — VO 3367 E/F
LONG 'BOUT MIDNITE/MORE THAN — VO 3378 G
IF YOU EVER LEAVE ME/HEAVEN HELP — VO 3615 N
STOP THE SUN/STRANGERS — VI 22942 N

BIX BEIDERBECKE
I'LL BE A FRIEND/I DON'T MIND — VI 23008 E

WALTER BARNES
BIRMINGHAM BERTHA/IF YOU'RE — BR 4480 V

JACK BLAND
SOMEONE STOLE/WHO STOLE THE LOCK — ME 12513 E

BANKS BLUE RHYTHM BOYS
SCAT SONG/CABIN IN THE COTTON — OR 2464 G

BLUE GRASS BOYS
TUCK IN KENTUCKY(REV.J.SYLVESTER) — PE 14737 E

CAB CALLOWAY
MOOD INDIGO/FAREWELL BLUES — BA 32152 V
SWEET JENNIE LEE(REV. CAROLINERS) — BA 0847 V

CAPTIVATORS
GET HAPPY/SOMEBODY TO LOVE ME — BR 4591 N

CAROLINERS
BLUE GRASS (REV. DIXIE DAISIES) — CA 8291 V+
I'M HAPPY — BA 0847 V

CLESTIN'S TUXEDO ORCHESTRA
SWEETHEART OF TKO/TA TA DADDY — CO 14396 N

CHARLESTON CHASERS
MISSISSIPPI MUD/MELANCHOLY BABY — CO 1335 V

DOC COOK & 14 DOCTORS
HUM AND STRUM/I GOT WORRY — CO 1430 N

COTTON PICKERS
RAMPART STREET BLUES/BACK O TOWN BLUES — BR 2468 V
JACKSONVILLE GAL/MISHAWAKA BLUES — BR 2818 E

IDA COX (W. CH.JACKSON)
MR. MAN, PARTS 1 & 2) — PARA 12275 N

JASPER DAVIS
GEORGIA GIGOLO/FEELS SO GOOD — HA 944 E

MARLENE DIETRICH
FALLING IN LOVE/HAUGHTY IOLA — VI 22593 N

DIXIE BOYS
WHERE'S THAT GAL/SING A LITTLE — CLAX 40363 G

DIXIE JAZZ BAND
LOOK AT MY BABY(REV. OR. VARSITY) — OR 636 V
SORRY (REV. YANKEE TEN) — OR 1100 G
SHE'S MY SWEET PATOOTIE — OR 1476 V
DUSKY STEVEDORE (REV. YANKEE TEN) — OR 1346 V
LET'S GET TOGETHER(REV. TED WHITE) — OR 1507 G
BREAKAWAY(REV. TENN. HAPPY BOYS) — OR 1602 F

DIXIE STOMPERS
SPANISH SHAWL/CLAP HANDS — HA 70 V
AIN'T SHE SWEET/SNAG IT — HA 353 V

JOHNNY DUNN'S ORCHESTRA
LONESOME MAMA BL/WHAT DO I CARE — CO A3674 V
PENSACOLA BLUES/EVIL BLUES — CO A3746 F/G
HAWAIIAN BLUES/FOUR O'CLOCK BLUES — CO A3729 F/G

EDDIE'S HOT SHOTS
THAT'S A SERIOUS THING/I'M GONNA — VI 38046 N

DUKE ELLINGTON
ISN'T LOVE/NO GREATER LOVE — BR 7652 V
BLUE AGAIN(REV. BERT LOWN — VI 22603 E
RIVER AND ME/KEEP A SONG — VI 22614 E

FOWLERS' WASHBOARD BAND
DODGIN' MY MAN/PIG FOOT SHUFFLE — CO 14096 N

GENE'S MERRYMAKERS
PINK ELEPHANTS/LISTEN GERMAN BAND — OR 2604 E

GENE GOLDKETTE
GIMME A LITTLE KISS/LONESOME — VI 20031 V
SUNDAY/I'D RATHER BE THE GIRL — VI 20273 E
JUST ONE MORE KISS(REV.LANDRY) — VI 20300 N
HOOSIER SWEETHEART(REV.SHILDRET) — VI 20471 E
LANE IN SPAIN(REV.B.F.GOODRICH) — VI 20491 N
CLEMENTINE (REV.JACK CRAWFORD) — VI 20994 E
SLOW RIVER (REV. SHILKRET) — VI 20926 N

TROY FLOYD & ORCHESTRA
SHADOWLAND BLUES, PARTS 1 & 2) — OK 8571 G

ANNETTE HANSHAW
BODY AND SOUL/YES INDEEDY — CL 5093 V
HAPPY DAYS/I'M FOLLOWING YOU — DI 3106 V
MEAN TO ME/PRECIOUS LITTLE THING — VE 1859 G
CRYING TO MOON/YOU'RE THE ONE — VE 2274 V

HAPPY COLLEGIANS
WHO/GO AWAY — GE 3226 V

COLEMAN HAWKINS ORCHESTRA
WHAT HARLEM MEANS/MEDITATION — DE 742 P

FLETCHER HENDERSON
HOME AGAIN BLUES/STRUT MISS LIZZIE — BS 2055 V
SOMEBODY STOLE MY GAL/MY PAPA — CO 126 V
MUSCLE SHOALS BL/HOUSTON BLUES — CO 164 E
HOTTEST MAN IN TOWN/I NEVER CARE — CO 209 V
WHAT GOOD AM I/KEEP A SONG — CO 2352 V
GULFCOAST BLUES/MIDNIGHT BLUES — CO A3951 N
DICTY BLUES/DO DOODLE OOOM — CO A3995 N
SAY SADIE/WISH I COULD MAKE — PAT 036084 E
DRIFTWOOD(REV.PIEDMONT DANCE ORCH) — PE 14271 V
CHARLEY MY BOY(REV.MISSOURI J.B.) — RE 9680 E
GRASS IS ALWAYS GREENER — RE 9683 E
MY SWEET TOOTH/LOOKS LIKE RAIN — VI 22786 N
LOT'S O MOMMA/COTTON PICKERS BALL — VO 14759 F
DO THAT THING/BROKEN BUSTED BLUES — VO 14838 V

TEDDY HILL
I'M HAPPY/BLUE RHYTHM FANTASY — BB 6989 E
WHEN LOVE KNOCKS/WHEN ROBINS SING — ME 13364 V

JOHNNY HODGES
WANDERLUST/HODGE PODGE — VO 4573 E

ALBERTA HUNTER
SAD AND LONELY BLUES/EXPERIENCE BLUES — PARA 12065 N
SUGAR/BEALE ST.BL (ACC. BY FATS WALLER) — VI 20771 N

LONNIE JOHNSON
DEATH IS ON YOUR TRACK (WITH S.WILLIAMS) — OK 8691 E
LITTLE SOME O THAT (WITH JIM FOSTER) — OK 8691 E

MAGGIE JONES & BAND
MAN I LOVE IS ON/YOU AIN'T GONNA — CO 14243 N

LADDS BLACK ACES
LOTS O MOMMA/NINE O'CLOCK SAL — GE 5366 G

LANIN'S ARCADIANS
HUGO (REV. NATHAN GLANTZ) — PE 14227 V

TED LEWIS
SOBBIN BLUES/YELLOW DOG BLUES — CO 2217 G
MAYBE/WALKIN' AROUND IN A DREAM — CO 1854 V

LAZY LEVEE LOUNGERS
SHOUT SISTER/IF I COULD BE WITH YOU — CO 2243 N

LOUISIANA SUGAR BABES
THOU SWELL/PERSIAN RUG — VI 21346 V
'SIPPI/WILLOW TREE — VI 21348 N

LOUISVILLE RHYTHM KINGS
LET'S SIT & TALK/GREAT BIG WAY — OK 41189 N

THE LUMBERJACKS
BLUE LITTLE YOU(REV. B.HARING) — CA 9041 G

JIMMIE LUNCEFORD
JEALOUS/BEST THINGS IN LIFE — DE 788 E
TAIN'T GOOD/LIVING FROM DAY TO DAY — DE 960 N
HONEST AND TRULY/MUDDY WATER — DE 1219 V

JIMMY MCHUGH'S BOSTONIANS
I DON'T CARE (REV. HARMONIANS) — VE 1763 V

MCKINNEY'S COTTON PICKERS
TALK TO ME(REV. BLANCHE CALLOWAY) — VI 22640 N
I WANT A LITTLE GIRL/OKAY BABY — VI 23000 G
SHE'S MY SECRET PASSION/IT'S — VI 22628 V
LAUGHING AT LIFE/NEVER SWAT A FLY — VI 23020 E

JEANETTE MCDONALD
DREAM LOVER/MARCH OF GRENADIERS — VI 22247 N

MCCLENNAN'S GEORGIA JAZZ BAND
COTTON CLUB STOMP/PIG FOOT BLUES — OK 8397 G

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WINGY MANNONE
NO REGRETS/SUMMER HOLIDAY — BB 6549 V
AND THEY SAID/THE GYPSY IN ME — BB 6473 E
YOU'RE NOT THE KIND/JUST MADE UP — BB 6742 E
EVERYTHING YOU SAID/GETTIN' SOME — BB 7197 E

MEMPHIS MELODY BOYS
CREOLE WASH BOARD BLUES — Buddy 8005 G
MADE A MONKEY MAN/WONDERFUL CREAMS — GE 5123 G

MIDNIGHT AIREDALES
I GOTTA HAVE YOU/SWANEE SHUFFLE — Co 1981 N

SODARISA MILLER
CONFESSIN' BLUES/BROADWAY DADDY BLUES — Para 12261 N

JELLY ROLL MORTON
THE CHANT/BLACK BOTTOM STOMP — Vi 20221 N

MISSOURI JAZZ BAND
SOUTH WIND — Do 3935 V

BENNIE MOTEN & ORCHESTRA
YAZOO BLUES/KANSAS CITY SHUFFLE — Vi 20485 V
TROUBLE IN MIND/JUST RITE — Vi 21739 V
TOUGH BREAKS/IT'S HARD TO LAUGH — Vi 38037 V
NEW GOOFY DUST/KANSAS CITY SQUABBLE — Vi 38091 G
BABY DEAR/12TH STREET RAG — Vi 20946 V

LEE MORSE (GUITAR ACCOMP.)
WHERE THE WOLD FLOWERS GROW — Co 1011 N
I'D LOVE TO BE IN LOVE — Co 1011 N
WE/ROSITA — Co 1082 N

LEE MORSE & BLUE GRASS BOYS
DON'T KEEP ME IN THE DARK/BE SWEET — Co 1466 N
MY SECRET PASSION/YOU'RE DRIVING — Co 2348 N
YOU'RE MY OWN/WHERE THE SHY LITTLE — Co 1716 N

MOUND CITY BLUE BLOWERS
TIGER RAG/DEEP 2ND ST. BLUES — BR 2804 G
BARB WIRE BLUES/YOU AIN'T GOT NOTHIN — BR 2648 G
LOLA/ONE HOUR — Vi 38100 N

NEW ORLEANS RHYTHM KINGS
EVERYBODY LOVES SOMEBODY/SHE'S CRYING — Vi 19645 V

RED NICHOLS' FIVE PENNIES
IDA/FEELIN' NO PAIN — BR 3626 G
CAN'T WE BE FRIENDS/WAIT FOR — BR 4510 V
FIVE PENNIES/HARLEM TWIST — Vi 21560 G

JIMMIE O'BRYANT (BLYTHE)
RED HOT MAMMA/DARKTOWN STRUTTERS BALL — Para 12246 F

JIMMIE NOONE
AM I BLUE/BIRMINGHAM BERTHA — Vo 1296 G

KING OLIVER
ST. JAMES INFIRMARY/WHEN YOU'RE SMILING — Vi 22298 V

ORIGINAL DIXIELAND JAZZ BAND
INDIANA/DARKTOWN STRUTTERS BALL — Co A2297 V
OSTRICH WALK/AT JAZZ BAND BALL — Vi 18457 E
SENSATION RAG/BLUIN' THE BLUES — Vi 18483 V
MOURNIN' BLUES/CLARINET MARMALADE — Vi 18513 V
MARGIE/PALESTEENA — Vi 18717 E
BROADWAY ROSE/SWEET MAMMA — Vi 18722 V

STEW PLETCHER
YOU/YOU NEVER LOOKED SO BEAUTIFUL — BB 6343 E

ORIGINAL INDIANA FIVE
BROADWAY BABY DOLLS(REV.G.GATE ORCH) — VE 1937 V

ORIGINAL MEMPHIS FIVE
TIN ROOF BLUES/GOTTA SONG FOR SALE — Vi 19170 G
BASS ALE BLUES/MILITARY MIKE — Vi 19805 V

JACK PETTIS & PETS
BAG O BLUES/FRESHMAN HOP — Vi 21793 N

STEW PLETCHER
WILL I EVER KNOW/I DON'T WANT TO — BB 6344 N

BEN POLLACK
MEMPHIS BLUES/WAITIN' FOR KATIE — Vi 21184 E
SINGAPORE SORROWS/SWEET SUE — Vi 21437 E
FOREVERMORE (REV. TRUMBADORS) — Vi 21716 E
SENTIMENTAL BABY/THEN CAME THE — Vi 21827 N
SALLY OF MY DREAMS (REV. WARING) — Vi 21857 N
FUTURISTIC RHYTHM/LETS SIT AND TALK — Vi 21858 N
LOUISE/WAIT TIL YOU SEE MA CHERIE — Vi 21941 N
MY KINDA LOVE/ON WITH THE DANCE — Vi 21944 E
WONTCHA/IN THE HUSH OF THE NITE — Vi 22071 N
BASHFUL BABY (REV. VICTOR ARDEN) — Vi 22074 N
SWEET FORGET-ME-NOT (REV. SHILKRET) — Vi 22106 N
FROM NOW ON/YOU'VE MADE ME HAPPY — Vi 22158 N

RED HEADS
IDA/FEELIN' NO PAIN — PE 15648 F

RED & MIFF STOMPERS
DELIRIUM/DAVENPORT BLUES — Vi 20778 P

SAVANNAH SYNCOPATORS
SOMEDAY SWEETHEART/WA WA WA — BR 3373 N

SEATTLE HARMONY KINGS
IF I HAD A GIRL/DARKTOWN SHUFFLE — Vi 19772 E

BOYD SENTER (LANG. ACC.)
ORIGINAL STACK O LESS/DOWN HEARTED — Di 6014 G
I AIN'T GOT NOBODY/SIGH AND CRY BLUES — OK 40861 V

SIX HOTTENTOTS
I'M IN LOVE AGAIN — DE 3935 V

LEROY SMITH
ST. LOUIS BLUES/BROKEN HEARTED BLACKBIRD — Vi 21472 V

MAMIE SMITH & JAZZHOUNDS
CRAZY BLUES/IT'S RIGHT HERE FOR YOU — OK 4169 G

CLARA SMITH
DON'T EVER TELL/WAITIN' FOR EVENING — Co 13002 N

BESSIE SMITH
GULF COAST BLUES/DOWN HEARTED BLUES — Co A3844 V
AGGRAVATIN' PAPA/BEALE ST. MAMMA — Co A3877 G
MIDNITE BLUES/BLEEDING HEARTED BLUES — Co A3936 G
GRAVEYARD DREAM BLUES/JAIL HOUSE BL — Co A4001 F
CEMETERY BLUES/ANY WOMAN'S BLUES — Co 13001 F
I'M GOIN' BACK/FAR AWAY BLUES — Co 13007 V
WORK HOUSE BLUES/HOUSE RENT BLUES — Co 14032 G
RAINY WEATHER BLUES/SALT WATER BLUES — Co 14037 V
DYING GAMBLERS BLUES/SING SING PRISON — Co 14051 G

TRIXIE SMITH
EVERYBODY'S SOIN' CHARLESTON/LOVE ME — Para 12330 N

EDDIE SOUTH
MARCHETA/HEJRE KATI — Vi 22847 N

SNOOKS & MEMPHIS STOMPERS
SMILE DARN YOU/CRAZY BOUT MY BABY — Vi 22662 V

ST. LOUIS RHYTHM KINGS
PAPA DE DA DA/SHE'S MY SHEBA — Co 349 N

JACK TEAGARDEN
WHITE SAILS/OCTOROON — BR 8388 E
RIVER HOME/NOW I LAY ME DOWN — Va 8734 V

TENNESSEE TOOTERS
CHARLESTON/I HAD A SWEET MAMA — Vo 15086 E

CHAS & EFFIE TYUS
ALIBING PAPA/SWEET MAMMA GOODIE — OK 8459 E

UNIVERSITY SIX
WHAT A MAN/SITTIN' AROUND — HA 160 V

FATS WALLER
ST.LOUIS BLUES/LENOX AVENUE BLUES — Vi 20357 E
DIGAH'S STOMP/GEECHEE STOMP — Vi 21358 V
AIN'T MISBEHAVIN/SWEET SAVANNAH SUE — Vi 22108 N
NUMB FUMBLING/HANDFUL OF KEYS — Vi 38508 V

ETHEL WATERS
SUGAR/YOU'LL WANT ME BACK(VAR.ACCS.) — Co 14146 V
MY SPECIAL FRIEND IS BACK/JERSEY WALK — Co 14182 N
WEARY FEET/TAKE YOUR BLACK BOTTOM — Co 14214 V
DOWN HOME BL/GO BACK WHERE YOU(EBONY 4) — Co 14093 N
NO MAN'S MAMMA/SHAKE THAT THING — Co 14116 V

TED WHITE'S COLLEGIANS
TIPTOE THRU TULIPS(REV.BILLY JAMES) — OR 1633 F

PAUL WHITEMAN'S RHYTHM BOYS
MISS ANNABELLE LEE — Vi 21104 E

PAUL WHITEMAN'S ORCHESTRA
PEELIN' THE PEACH/COLOR BLIND — DE 2073 N
I'M ON CREST OF WAVE/WHADYA SAY — Co 1465 N
IN THE EVENING/IF YOU DON'T LOVE — Co 1484 N
I'D RATHER CRY/IS IT GONNA BE LONG — Co 1496 N
ROSES OF YESTERDAY/BLUE NOTE — Co 1553 N
CRADEL OF LOVE/HOW ABOUT ME — Co 1723 E
REACHING FOR SOMEONE/WHEN MY DREAMS — Co 1822 N
LONELY EYES/WISTFUL AND BLUE — Vi 20418 V
ALL DEPENDS ON YOU/SAXAPHONE WALTZ — Vi 20513 N
SONG OF THE WANDERER/SO BLUE — Vi 20570 V
PRETTY LIPS/SIDE BY SIDE — Vi 20627 E
LOVE AND KISSES/MAGNOLIA — Vi 20679 E
BROKEN HEARTED/COLLETTE — Vi 20757 N
MY BLUE HEAVEN(REV.ROGER W. KAHN) — Vi 20828 E
THE CALINDA (REV. SHILKRET) — Vi 20882 N
WON'T BE LONG NOW/FIVE STEP — Vi 20883 N
LONELY MELODY/RAMONA — Vi 21214 E
MAKE BELIEVE/OL MAN RIVER — Vi 21218 E
SMILE — Vi 21228 E
SUNSHINE/YOUR OWN BACKYARD — Vi 21240 E
FROM MONDAY ON/MISSISSIPPI MUD — Vi 21274 E
WHEN — Vi 21338 N
WINGING HOME/WHEN YOU'RE WITH ME — Vi 21365 E
MY ANGEL/MY BOUQUET OF MEMORIES — Vi 21388 V
SUGAR/THERE AIN'T NO SWEET MAN — Vi 21464 N
GRIEVING — Vi 21678 N

CLARENCE WILLIAMS
CANDY LIPS/NOBODY BUT — OK 8440 E
YAMA YAMA BLUES/CHURCH ST. SOBBIN BLUES — OK 8525 E

DOUGLAS WILLIAMS' FOUR
LATE HOURS/KIND DADDY — Vi 21695 N

FESS WILLIAMS & ORCHESTRA
HEEBIE JEEBIES/MESSIN' AROUND — Vo 1054 V

WOLVERINES
OH BABY/COPENHAGEN — GE 5453 V

ZUTTY & BAND
CLARINET MARMALADE/ANYTHING FOR YOU — DE 432 V

WANTED **WANTED**

MARTIN KAPLAN

1053 2nd Ave., New York 22, N.Y.

The records listed are my main wants. I will pay the price at the right of each column for EACH record on that line.

BRUNSWICK	
JABBO SMITH – 7065, 7071	$12.00
DIXIE RHYTHM KINGS – 7115	15.00
IKE ROGERS – 7086	15.00
OKEH	
KING OLIVER – 8235	$65.00
KING OLIVER – 40000	40.00
SIPPIE WALLACE – 8470, 8499	20.00
SIPPIE WALLACE – ALL WITH LOUIS	20.00
HOCIEL THOMAS – 8297, 8326, 8346	15.00
BERTHA HILL – 8453	20.00
LOUIS ARMSTRONG – 8447	20.00
CHICAGO FOOTWARMERS – 8613	15.00
ARTHUR SIMS – ?	13.00
GENNETT	
STATE STREET RAMBLERS – 6232, 6249	$35.00
J.R. MORTON * ANY BUT 5218, 5232	15.00
KING OLIVER – 5274	25.00
K.C. FRANK MELROSE – 5585	25.00
MISCELLANEOUS	
ALABAMA RASCALS – ANY	$10.00
FRANKIE FRANCO – MELOTONE 12009	15.00
J. BLYTHE – ANY PIANO SOLO	10.00

PARAMOUNT	
JOHNNY DODDS – ANY SOLO	$35.00
JIMMY BLYTHE – 12368, 12428	30.00
KING OLIVER – 12088	50.00
VOCALS BY EDITH JOHNSON, MARY JOHNSON, ALICE MOORE	12.00
BROADWAY RASTUS – 12764	25.00
KANSAS CITY FRANK – 12898	30.00
DIXIELAND THUMPERS – 12525, 12594	30.00
JOE'S HOT BABIES – 12783	30.00
PRESTON JACKSON – 12400, 12411	25.00
RICHARD M. JONES – 12705	18.00
LOVIE AUSTIN – 12361, 12380, 1239	15.00
WINDY RHYTHM KINGS – 12770	10.00
VOCALION	
MANONE – 15728, 15797	$30.00
JOHNNY DODDS – 15632	70.00
ERSKINE TATE – 1027	40.00
HARRY DIAL – ANY	15.00
MEMPHIS NIGHTHAWKS – ANY	10.00
JIMMY BLYTHE – 1180, 1135, 1136	25.00
BEALE STREET ROUNDERS – ?	15.00

FOR AUCTION **FOR AUCTION**

DAN McGOWAN

876 Lincoln Ave., St.Paul 5, Minn.

If records are not graded to suit winners, money will be cheerfully refunded.

KING OLIVER	TEARS/BUDDIE'S HABIT	OK	40000	E
KING OLIVER	KING PORTER STOMP	GE	3076	F
NEW ORLEANS RHYTHM KINGS	MILENBERG JOYS			
NEW ORLEANS RHYTHM KINGS	MISSISSIPPI MUD/NOBODY'S SWEETHEART	Vo	15657	N
JABBO SMITH RHYTHM ACES	CROONIN' THE BLUES/LINA BLUES	BR	7078	V
NEW ORLEANS WANDERERS	GATE MOUTH/PERDIDO STREET BLUES	Co	698	E
JIMMIE NOONE'S APEX CLUB	WAKE UP CHILL'UN/LOVE ME OR LEAVE ME	Vo	1272	E
FESS WILLIAMS' ORCHESTRA	DIXIE STOMP/DRIFTING AND DREAMING	Vo	15690	V
FESS WILLIAMS' ORCHESTRA	VARIETY STOMP/PHANTOM BLUES	BR	3532	G
FESS WILLIAMS' ORCHESTRA	'LEVEN THIRTY SATURDAY NIGHT/I'M FEELING DEVELISH	VI		G
WINGY MANNONE	LET'S SWING IT/RHYTHM IS OUR BUSINESS	Vo	2990	F-G
JOE MANNONE'S HARMONY	UP THE COUNTRY BLUES/RING SIDE	Co	1044	V
ARCADIAN SERENADERS	FIDGETY FEET	OK	40272	G
ARCADIAN PEACOCK ORCH.	DOG ON THE PIANO	OK	40272	E
CLARENCE WILLIAMS' ORCH	PAPA DE DA DA/BABY WON'T YOU PLEASE	PE	15387	G
CLARENCE WILLIAMS' ORCH	HOT LOVIN'/SHOUT SISTER SHOUT	JE	6164	E
CLARENCE WILLIAMS' BLUE FIVE & LOUIS ARMSTRONG	MANDY MAKE UP YOUR MIND/I'M A LITTLE BLACKBIRD	Co	35957	N
CLARENCE WILLIAMS' STOMPS.	JACKASS BLUES/WHAT'S THE MATTER NOW	OK	40598	G
EVA TAYLOR & CLARENCE WILLIAMS WITH CLARENCE WILLIAMS' BLUE FIVE	OH DADDY BLUES/I'VE GOT THAT YES WE HAVE NO BANANAS	OK	4927	G

FOR DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 3.

5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.

4 METHOD OF DISPOSITION: "SAL", FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION. CLOSING DATE FOR BIDS, FEB. 28, 1944; "T-A, FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

1	2	3	4	5	6

IRVING AARONSON

LET'S DO IT	Vi	21745	V	T-A	——	DELG
LET'S MISBEHAVE	Vi	21260	V	T-A	——	DELG

HENRY "RED" ALLEN

YOU/WOULD YOU	Vo	3244	E	AUC	——	SCHE
CLOCK STRIKE THREE/MILLER'S	Vo	3607	E	AUC	——	SCHE
INDIANA/SHERIDAN SQUARE	OK	6357	N	AUC	——	SCHE
K.K.BOOGIE/OL' MAN RIVER	OK	6281	N	AUC	——	SCHE
ROSETTA/CHLOE	Co	35954	N	AUC	——	SCHE
SWING OUT/FEELING DROWSY	BB	10702	N	AUC	——	SCHE
HERE'S LOVE/DREAM BOAT	Vo	3389	E	AUC	——	SCHE
NEVER SLEPT A WINK/WE'RE TW.	BA	33081	E	AUC	——	SCHE
NEVER SLEPT A WINK/WE'RE TW.	ME	13045	G	AUC	——	SCHE
HUSH MY MOUTH/DARK CLOUDS	ME	12858	G	AUC	——	SCHE
BORN TO SWING/AFTER LAST	Vo	3524	N	TRA	——	EDEL
INDIANA/SHERIDAN SQUARE	OK	6357	N	T-A	——	EDEL
(ACC.W.PICHON) YO-YO	Vi	38544	F	AUC	——	STEI
EVERYBODY SHOUT/FUNNY FEATH.	BB	6598	N	AUC	——	STEI
BELIEVE IT/ALL OVER YOUR F.	ME	13304	E+	AUC	——	STEI
WISH I WERE TWINS/SLEPT A	ME	13045	G	AUC	——	STEI
YOU'RE GONNA LOSE YOUR GAL	ME	12842	G	AUC	——	STEI
STRINGIN ALONG/SWANEE	ME	12759	G	AUC	——	STEI
I'LL NEVER SAY NEVER AGAIN	Vo	2956	E	AUC	——	STEI
ROSETTA/BODY AND SOUL	Vo	2965	G	AUC	——	STEI
WISHED ON THE MOON/ROLL ALONG	Vo	2997	V	AUC	——	STEI
TRUCKIN'/DINAH LOW	Vo	2998	F	AUC	——	STEI
LOST/TO ALL THE GIRLS	Vo	3214	G	AUC	——	STEI
TOUCH OF YOUR LIPS	Vo	3215	G	AUC	——	STEI
TORMENTED/NOTHING'S BLUE	Vo	3245	V	AUC	——	STEI
ALGIERS STOMP/LEAVE HEAVEN	Vo	3302	E	AUC	——	STEI
1000 LOVE SONGS/PICTURE ME	Vo	3306	E	AUC	——	STEI
MIDNIGHT BLUE/WHATCHA GONNA	Vo	3339	E	AUC	——	STEI
WHEN MY DREAM BOAT	Vo	3389	G	AUC	——	STEI
THIS YEAR'S KISSES/HE AIN'T	Vo	3432	G	AUC	——	STEI
DON'T YOU CARE/MEET ME	Vo	3574	E	AUC	——	STEI
MILLER'S DAUGHTER MARIANNE	Vo	3607	E	AUC	——	STEI
CHLOE/YOU'RE NOT THE KIND	Vo	3262	E	T-A	——	KEND
I ADORE YOU/LET'S PUT OUR	Vo	3422	V	T-A	——	KEND
SWING OUT/FEELING DROWSY	Vi	38080	G	T-A	——	DELG
DANCING DAVE/EVERYBODY SHOUT	Vi	38121	V+	T-A	——	DELG
PLEASING PAUL	BB	10235	N	T-A	——	DELG
ALGIERS STOMP	Vo	3302	G	T-A	——	DELG
UNTIL TODAY	Vo	3292	V	T-A	——	DELG
OUT WHERE THE BLUE BEGINS	Vo	3305	V	T-A	——	DELG
DINAH LOU	Vo	2908	V	T-A	——	DELG
I WISH I WERE TWINS	BA	33081	V+	T-A	——	DELG
BELIEVE IT BELOVED	BA	33337	F+	T-A	——	DELG
DID YOU MEAN IT	Vo	3377	G	T-A	——	DELG
CHLOE/YOU'RE NOT THE KIND	Vo	3262	V	AUC	——	NEWL
BIFFLY BLUES/IT SHOULD BE Y.	Vi	38073	E	AUC	——	HULL
PLEASING PAUL	Vi	38107	G	T-A	——	MCMA
FEELING DROWSY	BB	10702	G	T-A	——	MCMA

ALLEN HAWKINS

MY GALVESTON GAL/YOU'RE GON.	ME	12842	E	AUC	——	LOVE
SHADOWS ON THE SWANEE	PE	15802	E	T-A	——	DELG
MY GALVESTON GAL	PE	15851	E	T-A	——	DELG
GALVESTON GAL/YOU'RE GONNA	PE	15851	V	AUC	——	VOGE
AIN'TCHA GOT MUSIC/RIVER TAK.	ME	12769	E	AUC	——	VOGE

LIL ARMSTRONG

IT'S MURDER (CHU BERRY)	DE	1182	V	T-A	——	DELG

LOUIS ARMSTRONG

SUNSET CAFE STOMP (SKIP)	OK	8423	G	AUC	——	COLE
GEORGIA GRIND	OK	8318	G	AUC	——	COLE
IRISH BLACK BOTTOM	OK	8447	G	AUC	——	COLE
ST.JAMES INFIRMARY	OK	8657	E	AUC	——	COLE
GOT NO BLUES	OK	8551	G	AUC	——	COLE
CORNET CHOP SUEY/MY HEART	OK	8320	V	AUC	——	LOVE
STRUTTIN' WITH SOME BARBECUE	OK	8556	F	AUC	——	SCHE
BLUE TURNING GREY/SONG OF	OK	41375	G	AUC	——	SCHE
CONFESSIN' THAT I LOVE YOU	OK	41448	V	AUC	——	SCHE
PEANUT VENDOR	OK	41478	G	AUC	——	SCHE
STARDUST/WRAP YOUR TROUBLES	OK	41530	G	AUC	——	SCHE
ALL OF ME/HOME	Co	2606	V	AUC	——	SCHE
SUNNY SIDE(CHICK WEBB)	Co	2875	E	AUC	——	SCHE
MAHAGONY HALL STOMP	Co	35879	E	AUC	——	SCHE
KNOCKIN' A JUG	UHCA	35	N	AUC	——	SCHE
HIGH SOCIETY/RIGHT TO SING	BB	6671	N	AUC	——	SCHE
MAHOGANY HALL STOMP	Vo	3055	V	T-A	——	GALB
WEST END/GOT NO BLUES	Vo	3204	N	T-A	——	GALB
KING OF ZULUS/LONESOME BL.	OK	8396	F+	T-A	——	EDEL
MAHOGANY HALL STOMP/BEAU KOO	OK	8680	V+	TRA	——	EDEL
SLEEPY TIME DOWN SO(LAM.CR.)	OK	41504	E	T-A	——	EDEL
BLUE TURN.GREY(HAIRLINE CR.)	OK	41375	V+	T-A	——	EDEL
BLUE TURNING GREY/TIGER	Vo	3124	G	T-A	——	EDEL
ALL OF ME/HOME	Co	2606	G	T-A	——	EDEL
GUT BUCKET BLUES/YES I'M	OK	8261	V	T-A	3.50	KEND
FIREWORKS/WEST END BLUES	OK	41078	V	T-A	4.00	KEND
I COVER THE WATERFRONT/LONG	DE	3700	E	T-A	——	FAKO
I'LL GET MINE/YES SUH	DE	3900	N	T-A	——	FAKO
HOT FIVE ALBUM CO-57	Co	——	N	T-S	——	FREE
HARLEM STOMP	DE	3092	N	T-S	——	FREE
AS LONG AS YOU LIVE/SAINTS GO	DE	2230	G	AUC	——	JACO
I'LL BE GLAD WHEN YOU'RE DEAD	DE	4140	N	AUC	——	JACO
DEAR OLD SOUTHLAND	Co	36282	N	T-A	——	JACO
HEAH ME TALKIN' TO YA/TIGHT	Co	36378	N	AUC	——	JACO
MUSKRAT RAMBLE	OK	8300	G+	T-A	——	RAAB
SUNSET CAFE/BUTTER AND EGG	OK	8423	F	T-A	——	DELG
SAVE IT PRETTY MAMA(CHIP)	OK	41180	V	T-A	——	DELG
TWO DEUCES/SQUEEZE ME	OK	8641	E	T-A	——	DELG
SWEET SAVANNAH SUE/DIG,CATCH)	OK	41281	G	T-A	——	DELG
AIN'T MISBEHAVIN/BLACK(CHIP)	OK	8714	V	T-A	——	DELG
EXACTLY LIKE YOU	OK	41423	V	T-A	——	DELG
LONESOME ROAD	OK	41538	F	T-A	——	DELG
DALLAS BLUES	OK	8774	E	T-A	——	DELG
COME BACK SWEET PAPA(CATCH)	OK	8318	F+	T-A	——	DELG
I CAN'T BELIEVE YOU'RE(CHIP)	OK	41415	G	T-A	——	DELG
WEST END BLUES/MUGGLES	Co	36377	E	T-A	——	PARK
SO LITTLE TIME/MEXICAN	DE	1822	E	T-A	——	PARK
CONFESSIN/IF I COULD BE	OK	3059	E	T-A	——	PARK
IN GLOAMING/EVERYTHINGS	DE	3825	N	T-A	——	PARK
HEP CATS BALL/LAZY 'SIPPI	DE	3283	N	T-A	——	PARK
BLUE (F)/TIGER RAG (V)	Vo	3124		AUC	——	CLAR
PEANUT VENDOR/YOU DRIVE ME	OK	41478	F	T-A	——	CREA
BASIN ST./ST.LOUIS BL.	OK	3008	E	AUC	——	CREA
I'M NOT ROUGH/GOT NO BLUES	OK	8551	G+	TRA	——	NOVI
HOTTER THAN THAT/SAVOY	OK	8355	G	TRA	——	NOVI
MUSKRAT RAMBLE/HEEBIE	OK	8300	V	TRA	——	NOVI
IF I COULD BE WITH YOU/CONFES	OK	41448	G	AUC	——	HULL
STAR DUST/WRAP YOUR TROUBLES	OK	41530	V	AUC	——	HULL
ROCKIN CHAIR/SWEETHEARTS ON	Co	2688	V	AUC	——	HULL
ALLIGATOR CRAWL/WILLIE	OK	8482	E	TRA	——	NOVI
TIGER RAG/DINAH	OK	3009	G	T-A	——	MAER
LONESOME ROAD/ISLANDS	OK	3026	V	T-A	——	MAER
HARLEM STOMP	DE	3092	E	T-A	——	MAER
SWEETHEARTS ON PARADE	DE	3235	E	T-A	——	MAER
WEATHER BIRD RAG	Co	36375	N	T-A	——	MCMA
CHICAGO BREAKDOWN	Co	36376	N	T-A	——	MCMA
MUGGLES	Co	36377	N	T-A	——	MCMA
TIGHT LIKE THIS	Co	36378	N	T-A	——	MCMA
SWEET SUE,JUST YOU	Vi	24321	G	T-A	——	MCMA
DON'T PLAY ME CHEAP	Vi	24425	G	T-A	——	MCMA
I GOTTA RIGHT TO SING THE	BB	5173	G	T-A	——	MCMA
BODY AND SOUL	OK	41468	G	T-A	——	MCMA
ROCKIN' CHAIR	OK	8756	G	T-A	——	MCMA

ALABAMA RED PEPPERS

THE DRAG	LIN	2784	G	T-A	——	DELG

DON ALBERT

THE SHEIK/YOU DON'T LOVE ME	Vo	3411	E	T-A	——		DELG

JULES ALLEN

SWEETIE DEAR/SOMEBODY	Vi	23598	E	SAL	1.00		WILS

ALBERT AMMONS

BOOGIE WOOGIE	DE	749	N	T-A	——		DELG
EARLY MORNIN'BL/MILE OR NO	DE	975	E	T-A	——		FAKO

IVIE ANDERSON

OLD PLANTATION	VAR	591	V	T-A	——		DELG

MARIAN ANDERSON

DEEP RIVER	Vi	19227	V	T-A	——		DELG
HEAV'N HEAV'N	Vi	19370	V	T-A	——		DELG
NOBODY KNOWS	Vi	19560	V	T-A	——		DELG

ARCADIAN SERENADERS

SAN SUE STRUT/BOBBED HAIRED	OK	40378	V	T-A	3.50		KEND
ANGRY/YOU GOTTA KNOW HOW	OK	40517	G	T-A	3.00		KEND

ARKANSAS TRAVELLERS

STOMPIN' FOOL	Ha	459	V	T-A	——		DELG
BONEYARD SHUFFLE (DIG)	Ha	322	G	T-A	——		DELG
I AIN'T GOT NOBODY	Ha	505	V	T-A	——		DELG
JADA/SENSATION(LAM.CR.)	Ha	421	G	T-A	——		DELG
HOW I LOVE THAT GIRL	OK	40277	G	T-A	——		DELG
WASHBOARD BLUES/BONEYARD SH.	Ha	332	V	AUC	——		HULL

FRANK AUBURN

I FOUND A MILLION DOLLAR BAB	Ha	1331	G	T-A	——		DELG

LOVIE AUSTIN'S SERENADERS

CONFIDENTIAL BL/SO SOON THIS	Para	12086	G	AUC	——		LOVE
TRAVELING BLUES/STEPPIN ON	Para	12255	V	AUC	——		LOVE
JACKASS BLUES/FROG TON(DODDS)	Para	12361	V	AUC	——		LOVE
PEEPIN BLUES	Para	12277	V	T-A	——		DELG

GENE AUTRY

WE'VE COME A LONG WAY TO	Con	9258	V	AUC	.75		THOM
BLUE YODEL #5/LEFT MY GAL	Ha	1046	V	AUC	1.00		THOM
OLE FAITHFUL/SOME DAY	Me	13354	E	AUC	1.00		THOM
TRUE BLUE BILL/GANGSTER'S	Pe	12695	G	AUC	1.00		THOM
THAT'S HOW I GOT MY START	OR	8093	V	AUC	1.00		THOM
TRUE BLUE BILL/GANGSTER'S	Ba	32132	V	AUC	1.00		THOM

BUSTER BAILEY

MAN WITH A HORN GOES BERSERK	Vo	4564	N	T-A	——		UMPH
APRIL IN PARIS	Va	8337	E	T-A	——		UMPH
THE BLUE ROOM	Va	8333	E	T-A	——		UMPH
PINETOP'S BOOGIE WOOGIE	Va	8365	V	T-A	——		UMPH
CALL OF THE DELTA	Co	35677	N	T-A	——		UMPH
PINETOPS BOOGIE WOOGIE(KIRBY)	PH	FR-82	N	T-S	——		SYMO
AM I BLUE(KIRBY)	PH	FR-84	N	T-S	——		SYMO

MILDRED BAILEY

I CRIED FOR YOU	Vo	4619	E	T-A	2.00		CALL
PLEASE BE KIND/WEEK-END	Br	8088	E	AUC	——		SCHE
AFTER DINNER SPEECH	Br	8171	E	AUC	——		SCHE
MELANCHOLY BABY/LONESOME RD	OK	4474	E+	AUC	——		SCHE
WASHBOARD BLUES/DESERTED FARM	Vo	4139	E	AUC	——		SCHE
MORE THAN YOU KNOW	OK	3378	E	AUC	——		SCHE
JUMP JUMP'S HERE/GARDEN	Br	8202	E	AUC	——		SCHE
DAY IS DONE/SOMEDAY SWEET.	Vo	3057	E+	AUC	——		SCHE
ROCKIN' CHAIR/GEORGIA	BB	6945	E	AUC	——		SCHE
MOTHERLESS CHILD	Vo	5209	E	AUC	——		SCHE
BOT WHITE/STONES THROW	Vo	3712	E	AUC	——		SCHE
MELANCHOLY BABY/LONESOME RD	Vo	4474	N	AUC	——		JACO

BAILEY'S LUCKY SEVEN

BEE'S KNEES/WHERE THE	GE	5004	V	T-A	——		KEND

CHARLIE BARNET

RIMG DEM BELLS/SGT. WAS SHY	BB	10862	N	T-A	——		PARK
WHEN I'M WITH YOU/BUT	BB	6433	E	T-A	——		PARK
CHEROKEE/RECORD MAN	BB	10373	N	AUC	——		NAUL

COUNT BASIE

JUMPIN AT WOODSIDE/DARK RAP.	DE	2212	E	T-A	——		PARK
IT'S TORTURE/I WANT A	OK	5773	E	T-A	——		PARK
SHORTY GEORGE	DE	2325	N	T-S	1.00		FREE
LADY BE GOOD/DEPEND ON ME	DE	2631	E	T-A	——		CREA
IF I DIDN'T CARE/ANGELS SING	VO	4784	F	SAL	.40		JACO
ONE,TWO,THREE O'LAIRY	OK	6319	N	AUC	——		JACO
I WANT A LITTLE GIRL/IT'S	OK	5773	N	AUC	——		JACO
LONDON BRIDGE/STOP BEATIN'	DE	2004	V	AUC	——		JACO
EVIL BLUES/JIVE AT FIVE	DE	2922	N	AUC	——		JACO
OH LADY BE GOOD	DE	2631	E	AUC	——		GALB
CHEROKEE, PARTS 1 & 2	DE	2406	E+	AUC	——		JACO
ROCK-A-BYE BASIE/BABY DON'T	VO	4747	V	AUC	——		JACO

HELEN BAXTER

YOU'VE GOT EVERYTH.(L.FOWLER)	Co	3922	G	T-A	——		DELG

IRENE BEASLEY

MISSIN' MY PAL/IF I COULD	Vi	21639	N	SAL	1.00		WILS

SIDNEY BECHET

SHAG	BB	10022	V	T-A	——		MCMA
BLACKSTICK	DE	3865	V	T-A	——		MCMA
ONE O'CLOCK JUMP/BLUES IN	Vi	27204	E	AUC	——		SCHE
SHAG/FOUND A NEW BABY	BB	10022	E	AUC	——		SCHE
SLEEPY TIME/JELLY ROLL	Vi	27447	E	AUC	——		SCHE
PREACHIN' BLUES/INDIAN SUM.	BB	10623	E	AUC	——		SCHE
BLUES OF BECHET/SHEIK	Vi	27485	E+	AUC	——		SCHE
OLD MAN BLUES	Vi	26663	E	AUC	——		SCHE
SIDNEY'S BLUES/PALLET ON FL	BB	8509	N	AUC	——		SCHE
SAT.NITE BL/BECHET'S RIDER	BN	502	E+	AUC	——		SCHE
STOMPY JONES/SAVE IT MAMA	Vi	26746	E+	AUC	——		SCHE
SWEETIE DEAR/MAPLE LEAF RAG	BB	7614	E+	AUC	——		SCHE
BLACKSTICK/WHEN THE SUN SETS	DE	2129	N	AUC	——		LOVE
BLUES OF BECHET/SHIEK	Vi	27485	N	T-A	——		EDEL

BIX BEIDERBECKE

SORRY/SINCE MY BEST GAL	Vo	3149	G	T-A	——		MAER
WA-DA-DA	Co	35666	N	T-A	——		MCMA
FOR NO REASON AT ALL IN "C"	Co	35667	N	T-A	——		MCMA
LOUISIANA	Co	35665	N	T-A	——		MCMA
GOOSE PIMPLES	Co	35664	N	T-A	——		MCMA
RHYTHM KING	BR	8242	N	AUC	——		NOVI
SORRY	OK	41001	F+	T-A	——		DELG
JAZZ ME BLUES	Vo	3012	N	AUC	——		RIDL
IN A MIST	Vo	3150	N	T-A	——		RIDL
I'LL BE A FRIEND WITH PL.	Vi	26415	N	SAL	1.50		RIDL
OL'MAN RIVER/WA-DA-DA	Co	35666	N	AUC	——		JACO
ROYAL GARDEN/GOOSE PIMPLES	Co	35664	N	AUC	1.25		MONT
THOU SWELL/LOUISIANA	Co	35665	N	AUC	1.25		MONT
OL'MAN RIVER/WA DA DA	Co	35666	N	AUC	1.25		MONT
SWEET SUE/FOR NO REASON IN	Co	35667	N	AUC	1.25		MONT
BIX COLUMBIA ALBUM	Co		N	AUC	5.00		MONT
I'LL BE A FRIEND/I DON'T	Vi	23008	G	T-A	2.00		KEND
I'LL BE A FRIEND/I DON'T	Vi	23008	E+	AUC	——		LOVE
MARGIE/LOUISIANA	PAE	R2833	N	TRA	——		EDEL
ROYAL GARDEN/GOOSE PIMPLES	Co	35664	N	T-A	——		EDEL

BEN'S BAD BOYS

WANG WANG BLUES/YELLOW DOG	Vi	21971	N	T-A	3.00		KEND

BENSON ORCHESTRA OF CHICAGO

WABASH BLUES	Vi	18820	V	AUC	——		COX

BUNNY BERIGAN

I CAN'T GET STARTED	Vi	36208	N	TRA	——		DEIT
IN THE DARK	Vi	26122	N	TRA	——		DEIT
WHITE CLIFFS/GOT IT BAD	EL	5006	G	AUC	——		CLAR
I GOT A GUY/MOONSHINE	Vi	25833	F	AUC	——		WILS
WHEN A PRINCE OF A FELLA	Vi	26055	G	AUC	——		WILS
THE PRISONER'S SONG/CAN'T GET	Vi	25728	F	AUC	——		WILS
ANOTHER CIGARETTE/ROSES IN	Vi	25613	V	AUC	——		WILS
IT'S THE LITTLE THINGS/SOME.	Vi	25868	E	AUC	——		JACO
I CAN'T GET STARTED WITH(12")	Vi	36208	N	AUC	——		COX
DIXIELAND SHUFFLE	BR	7858	E	AUC	——		GALB
SWING,MR.CHARLIE/BEEN SO LG.	Vo	3179	E	AUC	——		SCHE
I CAN'T GET STARTED/RHYTHM SA	Vo	3225	E	AUC	——		LOVE
NIGHT SONG/PE O' MY HEART	Vi	27258	E	AUC	——		LOVE
AZURE	Vi	25848	E+	AUC	——		LOVE
I CAN'T GET STARTED/PRISONER	Vi	36208	N	AUC	——		NAUL

BARNEY BIGARD

WATCH THE BIRDIE	BB	5595	G	T-A	——		MCMA
WATCH THE BIRDIE/MARDI GRAS	Vo	5595	N	AUC	——		VOGE
EARLY MORNING/LOST IN 2 FLTS	Vo	5422	N	AUC	——		VOGE
READY EDDY/LAMENT FOR JAVEN.	BB	11098	N	AUC	——		VOGE
LULL AT DAWN/CHARLIE THE CH.	BB	10981	E	AUC	——		VOGE

JACK BLAND'S RHYTHMAKERS

WHO STOLE DE LOCK/SOMEONE ST	PE	15694	V	AUC	——		LOVE

BLUE RIBBON BOYS

STARDUST	OR	2265	V	T-A	——		DELG
STARDUST	BA	32166	F+	T-A	——		DELG
STARDUST (½" CR. AT START)	PE	15468	V	T-A	——		DELG

WILL BRADLEY

I BOOGIED WHEN I SHOULD HAVE	Co	36044	N	STA	——		BAND
THE 3 B'S/ I THINK OF YOU	Co	36444	N	STA	——		BAND
SWINGIN' DOWN THE LANE	Co	36147	N	STA	——		BAND
3 RING RAGOUT/I SHOULD HAVE	Co	35871	E	STA	——		BAND
BOUNCE ME BROTHER WITH A	Co	35963	N	STA	——		BAND
SCRUB ME MAMA/THERE I GO	Co	35743	N	STA	——		BAND
I BOOGIED WITH I SHOULD HAVE	Co	36044	N	STA	2.00		CALL
LONESOME ROAD	Co	35849	N	T-A	——		TRES

ACE BRIGODE

YOU LOVE ME/REMEMBER	CA	785	V	AUC	——	COX

BROADWAY BELL HOPS

CRADLE IN CAROLINE/DIXIELAND	HA	504	F	AUC	——	CLAR

BESSIE BROWN

BLUES SINGER FROM ALABAM	BR	4346	V	T-A	——	DELG
CHLOE	BR	3817	G	T-A	——	DELG

LES BROWN

STARDUST	BB	7858	G	T-A	——	MCMA

WILLIE BRYANT

I LIKE BANANAS/I'M GRATEFUL	BB	6436	V	SAL	1.00	WILS

BUCKTOWN FIVE

HOT MITTENS	CLAX	40353	N	AUC	——	COLE

BUTTERBEANS & SUSIE

CONSTRUCTION GANG(J.OLIVER)	OK	8163	G	AUC	——	VOGE
CONSTRUCTION GANG(J.OLIVER)	OK	8163	V	T-A	——	DELG

BLANCHE CALLOWAY

CONCENTRATIN/LAST DOLLAR	VI	22862	V	AUC	——	JACO

CAB CALLOWAY

TARZAN OF HARLEM	VO	5267	N	T-S	——	SYMO
DINAH	ME	12489	N	TRA	——	DEIT
SOME OF THESE DAYS	BR	80017	N	AUC	——	COX
TAKE THE A TRAIN(CHU BERRY)	OK	6305	V+AUC		——	COX
MOOD INDIGO/FAREWELL BLUES	RO	1609	E	T-A	——	GAYL
DINAH/I'M NOW PREPARED TO	RO	1868	F+T-A		——	GAYL
BEALE ST. MAMMA/STRANGE	RO	1980	G	T-A	——	GAYL
TRICKERATION/AIN'T GOT	RO	2013	F+T-A		——	GAYL
SOME OF THESE DAYS/IS	RO	2032	G	T-A	——	GAYL
HOT TODDY/OLD YAZOO	BR	6400	E	T-A	——	GAYL
F.D.R. JONES/ANGELS WITH	VO	4498	E	AUC	——	JACO
TAKE THE A TRAIN/CHATTANOOGA	OK	6305	N	AUC	——	JACO
DIXIE DOORWAY/WAH-DEE-DAH	BA	32812	F	SAL	.50	JACO
RATAMACUE/A-DE-DEY	VO	4700	E	T-A	——	PARK
SWEET JENNIE LEE	RO	1460	E	T-A	——	PARK
BLUES IN THE NIGHT/SAYS	OK	6422	E	T-A	——	PARK
TRYLON SWING/JUMPIN JIVE	VO	5005	E	T-A	——	PARK
HARLEM HOLIDAY	BA	33074	V	T-A	1.00	CALL
PLUCK T' BASS/BABY GIVE	VO	5406	E	T-A	——	CREA
ARE YOU HEP TO JIVE/SUNSET	OK	5804	V+AUC		——	JACO
BUGLE CALL RAG/MAN FROM HARL	ME	12802	N	AUC	——	JACO
JUBILEE/EVERY DAY'S A HOLIDAY	VO	3896	E+AUC		——	JACO
WHEN YOU'RE SMILING/ARE YOU	BR	7685	E	AUC	——	JACO
CHILI CON CONGA/VUELVA	VO	5315	N	AUC	——	JACO

THE CAROLINERS

GOOD LITTLE BAD LITTLE YOU	CA	9062	G	AUC	——	CLAR
GOOD LITTLE BAD LITTLE YOU	RO	866	G	AUC	——	CLAR

BENNY CARTER

POM POM/SERENADE TO SAVAGE	DE	3262	V	T-A	——	MAER
COCKTAILS FOR TWO/TAKIN' TIME	BB	10998	E	AUC	——	CREA
I'VE GOT TWO LIPS	VO	3279	N	STA	——	BURL
BIG BEN BL/WHEN DAY IS DONE	BR	7786	G	AUC	——	STEI
WHE' LIGHT ARE LOW/IF I COULD	BR	7853	V	AUC	——	STEI
BLUE LIGHT/I'M COMING VA.	VI	26221	V	AUC	——	STEI
SHOOT THE WORKS/DREAM LULLABY	VO	2898	G	AUC	——	STEI
SWINGIN'THE BLUES/2 LIPS	VO	3279	V	AUC	——	STEI
SCANDAL IN A FLAT/SAVOY	VO	5112	N	AUC	——	STEI
LOVE'S GOT ME/VAGABOND	VO	5224	N	AUC	——	STEI
SLEEP/SLOW FREIGHT	VO	5399	N	AUC	——	STEI
BEALE ST.BLUES/JOE TURNER	OK	6001	N	AUC	——	STEI
SCANDAL IN A FLAT/SAVOY STAM	VO	5112	N	AUC	——	LOVE
MORE THAN YOU KNOW/SHUFFLEBUG	VO	5508	N	AUC	——	JACO

KING CARTER

MINNIE THE MOOCHER	CO	2439	N	T-A	——	UMPH
MINNIE THE MOOCHER	CO	2439	N	AUC	——	STEI
LOW DOWN ON THE BAYOU	CO	2638	G	AUC	——	STEI

CASA LOMA

MANIAC'S BALL/BLACK JAZZ	BR	6242	F	T-A	——	TRES
BLACK JAZZ/MANIAC'S BALL	BR	6242	G	AUC	——	CLAR
INDIANA/I NEVER KNEW	BR	6337	V	AUC	——	CLAR
MIGHTY RIVER/WHY CAN'T	BR	6402	G	AUC	——	CLAR
RHYTHM MAN/THANKSGIVING	BR	6463	G	AUC	——	CLAR
WILD GOOSE/BUJI	BR	6588	V	AUC	——	CLAR
SAY IT/SOUTHERN ACCENT	BR	6945	V	AUC	——	CLAR
SAN SUE STRUT/ROYAL	CO	2884	E	AUC	1.50	RIDL
ALEXANDERS RAGTIME BAND	BR	6100	G	T-A	——	GAYL
IT'S THE GIRL/TAKE IT FROM	BR	6153	E	T-A	——	GAYL
MANIAC'S BALL/BLACK JAZZ	BR	6242	G	T-A	——	GAYL

CHARLESTON CHASERS

FAREWELL BLUES/MY GAL SAL	CO	1539	E	AUC	——	HULL
TURN ON THE HEAT/WHAT	CO	1989	N	T-A	——	KEND

CHICAGO FOOTWARMERS

GRANDMA'S BALL(DUBBING)	OK	8533	-	TRA	——	NOVI

CHICAGO RHYTHM KINGS

TOO BAD/BATTLE HEAD	VO	03208	E	AUC	——	SCHE
FOUND NEW BABY/CHANGES MADE	UHCA	8	N	AUC	——	SCHE

HERMAN CHITTISON

MAN I LOVE/FLAMINGO	BB	11333	N	AUC	——	LOVE

CHOCOLATE DANDIES

PADUCAH/4 OR 5 TIMES	OK	8627	G	AUC	——	STEI
DEE BLUES/BUGLE-CALL	CO	2543	V	AUC	——	STEI
GOODBYE BLUES/CLOUDY SKIES	CO	35679	N	AUC	——	STEI
SIX OR SEVEN TIMES	OK	8728	G	AUC	——	SCHE
SMACK/DEDICATION	CMS	533	N	AUC	——	SCHE
BUGLE CALL RAG/DEE BLUES	CMS	54	N	AUC	——	SCHE

LILLIE DELK CHRISTIAN

MY BLUE HEAVEN/ANNABELLE	OK	8536	G+T-A		——	EDEL

LARRY CLINTON

SHADRACH/OLD FOLKS	VI	26056	N	AUC	——	JACO
MY HEART AT THAT SWEET VOICE	VI	26024	E	AUC	——	JACO
MY REVERIE/BOOGIE WOOGIE	VI	26006	N	AUC	——	JACO

KING COLE TRIO

SWEET LORRAINE/SIDE UP	DE	8520	E	T-A	——	CREA

RUSS COLUMBO

GUILTY/I DON'T KNOW WHY	VI	22801	E+AUC		——	LOVE
WHEN YOU'RE IN LOVE/LET'S	BR	6972	E+AUC		——	LOVE
MY LOVE/LONESOME ME	VI	24077	E+AUC		——	LOVE
JUST FRIENDS/YOU'RE MY	VI	22909	E+AUC		——	LOVE

EDDIE CONDON

MAKIN' FRIENDS	PAE	R2031	N	AUC	——	LOVE
FIDGET Y FEET	CMS	542	N	AUC	——	SCHE
GEORGIA GRIND/DANCING FOOL	CMS	536	N	AUC	——	SCHE
STRUT MISS LIZZIE	CMS	530	E+AUC		——	SCHE
BALLING THE JACK/JELLY ROLL	CMS	531	E+AUC		——	SCHE
HENRY LEE/SERIOUS THING	BB	10168	N	AUC	——	SCHE
CALIFORNIA/SUNDAY	CMS	515	N	AUC	——	SCHE

CONNIES INN ORCHESTRA

ROLL ON/MOAN YOU MOANERS	VI	22698	E	AUC	——	CLAR

DOC COOK

HUM AND STRUM/GOT WORRY	CO	1430	V	AUC	——	GALB
BROWN SUGAR/HIGH FEVER	CO	813	E	AUC	——	QUAI
SIDEWALK BLUES (FINE CRACK)	CO	862	N	AUC	——	QUAI
THE ONE I LOVE	GE	5360	V	T-A	——	RAAB

THE COTTON PICKERS

MILENBERG JOYS/GONE AWAY	BR	2937	E	AUC	——	CLAR
JUST HOT/SHUFFLIN' MOSE	BR	2507	G	T-A	——	GAYL
JIMTOWN BLUES/PRINCE WAILS	BR	2766	N	T-A	——	GAYL
MILENBERG JOYS/IF YOU	BR	2937	G	T-A	——	GAYL
SWEET IDA JOY/SUGAR IS	BR	4404	N	T-A	——	GAYL
MAMA GOES/WALK JENNY	BR	2490	F	AUC	——	ROSE
JIMTOWN BLUES	BR	2766	E	T-A	——	GALB
MILENBERG JOYS	BR	2937	E	T-A	——	GALB

IDA COX

MISSISSIPPI RIVER BLUES	PA	12251	F-T-A		——	RAAB

WILTON CRAWLEY(LUIS RUSSELL)

SNAKE HIP DANCE/SHE'S DRIV.	VI	38094	E	AUC	——	STEI

BING CROSBY

I KISS YOUR HAND/BABY	CO	1851	E	AUC	——	LOVE
SHADOW WALTZ/TORCH SONG	BR	6599	E+AUC		——	LOVE
I'M THRU WITH LOVE/MILLION	BR	6140	E+AUC		——	LOVE
TEMPTATION/SHADOW WALTZ	ME	13136	E+AUC		——	LOVE
LOVE IN BLOOM/GUESS IT HAD	BA	33198	V	AUC	——	JACO
STAR DUST/DEEP PURPLE	DE	2374	N	AUC	——	JACO
MY KINDA LOVE	CO	1773	N	T-A	5.00	RIDL
GAY LOVE/CAN'T WE BE	CO	2001	E	T-A	4.00	RIDL
OUT OF NOWHERE	BR	6090	E	T-A	4.00	RIDL
HERE LIES LOVE	BR	6406	V	T-A	2.50	RIDL
JUST ONE MORE CHANCE	BR	6120	V	T-A	2.50	RIDL
MY LOVE	BR	6623	N	T-A	4.00	RIDL
PLEASE	BR	6324	E	T-A	4.00	RIDL
A GHOST OF A CHANCE	BR	6454	E	T-A	4.00	RIDL
SWEET GEORGIA BR/BLACK MOON	VO	2867	E+AUC		——	JACO

BOB CROSBY'S BOB CATS

MUSK.RAMBLE/DIXIE SHUFFLE	DE	3338	E	AUC	——	CREA
TILL WE MEET/LOVE NEST	DE	2825	E	AUC	——	CREA
SPAIN/ALL BY MYSELF	DE	3248	E	AUC	——	CREA
CROSS PATCH/BIG CHIEF DESOTA	DE	841	N	T-A	——	MURC

PUTNEY DANDRIDGE

ALL MY LIFE	VO	3252	E	T-A	1.50	CALL
ALL MY LIFE/IT'S A SIN TO	VO	3252	V	T-A	——	KEND

COW COW DAVENPORT

LOW DOWN HOUND/SILVER DOLLAR	VO	1288	N	AUC	——		LOVE
BACK IN THE ALLEY/MOOTCH PID.	VO	1282	N	AUC	——		STEI
THIRD ALLEY BL(IVA SMITH)	PARA	12447	G	AUC	——		STEI
STEALIN'BLUES/NEW COW COW	PARA	12452	F	AUC	——		STEI

MEYER DAVIS

BY A WATERFALL/HONEYMOON	CO	2816	N	AUC	——		NEWL

WALTER DAVIS

STRANGE LAND BLUES/ENGINEERS'	VI	23315	N	AUC	——		WILS
SUNNY LAND BLUES/YOU DON'T	VI	23291	N	AUC	——		WILS
WHAT MADE ME LOVE YOU	VI	23282	N	AUC	——		WILS
M & O BLUES NO.2/MR.DAVIS #2	VI	23302	N	AUC	——		WILS
HOWLING WIND BL/PLEADING	VI	23308	N	AUC	——		WILS

DELTA FOUR

FAREWELL BLUES	DE	737	N	T-A	——		UMPH

CARROLL DICKERSON

BLACK MARIA/MISSOURI SQUAB.	BR	3990	N	AUC	——		STEI
BLACK MARIA/MISSOURI SQUAB.	BR	3940	P	SAL		.50	CALL

DIXIELAND JUG BLOWERS

NATIONAL BLUES/SOUTHERN SHOUT	VI	20954	N	AUC	——		NEWL

DIXIE STOMPERS

HAVE IT READY/ST.LOUIS SHUFFLE	HA	467	V	AUC	——		HULL
ALABAMA STOMP	VE	1283	V	AUC	——		HULL

JOHNNY DODDS

MELANCHOLY/WILD MAN(27/25)	BR	3567	V+	AUC	——		QUAI
BRUSH STOMP/GET EM AGAIN	OK	8599	G	AUC	——		STEI
JOE TURNER/ERASTUS	BR	3997	E	AUC	——		STEI
MELANCHOLY/WILD MAN(27/25)	BR	3567	G	AUC	——		STEI
PENCIL PAPA/SWEET LORRAINE	VI	38038	V	AUC	——		STEI
BUCKTOWN/BLUE WASHBOARD	BB	8549	N	AUC	——		STEI
BLUE PIANO/INDIGO STOMP	BB	10238	N	AUC	——		STEI
WEARY CITY/BULL FIDDLE	BB	10239	N	AUC	——		STEI
TOO TIGHT/GOOBER DANCE	BB	10240	N	AUC	——		STEI
JOE TURNER/WHEN ERASTUS (DUBBING)		—	—	AUC	——		NOVI
MELANCHOLY	DE	3864	E	T-A	——		MAER
WILD MAN BLUES	DE	3519	E	T-A	——		MAER

DORSEY BROTHERS

SOLITUDE/WEARY BLUES	DE	15013	N	T-A	——		BURL
OOH THAT KISS	CO	2581	N	AUC	——		NOVI
CONGRATULATIONS	RO	1186	F+	AUC	——		CLAR
BY HECK	CO	36065	N	T-S	——		FREE
HEAT WAVE/STOP,LOOK,& LIST.	DE	208	N	AUC	——		NEWT

JIMMY DORSEY

TURN LEFT/TURN RIGHT	DE	3647	E	T-A	——		TRES
MAJOR AND MINOR STOMP	DE	2480	V	T-A	——		TRES
SWEET AND HOT/YOU SAID IT	ME	12113	G	AUC	——		LOVE
AMAPOLA (V.C. BOB EBERLY)	DE	3629	E	T-S		1.00	CALL

TOMMY DORSEY

CAROLINA MOON	VI	26072	E	AUC	——		CREA
YEARNIN'/DEED I DO	VI	25815	E	AUC	——		CREA
HARVEST MOON/PROMISE ME	VI	25780	E	AUC	——		CREA
CABIN DREAMS/AM DREAMIN	VI	25620	E	AUC	——		CREA
BEALE ST.BL/SGR LOOK(12")	VI	36207	N	AUC	——		NAUL
SWINGLOW SWEET CHARIOT(12")	VI	36399	N	AUC	——		NAUL
DEEP RIVER/WITHOUT SONG(12")	VI	36396	N	AUC	——		NAUL
MARIE/SONG OF INDIA	VI	25527	N	T-A	——		RAAB
IN A DANCING MOOD	VI	25476	V	T-A	——		RAAB
DEED I DO/YEARNING	VI	25815	N	T-A	——		RAAB
SENT OVER YOU/ROYAL GARDEN	VI	27518	N	T-A	——		RAAB
DIPSY DOODLE/WHO	VI	25693	V	T-A	——		RAAB
EAST OF THE SUN(SINATRA)	BB	10726	N	T-A	——		RAAB
BEALE ST. BLUES/STOP (12")	VI	36207	N	AUC	——		COX
MARIE/SONG OF INDIA	VI	25523	N	T-A	——		PARK
STARDUST(TD)/STARDUST(BG)	VI	25320	E+	AUC	——		JACO
WHISPERING/FUNNY LITTLE PED.	BB	10771	N	AUC	——		JACO
QUIET PLEASE(WITH BUDDY RICH)	BB	10810	N	AUC	——		JACO
EAST OF THE SUN(WITH SINATRA)	BB	10726	N	AUC	——		JACO
SWING HIGH(FEATURING ELMAN)	VI	27249	N	AUC	——		JACO

EDDIE DUCHIN

STARDUST/STORMY WEATHER	CO	36118	N	T-A	——		PARK

LOUIS DUMAINE'S JAZZOLA EIGHT

PRETTY AUDREY/TO-NA	VI	20723	E+	AUC	——		CLAR

DUKE ELLINGTON

SCROUNCH	BR	8093	N	AUC	——		NOVI
ST.LOUIS BLUES /CREOLE	CO	55003	N	SAL		1.00	CHAM
DIMUENDO IN BLUE	CO	36125	E	T-A	——		MAER
AIN'T MISBEHAVIN	DE	3516	E	T-A	——		MAER
RUMPUS IN RICHMOND	VI	26788	N	T-A	——		MAER
BLUE RAMBLE	CO	35834	N	T-S	——		FREE

(DUKE ELLINGTON CONTINUED NEXT COLUMN)

(DUKE ELLINGTON, CONTINUED)

LOST IN MEDITATION	BR	8083	N	AUC	——		NOVI
RING DEM BELLS	VI	22528	E	TRA	——		NOVI
WEELY	CO	35363	N	STA		3.50	CALL
KILLIN MYSELF	CO	35640	N	STA		3.25	CALL
DAYBREAK EXPRESS/DEAR OLD S.	VI	24501	N	AUC	——		VOGE
CHLOE/ACROSS THE TRACK BL	VI	27235	E	AUC	——		VOGE
SHADE OF OLD APPLE T/HARLAM	BR	6646	G	AUC	——		VOGE
DIGGA DIGGA DO/I CAN'T GIVE	VI	38008	V	AUC	——		VOGE
WASHINGTON WOBBLE/HARLEM RIV	VI	21284	V	AUC	——		VOGE
SOLITUDE/DELTA SERENADE	VI	24755	V	AUC	——		VOGE
DOUBLE CHECK STOMP/JAZZ HIPS	VI	38129	G	AUC	——		VOGE
JUBILEE STOMP/BLACK BEAUTY	VI	21580	G	AUC	——		VOGE
HYDE PARK/AIN'T MISBEHAVIN	DE	323	N	AUC	——		VOGE
PORTRAIT OF B.WMS/BOJANGLES	VI	26644	V	AUC	——		VOGE
DAYBREAK EXPRESS/DEAR OLD S.	VI	24501	E	T-A	——		PARK
MOON MIST/C.JAM BLUES	VI	27856	N	T-A	——		PARK
PERDIDO/RAINCHECK	VI	27880	E	T-A	——		PARK
MR. J.B.BLUES/BODY & SOUL	VI	27400	N	T-A	——		PARK
"THE DUKE" ALBUM	CO	C16	N	T-S	——		MURC
MOOD INDIGO	VI	22587	N	T-A	——		DELG
CREOLE LOVE CALL	VI	24861	N	T-A	——		DELG
BUGLE CALL RAG/DINAH	VI	22938	N	T-A	——		DELG
MOOCHE/MOOD INDIGO	VI	24486	N	T-A	——		DELG
BLUES I LOVE TO SING	VI	22985	V	T-A	——		DELG
RUMPUS IN RICHMOND	VI	26788	N	T-A	——		DELG
LIMEHOUSE BLUES	VI	22743	V	T-A	——		DELG
SLOPPY JOE/HOT FEET	VI	38065	G	T-A	——		DELG
HARLEM AIR SHAFT	VI	26731	N	T-A	——		DELG
RING DEM BELLS	VI	22528	E	T-A	——		DELG
MORNING GLORY	VI	26536	N	SAL		1.50	RIDL
RING DEM BELLS	VI	22528	N	SAL		2.00	RIDL
BLUE AGAIN	VI	22603	E	SAL		1.00	RIDL
12TH ST. RAG/ROCKIN' IN R.	BR	6038	V	AUC	——		JACO
BLK-TAN FANTASIE/CREOLE LOVE	VI	24861	N	AUC	——		JACO
SOLITUDE/DELTA SERENADE	VI	24755	N	T-A	——		RAAB
DROP ME OFF AT HARLEM	CO	35837	N	T-A	——		RAAB
WHEN YOU AIN'T THERE/LIGHT.	CO	35835	N	T-A	——		RAAB
BUNDLE OF BLUES	CO	38536	N	T-A	——		RAAB
FLAMING YOUTH/BREAK.DANCE	BB	10243	N	T-A	——		RAAB
"C" BLUES (BIGARD UNIT)	BB	11581	N	T-A	——		RAAB
DRY LONG SO (STEWART UNIT)	OK	5690	N	T-A	——		RAAB
GOOD GAL BLUES(HODGES UNIT)	VO	5170	N	T-A	——		RAAB
WITHOUT A SONG(STEWART UNIT)	BB	10946	N	T-A	——		RAAB
SOLITUDE	CO	35427	G	TRA	——		DEIT
PITTER PANTHER PATTER	VI	27221	V	TRA	——		DEIT
AFTER ALL	VI	27434	V	TRA	——		DEIT
BAKIFF	VI	27502	G	TRA	——		DEIT
JUMP FOR JOY	VI	27517	V	TRA	——		DEIT
CLEMENTINE	VI	27700	G	TRA	——		DEIT
BLACK & TAN FANTASIE	VI	24861	N	TRA	——		DEIT
CREOLE LOVE CALL/BLACK & TAN	VI	21137	V	T-A		2.50	KEND
12TH ST.RAG/ROCKIN' IN	BR	80001	N	T-A	——		KEND
COTTON TAIL/DON'T GET	VI	26610	N	T-A	——		KEND
MOOD INDIGO/BLACK & TAN	BR	6682	V	T-A	——		KEND
MOON GLOW/SOLITUDE	BR	6987	V	T-A	——		KEND
DIGA DIGA DOO/DOING LOWDOWN	OK	8602	G+	T-A	——		EDEL
(4 SOLOS:MOOD INDIGO,ETC.)	CO	36312	N	T-A	——		EDEL
BODY & SOUL(WITH BLANTON)	VI	27406	N	T-A	——		EDEL
COLUMBIA ALBUM	CO	C-38	N	T-A	——		EDEL
I CAN'T REALIZE YOU LOVE ME	ODEON	36190	N	AUC	——		LOVE
RIVER & ME/KEEP A SONG IN	VI	22614	E+	AUC	——		LOVE
BUGLE CALL RAG/DINAH	VI	22938	N	AUC	——		LOVE
OLD MAN BLUES/JUNGLE NIGHTS	VI	23022	N	AUC	——		LOVE
COCKTAILS FOR TWO/LIVE AND	VI	24617	E+	AUC	——		LOVE
DOIN' THE VOOM/FLAMING YOUTH	VI	38035	N	AUC	——		LOVE
COTTON CLUB STOMP/ARABIAN	VI	38079	N	AUC	——		LOVE
RING DEM BELLS/THREE WORDS	VI	22528	G	AUC	——		LOVE
YOU, YOU DARLIN'/SO FAR SO	VI	26537	N	AUC	——		JACO
DUSK/BLUE GOOSE	VI	26677	N	AUC	——		JACO

ZIGGY ELMAN

TOOTIN' MY BABY HOME	BB	10563	E	T-A	——		GALB

WILL EZELL

HOUR BEHIND THE SUN/TICK TOCK	PARA	12544	N	AUC	——		LOVE
BUNKER HILL BLUES/PLANTATION	PARA	12545	N	AUC	——		LOVE
GOLD MANSION BL/ARKANSAS MILL	PARA	12701	N	AUC	——		LOVE
HEIFER DUST/B.H. WOMAN	PARA	12753	N	AUC	——		STEI
(ACC.E.ROBINSON)BACK DOOR	PARA	12509	G	AUC	——		STEI

REGINALD FORSYTHE

ST.LOUIS BLUES	CO	3088	N	AUC	——		NOVI

(REGINALD FORSYTHE CONTINUED NEXT PAGE)

(REGINALD FORSYTHE, CONTINUED)

THE GREENER THE GRASS	Co	3060	N	AUC	——		NOVI
DODGING A DIVORCEE(GOODMAN)	Co	3012	E	T-A	——		UMPH
BUD FREEMAN							
BUZZARD/TILLIE	De	18112	E	T-A	——		TRES
EARL FULLER'S FAMOUS JAZZ BAND							
COON BANK CONTEST/LIL LIZA	Vi	18394	E	AUC	——		ROTH
THE GEORGIANS							
LOVEY COME BACK/DANCIN DAN	Co	62	E	T-A	——		PARK
GEORGIA YELLOW HAMMERS							
THE RUNNING BL/MOONSHINE	Vi	21626	N	AUC	——		NEWL
RUBY GLANTZ & HOT SHOT WILLIE							
LONESOME DAY BLUES	Vi	23353	N	SAL		1.00	WILS
JEAN GOLDKETTE							
DINAH/AFTER I SAY	Vi	19947	E	AUC	——		GALB
SUNNY DISPOSISH	Vi	20493	N	AUC		5.00	ROSE
LONESOME AND SORRY	Vi	20031	V	TRA	——		PENS
IDOLIZING/HUSH A BYE	Vi	20270	E	TRA	——		PENS
DINAH/AFTER I SAY I'M SOR.	Vi	19947	V	TRA	——		PENS
A LANE IN SPAIN	Vi	20491	E	TRA	——		PENS
I'M GONNA MEET MY SWEETIE	Vi	20675	E	TRA	——		PENS
SLOW RIVER	Vi	25354	E	SAL		1.00	RIDL
CLEMENTINE	Vi	20994	E	SAL		1.00	RIDL
A LANE IN SPAIN	Vi	20491	N	SAL		1.00	WILS
SLOW RIVER	Vi	20926	N	AUC	——		WILS
LONESOME AND SORRY	Vi	20031	V	AUC	——		CLAR
BIRDS EYE VIEW/GREEN HILL	Vi	20268	V	AUC	——		CLAR
IDOLIZING	Vi	20270	E+	AUC	——		CLAR
HOOSIER SWEETHEART	Vi	20471	G	AUC	——		CLAR
BENNY GOODMAN							
HECKLE & JIBE/TEXAS TEA PARTY	BG	3167	E	AUC	——		SCHE
RIGHT TO SING BLUES/AIN'TCHA	BG	3168	E	AUC	——		SCHE
SING SING SING, PTS 1 & 2	Vi	36205	N	AUC	——		NAUL
TOO GOOD TO BE TRUE(TRIO)	Vi	25324	N	T-S	——		FREE
ONE O'CLOCK JUMP/DON'T BE WAY	Vi	25792	N	AUC	——		NAUL
SING SING SING, PARTS 1 & 2	Vi	25796	N	AUC	——		NAUL
RIFFIN AT RITZ/ALEX.R.T.BAND	Vi	25445	N	AUC	——		NAUL
LET'S DANCE	Co	35307	N	SAL		1.25	SYMO
JAZZ HOLIDAY	Br	80027	G	SAL		1.50	HAST
TOO GOOD TO BE TRUE(TRIO)	Vi	25324	N	T-S	——		FREE
ONE O'CLOCK JUMP/DON'T	Vi	25792	N	STA	——		BAND
KING PORTER STOMP	Vi	25090	N	AUC	——		COX
BUGLE CALL RAG	Vi	25467	N	AUC	——		COX
ALEXANDER'S RAGTIME BAND	Vi	25445	N	AUC	——		COX
SHIRTAIL STOMP/BLUE	Br	80030	N	AUC	——		COX
GOODBYE	Vi	25215	V	TRA	——		DEIT
THE SHEIK	Co	35466	V	TRA	——		DEIT
GOODY,GOODY	Vi	25245	N	AUC	——		RIDL
STOMPIN' AT THE SAVOY	Vi	25247	N	AUC	——		RIDL
I'VE FOUND A NEW BABY	Vi	25355	N	AUC	——		RIDL
IN A SENTIMENTAL MOOD	Vi	25351	N	AUC	——		RIDL
DOWN SOUTH CAMP MEETIN'	Vi	25387	N	SAL		1.50	RIDL
YOU TURNED THE TABLES ON ME	Vi	25391	E	SAL		1.00	RIDL
REMEMBER/BLUE SKIES	Vi	25860	V	SAL		2.00	RIDL
RIFFIN' AT THE RITZ	Vi	25445	N	SAL		1.50	RIDL
WRAPPIN' IT UP	Vi	25880	N	SAL		1.75	RIDL
WHISPERING	Vi	26130	N	SAL		1.50	RIDL
KING PORTER STOMP/SOME	Vi	25090	N	T-A	——		PARK
MY LITTLE COUSIN/ZOOT SUIT	OK	6606	N	T-A	——		PARK
SING SING SING, PTS 1 & 2	Vi	25796	N	T-A	——		PARK
ONE O'CLOCK JUMP/DONT'T BE	Vi	25792	N	T-A	——		PARK
BENNY RIDES AGAIN	Co	55001	N	SAL		1.00	CHAM
SOFT AS SPRING/DOWN, DOWN	Co	36219	E	T-A	——		TRES
HOUSE HOP/ANYTHING FOR YOU	Vi	25350	E	AUC	——		HULL
VIENI VIENI/HANDFUL OF KEYS	Vi	25705	E	AUC	——		HULL
S'WONDERFUL/MUST HAVE THAT M.	Vi	26090	E	AUC	——		HULL
WONDERFUL/THANKS MEMORY	Vi	25727	E	AUC	——		CREA
GOT RHYTHM/THIS YEARS KISSES	Vi	25505	E	AUC	——		CREA
LESSON TO YOU/I'VE HITCHED	Vi	25708	E	AUC	——		CREA
MILL STREAM/HEART ALONE	Co	35445	E	AUC	——		CREA
SWEET LETTER/SCATTER B.	Co	35241	V	AUC	——		CREA
ON ALAMO/GONE WHAT DRAFT	Co	35938	V	AUC	——		CREA
LAZY RIVER/OH LOOK NOW	Co	36012	E	AUC	——		CREA
ROBITY/SMOKE GETS IN	Co	36284	E	AUC	——		CREA
SOMTHING NEW/SUN COME OUT	Co	36209	E	AUC	——		CREA
TILL TOM/GONE WHAT WIND	Co	35404	V	AUC	——		CREA
NOT COMPLAININ/SISTER & I	Co	36022	E	AUC	——		CREA
HONEYSUCKLE ROSE/SPRING SONG	Co	35319	E	AUC	——		CREA
BI MIR BIS DU/BG QT, 1 & 2	Vi	25751	E	AUC	——		CREA

(BENNY GOODMAN CONTINUED NEXT COLUMN)

(BENNY GOODMAN, CONTINUED)

WHY DON'T YOU DO RIGHT	Co	36652	E	T-S		1.75	CALL
DARN THAT DREAM	Co	35331	N	T-A		3.00	CALL
DOWN BY THE OLD MILLSTREAM	Co	35445	N	T-A		3.00	CALL
LET'S DANCE(THEME SONG)	Co	35301	N	STA		3.50	CALL
BOY MEETS HORN	Co	35301	N	STA		3.50	CALL
MY MELANCHOLY BABY/WRAPPIN	Vi	25880	E	AUC	——		JACO
HONEYSUCKLE ROSE/SPRING SONG	Co	35319	E+	AUC	——		JACO
AND THE ANGELS SING/SENT FOR	Vi	26170	N	AUC	——		JACO
THE FLAT FOOT FLOOGIE/BIG JOH	Vi	25871	N	AUC	——		JACO
OPUS 3/4 / SUGAR	Vi	26240	N	AUC	——		JACO
REMEMBER/BLUE SKIES	BB	10680	N	AUC	——		JACO
BUSY AS A BEE/ZAGGIN' WITH Z	Co	35356	N	AUC	——		JACO
CAN'T YOU TELL/ONCE MORE	Co	35543	N	AUC	——		JACO
MORE THAN YOU KNOW/NOBODY'S	BB	10723	E+	AUC	——		JACO
ALWAYS/WALK JENNY WALK	BB	10799	N	AUC	——		JACO
STAR DUST(BG)/STAR DUST(TD)	Vi	25320	E+	AUC	——		JACO
COCOANUT GROVE/HOUR OF PART.	Co	35527	N	AUC	——		JACO
JUMPIN'AT THE WOODSIDE (OTHER SIDE							
WE'LL NEVER KNOW/UNDECIDED	Vi	26134	E+	AUC	——		JACO
GOOFUS FIVE							
SWEET MAN	OK	40474	E	AUC	——		CLAR
TEDDY GRACE							
MONDAY MORNING/DOWNHEARTED	De	2128	N	T-A	——		FAKO
CRAZY BLUES/LOVE ME OR LEAVE	De	2050	N	T-A	——		FAKO
COOT GRAND & KID WILSON (LOUIS ACC.)							
COME ON COOT DO THAT THING	Pa	12317	V	T-A	——		RAAB
GLEN GRAY							
HEAT WAVE/HOT FOR ALL RICE	Br	6679	G	AUC	——		JACO
YOU GROW SWEETER/TEARS FROM	De	2388	V	SAL		.50	JACO
ROYAL GARDEN BLUES(BLUE COL.)	Co	2884	G+	AUC	——		JACO
SONNY GREER							
BEGGARS BLUES(G+)/FUNCTION(F)	Vo	3012		AUC	——		CLAR
BOBBY HACKETT							
BUGLE CALL RAG/DARDENELLA	Vo	5375	E+	AUC	——		JACO
AFTER I SAY I'M SORRY/OLD	—	——	V	AUC	——		JACO
FRED HALL & SUGAR BABES							
COME ON BABY/HORNS	OK	41152	V+	AUC	——		CLAR
LIONEL HAMPTON							
SUNNYSIDE OF THE ST.	Vi	25592	N	AUC	——		COX
MEMORIES OF YOU/JUMP JIVE	Vi	26304	E	AUC	——		CREA
SUNNY SIDE OF ST/I KNOW THAT	Vi	25592	G	AUC	——		JACO
JIVIN' WITH JARVIS	Vi	26724	N	T-S	——		FREE
ONE SWEET LETTER/EARLY SESS	—	——	N	AUC		2.50	JACO
HARLEM FOOTWARMERS							
BLUES VAGABOND/SYNCOPATED	OK	8746	V	AUC	——		NEWL
HARLEM HOT SHOTS							
MARCH WINDS (MANNONE)	OR	3103	V	T-A	——		EDEL
MY GALVESTON GAL/CAN THIS	BB	5253	E	T-A	——		KEND
COLEMAN HAWKINS							
HONEYSUCKLE/NETCHA'S DREAM	De	3881	E	T-A	——		MAER
LOST IN FOG	De	18252	E	T-A	——		MAER
LOST IN FOG/I AIN'T GOT	De	18252	N	T-A	——		PARK
DAY IS DONE	BB	10693	N	AUC	——		SCHE
BODY & SOUL	BB	10523	N	AUC	——		SCHE
ORIGINAL DIXIELAND/CONSOLAT	DeE	F6407	N	AUC	——		LOVE
MEET DR.FOO/SHE'S FUNNY	BB	10477	N	AUC	——		JACO
ERSKINE HAWKINS							
TUXEDO JUNCTION	BB	10409	E	T-A	——		MAER
SHIPYARD RAMBLE	BB	11218	E	T-A	——		MAER
DOLOMITE	BB	10812	V	T-A	——		MAER
STRICTLY SWING	BB	10012	V	T-A	——		MAER
SOFT WINDS	BB	11001	E	T-A	——		MAER
NO USE SQUAWKIN'	BB	11049	E	T-A	——		MAER
RIFFTIME	BB	11161	V	T-A	——		MAER
WHO'S SORRY NOW/CARRY ME	Vo	4072	G	AUC	——		JACO
A SWINGY LITTLE RHYTHM/SWING	Vo	3336	E	AUC	——		JACO
BIG JOHN'S SPECIAL/COQUETTE	Vo	3318	E	AUC	——		JACO
EDMONA HENDERSON (AUSTIN'S SERENADERS)							
TRAVELIN' BLUES	Pa	12095	G	T-A	——		RAAB
FLETCHER HENDERSON							
COPENHAGEN(LOUIS)	Vo	15926	E	AUC	——		LOVE
MINNIE THE MOOCHER'S WEDDING	PaE	R2031	N	AUC	——		LOVE
MOAN YOU MOANERS/ROLL ON	Vi	22608	N	AUC	——		LOVE
SWEET MUSIC/MALINDA'S WEDD	Vi	22775	N	AUC	——		LOVE
BUSINESS IN F/CASA LOMA ST.	Co	2615	N	AUC	——		LOVE
NEED LOVIN'/SWEET THING	Co	854	F	AUC	——		ROSE
SUGAR FOOT ST./WHATCHA BLUES	Co	395	G+	T-A	——		EDEL
TOZOI/ROCKY MTS. BLUES	Co	970	V	T-A	——		EDEL

(FLETCHER HENDERSON CONTINUED NEXT PAGE)

(FLETCHER HENDERSON, CONTINUED)

COMING VIRGINIA/WHITE	Co	1059	G+T-A		——	EDEL
SUGAR FOOT ST./HOCUS POCUS	BB	10247	N T-A		——	KEND
HAPPY AS DAY IS LONG(WEBSTER)	DE	3885	N AUC		——	JACO
SNAG IT/HOP OFF	Co	35670	N AUC		——	JACO
FIDGETY FEET/SENSATION	BR	3521	G AUC		——	CLAR
COME ON COOT	UHCA	80	N T-A		——	PARK
GULF COAST BLUES	Co	3957	G STA	1.00		CALL
COMIN' AND GOIN'	Co	35840	N T-S	3.00		CALL
SUGARFOOT STOMP/WHATCHA	Co	395	V T-A		——	THOM
CEATIN ON ME/MAMMA COME	Co	14074	G T-A		——	THOM
DO THAT THING/THOSE BROKEN	Vo	14838	E T-A		——	THOM
ALL GOD'S CHILLUN GOT RHYTHM	VO	3641	N T-A		——	THOM
WORRIED OVER YOU/LET'ER GO	Vo	3713	N T-A		——	THOM
MOTEN STOMP/DON'T LET RHY.	Vo	4180	N T-A		——	THOM
SWEET LADY/GYPSY BLUES	BS	2025	V T-A		——	THOM
A PIXIE FROM DIXIE	Co	35668	N T-A		——	THOM
VARIETY STOMP/ST.LOUIS S.	BB	10246	N T-A		——	THOM
SUGARFOOT STOMP/HOCUS POCUS	BB	10247	N T-A		——	THOM
STAMPEDE/JACKASS BLUES	Co	654	E AUC		——	HULL
TALK OF THE TOWN(HAWKINS)	DE	18253	E T-A		——	MAER
I'VE GOT A TORCH(HAWKINS)	De	18254	V T-A		——	MAER
WOODY HERMAN						
DECCA ALBUM "BLUES ON PARADE"	DE	131	N AUC		——	ROTH
BLUE PRELUDE (THEME SONG)	DE	3017	N T-A		——	JACO
LAS CHIAPANECAS	De	4176	N		——	SYMO
J.C. HIGGENBOTHAM						
GIVE ME YOUR TELEPHONE #	HRS	14	N AUC		——	STEI
TEDDY HILL						
HARLEM TWISTER/BIG BOY	BB	6908	E T-A		——	PARK
EARL HINES						
MADHOUSE/DARKNESS	Vo	3379	G AUC		——	HULL
BEAU KOO JACK/LOVES MY BABY	BB	7040	V AUC		——	CLAR
ART HODES						
LIBERTY INN DRAG	DE	18437	V T-A		——	UMPH
GET HAPPY	DE	18438	N T-S		——	FREE
JOHNNY HODGES						
GOOD QUEEN BESS/THAT'S THE	BB	11117	N AUC		——	NAUL
SQUATTY ROO/THINGS AIN'T	BB	11447	N T-A		——	PARK
THE JEEP IS JUMPIN	VO	4386	G T-A		——	MCMA
I LET A SONG/IF YOU WERE	Vo	4046	E T-A		——	KEND
WANDERLUST/HODGE PODGE(CHIPS)	Vo	4573	E+AUC		——	JACO
BILLY HOLIDAY						
WHO WANT LOVE/FUN OUT LIFE	Vo	3701	E AUC		——	CREA
GLOOMY SUNDAY/I'M IN A LOW	OK	6451	E T-A		——	PARK
ST.LOUIS BLUES(BENNY CARTER)	OK	6064	E+AUC		——	JACO
CLAUDE HOPKINS						
JUNE NIGHT/CHURCH STREET	DE	1286	N T-A		——	MURC
BOB HOWARD						
LULU'S BACK/IF THE MOON	DE	504	N T-A		——	PARK
EDDIE HOWARD (WILSON)						
STARDUST/OLD FASHIONED	Co	35771	N T-A		——	TRES
SPIKE HUGHES						
MUSIC AT SUNRISE/MUSIC AT H.	DE	F3836	N AUC		——	LOVE
ALBERTA HUNTER						
EMPTY CELLAR BLUES/I DON'T	OK	8315	G T-A		——	FAKO
HARRY JAMES						
KING PORTER STOMP	BR	8366	E AUC		——	COLE
O'CLOCK JUMP/DREAMER ME	BR	8055	E AUC		——	CREA
MUSIC MAKERS/MONTEVIDEO	Co	35932	N+SAL	.50		JACO
CONCERTO FOR TRUMPET	Co	35340	N T-S		——	SYMO
CIRIBIRIBIN/SWEET GA.BROWN	BR	8327	E+AUC		——	JACO
NIGHT SPECIAL/BACK BEAT BOOG.	Co	35456	N AUC		——	JACO
EVERY DAY OF MY LIFE/CROSS	Co	35531	N AUC		——	JACO
CONCERTO FOR TRUMPET/I'M IN	Co	35340	N AUC		——	JACO
JAM SESSION AT COMMODORE						
CARNEGIE DRAG/CARN.JUMP	CMS	1500	N AUC		——	NAUL
EMBRACEABLE YOU/SHYLOCK	CMS	1501	N AUC		——	NAUL
FRANKIE JAXON						
SCUDDLIN/CHOCOLATE (ALEX HILL?)	VO	1583	N AUC		——	STEI
15¢/FAN IT	Vo	2603	E AUC		——	STEI
JACK JENNY						
HIGH SOCIETY/MOON RAY	Vo	5223	N AUC		——	ROTH
JAMES "STUMP" JOHNSON						
THE SNITCHERS BLUES	QRS	7049	G AUC		——	COLE
JAMES P. JOHNSON						
WEEPING BLUES	Co	3950	E AUC		——	QUAI
THING CALLED LOVE (SOLOS)	BR	4712	V AUC		——	HULL
JOHNNY JOHNSON						
WOP BLUES/STAY HOME	CA	477	V AUC		——	COX
PETE JOHNSON						
GOING AWAY BLUES/ROLL 'EM	VO	4607	N T-A		——	FAKO
ISHAM JONES						
MISS HANNAH/WAH WAH GIRL	BR	4868	E AUC		——	CLAR
MAGGIE JONES						
CHEATIN' ON ME/MAMA	Co	14074	G T-A		——	FAKO
GOOD TIME FLAT BLUES	Co	14055	N AUC		——	QUAI
JONES-COLLINS HOT EIGHT						
ASTORIA STRUT/DUET STOMP	BR	8168	N AUC		——	LOVE
JONES-SMITH, INC.						
LADY BE GOOD/BOOGIE WOOGIE	Vo	3459	G AUC		——	ROSE
LOUIS JORDAN						
IT'S A LOW DOWN/I'M GOING '	DE	8638	G T-A		——	KEND
JUNGLE BAND (ELLINGTON)						
JOLLY WOG/JAZZ CONVULSIONS	BR	4705	V T-A		——	EDEL
KENTUCKY GRASSHOPPERS						
MAKIN' FRIENDS	BA	6360	N SAL	2.00		RIDL
FREDDIE KEPPARD						
SALTY DOG/STOCK YARD STRUT	JI	4	N AUC		——	STEI
JOHN KIRBY						
UNDECIDED	DE	2216	G T-A		——	MCMA
ANDY KIRK						
FROGGY BOTTOM/CORKY STOMP	BR	4893	V AUC		——	QUAI
LITTLE JOE FROM CHICAGO	DE	1710	E T-A		——	CREA
BLUE CLARINET STOMP/M	Vo	3255	E T-A		——	PARK
BEAR DOWN/BIG DIPPER	DE	1606	N T-A		——	MURC
GENE KRUPA						
RHUMBOOGIE/OLD CASTLE IN	OK	5788	N T-A		——	PARK
MAYBE/I'LL NEVER SMILE AGAIN	OK	5643	E AUC		——	JACO
FARE THEE WELL/PRELUDE TO A	BR	8139	G+AUC		——	JACO
LOVE IN MY HEART/CHOP CHOP	Co	35490	G SAL	.50		JACO
SWING IS HERE/I HOPE GAB.	BB	10705	V+AUC		——	COX
BLUES OF ISRAEL/3 LITTLE WDS	DE	18114	V T-A		——	FAKO
JAZZ ME BLUES/LAST ROUND UP	DE	18115	N T-A		——	FAKO
FULL DRESS HOP/WHO	OK	6009	V AUC		——	ROTH
MEET THE BEAT OF MY HEART	BR	8188	N SAL	3.50		NOVI
SWEET GA.BROWN/OLD MILL STR.	OK	6070	N AUC		——	JACO
DRUMMER BOY	OK	5747	N AUC	2.50		JACO
BLUE RHYTHM FANTASY	OK	5627	N AUC		——	JACO
KAY KYSER						
HEAVEN CAN WAIT/I PROMISE	BR	8317	G AUC		——	ROTH
TOMMY LADNIER						
WEARY BLUES/JA DA	BB	10086	N AUC		——	SCHE
REALLY THE BLUES/MAGGIE	BB	10089	N AUC		——	SCHE
LAZY LEVEE LOUNGERS (ALLEN)						
IF I COULD BE WITH YOU	Co	2243	G AUC		——	STEI
BARON LEE						
REEFER MAN/OLD YAZOO	OR	2576	E T-A		——	GAYL
TED LEWIS						
ST.LOUIS BLUES	Co	697	V T-A	2.00		CALL
BO-LA-BO	Co	2895	E T-A		——	PARK
MARIE/DOWN THE OLD CHUR	Co	3528	E T-A		——	PARK
HO HUM/ONE MORE TIME(BG ETC)	Co	2452	N T-A		——	EDEL
YELLOW DOG BLUES/SOBBIN BL.	Co	2217	G AUC		——	SCHE
AUNT HAGARS BLUES/SAN	Co	2113	G AUC		——	SCHE
SOMEDAY SWEETHEART	Co	2336	V AUC		——	QUAI
DALLAS BLUES/ROYAL GARDEN	Co	35684	V+AUC		——	CLAR
ELLA LOGAN						
BLUE BELLS OF SCOT./MY BONNIE	BR	8196	G AUC		——	JACO
VINCENT LOPEZ						
ANGELA MIA	BR	3927	V T-S	1.00		CALL
LOUISIANA RHYTHMAKERS						
ST.LOUIS(F)/CASA LOMA(G)	ME	12632	AUC		——	CLAR
LOUISIANA SUGAR BABES						
PERSIAN RUG/THOU SWELL	Vi	21346	N T-A		——	EDEL
WILLOW TREE/'SIPPI	Vi	21348	E T-A		——	EDEL
LUMBERJACKS						
WHOOPEE STOMP	CA	9030	V SAL	1.00		RIDL
JIMMY LUNCEFORD						
BELGIUM STOMP/LITTLE DADDY	VO	5207	V AUC		——	CREA
HI SPOOK/YARD DOG MAZURKA	DE	4032	E AUC		——	CREA
BREAKFAST BALL	BR	6133	N T-S		——	FREE
STARDUST/RHYTHM IS OUR BIZ	DE	369	N T-A		——	PARK
RAININ'/LE JAZZ HOT	VO	4595	N AUC		——	JACO
BLUE BLAZES/BABY PLEASE COME	VO	4667	E AUC		——	JACO
JIMMY LYTELL						
FAT MEAT/HE'S COMM. IN CHIEF	BE	104	V AUC		——	JACO
SHERRY MAGEE						
BLUIN' THE BLUES/SATANIC BL	VO	5436	N AUC		——	LOVE

WINGY MANNONE							
OH SAY CAN YOU SWING/BOO HOO	BB	6806	V	T-A			FAKO
FLAT FOOT FLOOGEE/MARTHA	BR	7601	N	T-A			FAKO
IT CAN HAPPEN TO YOU/COTTAGE	BB	6539	G	T-A			FAKO
A FINE ROMANCE/I CAN'T PRE.	BB	6606	N	T-A			FAKO
IT'S THE GYPSY IN ME AND THEY	BB	6549	N	T-A			FAKO
DOH! CHORNYA/BOOGIE BEAT'LL	BB	10298	N	T-A			FAKO
DINNER FOR THE DUO-ESS/WHEN	BB	10909	N	T-A			FAKO
TIN ROOF/TAR PAPER	DE	7425	E	AUC			DREA
PANAMA/BASIN ST. BLUES	BB	641	N	AUC			LOVE
IN THE GROOVE	BB	5616	E-AUC				LOVE
RIVER MAN/AFTERGLOW	BB	5483	N	AUC			LOVE
ONCE IN A WHILE/ISN'T LOVE	BB	5393	N	AUC			LOVE
DALLAS BLUES/SWINGIN AT HICK	BB	6375	E	AUC			LOVE
WEST WIND/SHOE SHINE BOY	VO	3192	N	AUC			LOVE
LOVE & KISSES/A LITTLE DOOR	VO	2989	E	AUC			LOVE
JOE MARSALA							
LOW RESISTER/YOU KNOW	DE	3764	E	AUC			DREA
FEATHERBED LAMENT/STAMPEDE	DE	(81)	E	AUC			DREA
REUNION IN HARLEM/SO JUMP	GE	3001	N	AUC			NAUL
MIGHTY LIKE THE BLUES/HOT	VO	4169	N	AUC			LOVE
BULL'S EYE/SLOW DOWN	DE	3715	N	T-A			UMPH
LOWER RESISTER	DE	3764	N	T-A			UMPH
FREDDY MARTIN							
WHY DREAM/TWO TOGETHER	BR	7464	V	AUC			NEWL
VIOLA MCCOY							
BLOW UP PAPA/FORTUNE TELLER	RO	375	E	T-A			FAKO
MCKENZIE'S DANDY KIDS							
BEST BLACK/STRETCH IT	VO	14978	V	AUC			CLAR
MCKENZIE-CONDON							
NOBODY'S SWEETHEART/LIZA	UHCA	11	N	AUC			SCHE
NOBODY'S SWEETHEART/LIZA	OK	40971	G	AUC			SCHE
CHINA BOY/SUGAR	UHCA	9	N	AUC			SCHE
MCKINNEY'S COTTON PICKERS							
PEGGY/I'D LOVE IT	BR	10706	N	T-A			TRES
SEEDLE UM BUM	VI	38052	G	T-A			MOMA
MISS HANNA/WAY I FEEL TODAY	BR	10232	N	T-A			FAKO
MILENBERG JOYS/WANT A LITTLE BB		10954	N	T-A			FAKO
JIMMY MCPARTLAND							
ECCENTRIC/PANAMA	DE	3363	N	T-A			TRES
ORIGINAL DIXIELAND ONE-STEP	DE	(844)	V	T-A			UMPH
SUGAR/THE WORLD IS WAITING	DE	18049	G	AUC			ROSE
MEMPHIS FIVE							
SNAKE HIPS/WHOIS SORRY NOW	VI	19052	V	AUC			COP
METRONOME ALL STARS							
BUGLE CALL RAG/O'CLOCK JUMP	VI	27314	E	AUC			DREA
MEZZ MEZZROW							
BLUES IN DISGUISE/HOW I FEEL	VI	25636	V	AUC			HULL
LOST MELODY FROM SKY	BB	5320	V-AUC				CLAR
SWING SESSION/HOT CLUB STOMP	VI	25612	N	AUC			STEI
BLUES IN DISGUISE/FEEL TODAY	VI	25636	G	AUC			STEI
OLD-FASHIONED LOVE	VI	25292	E	AUC			STEI
COMIN' ON WITH THE COME ON	BB	10085	N	AUC			STEI
GETTIN' TOGETHER	BB	10088	N	AUC			STEI
NONE OF MY JELLY ROLL	BB	10090	G	AUC			STEI
REVOLUTIONARY BLUES	BB	10083	N	AUC			SCHE
APOLOGIES/SENDIN' THE VIPERS	BB	10250	N	AUC			SCHE
35TH & CALUMET/OLD FASHIONED	BB	10251	N	AUC			SCHE
COMIN'ON WITH THE COME ON	BB	10085	N	AUC			SCHE
ROYAL GARDEN BLUES/SEE ME	BB	10087	N	AUC			SCHE
MELODY FROM THE SKY/LOST	BB	6320	E-AUC				LOVE
BUBBER MILEY							
PENALTY OF LOVE/LOVING YOU	VI	23010	E-AUC				LOVE
BLACK MARIA/SHINNIN' & CHATT	VI	35146	V	AUC			LOVE
GLENN MILLER							
LITTLE BROWN JUG	BB	10286	G	TRA			DEIT
IN THE MOOD	BB	10416	G	TRA			DEIT
TUXEDO JUNCTION	BB	10612	G	TRA			DEIT
SLOW FREIGHT	BB	10740	G	TRA			DEIT
ANVIL CHORUS	BB	10982	G	TRA			DEIT
MOONLIGHT SERENADE	BB	10214	G	TRA			DEIT
MILLS BLUE RHYTHM BAND							
BROWN SUGAR MINE/WEARY TRAV	PAE	R2366	N	AUC			LOVE
RIDE RED RIDE/CONGO CARAVAN	OK	6119	N	AUC			JACO
MILLS HOTSY TOTSY GANG							
HIGH AND DRY/BARBARIC	BR	4920	V	AUC			HULL
MISSOURI JAZZ HOUNDS							
NUTHIN' BUT	PE	3470	V	AUC			CLAR
MIFF MOLE							
HONOLULU BLUES/NEW TWISTER	OK	40964	V	AUC			HULL
JULIA MOODY (ACC. JOE SMITH'S JAZZ BAND)							
GOOTIE CRAWL/JADA BLUES	BS	14122	E	AUC			COLE
THOMAS MORRIS & THE HOT BABIES (N.O. BLUE FIVE)							
THE MESS WE'RE BABY DOESN'T SOU	VI	20364	N	AUC			NEWL
JELLY ROLL MORTON							
STEAMBOAT STOMP	VI	20296	E	AUC			QUAI
PANAMA/SWEET SUBSTITUTE	GENR	1703	N	AUC			SCHE
WHO/GET THE BUDGET	GENR	1706	N	AUC			SCHE
TANK TOWN BUMP	VI	38075	E	AUC			SCHE
ALBUM OF N.O. MEMORIES	GENR	(1)	E-AUC				SCHE
DIRTY/SWINGIN THE ELKS	GENR	1711	N	AUC			SCHE
HOME IS IN A SOUTHERN TOWN	GENR	1710	N	AUC			SCHE
CHANT/BLACK BOTTOM STOMP	VI	20221	E	AUC			SCHE
BOOGABOO/SHOE SHINER'S DRAG	BB	1725	N	AUC			SCHE
MUSHMOUTH SHUFFLE/BLUE BL.	BB	8201	N	AUC			SCHE
CHANT/BLACK BOTTOM STOMP	BB	10253	N	AUC			SCHE
THE GRAVE/BUDDY BOLDENS BLUES	GE	4003	E	T-A			HABT
KING PORTER STOMP/DON'T KOU	GE	4005	E	T-A			HABT
PANAMA/SWEET SUBSTITUTE	GE	1703	E	T-A			HABT
WOLVERINE BLUES/MR. JELLY	VI	21064	E	T-A	3.00		KEND
SHREVEPORT/SHOE SHINER'S	VI	21658	V	T-A	2.50		KEND
CANNON BALL BLUES/GRANDPA	VI	20431	V	T-A	2.50		KEND
THE CHANT/BLACK BOTTOM	VI	20221	V	T-A	2.50		KEND
GEORGIA BOWING/MOURNFUL	VI	38024	V	T-A	2.50		KEND
(MANY ON GENERAL)	GENR		N	T-B			MURO
BIG FAT HAM/MUDDY WATER	PARA	12050	C-T-A				RAAB
MR. JELLY LORD/WOLVERINE BL	VI	21064	G	AUC			HOGE
N.O. STOMPS/N.O. BUMP	BB	7757	E	AUC			HOGE
BIG LIP BLUES/GOOD OLD N.O.	GENR	1704	N	AUC			HOGE
DOCTOR JAZZ/MEMPHIS SHAKE							
(DR. JAZZ: ONE GROOVE SKIPS)	VI	20415	E	TRA			NOVI
GRANDPA'S SPELLS	DE	5218	G	AUC			COLE
THE PEARLS	DE	5326	G	AUC			COLE
LONDON BLUES/2" LAM UPACK	OK	8105	G	AUC			COLE
35TH ST. BLUES/MAMAMITA	SO	(1)	N	SAL	1.10		STEI
DOCTOR JAZZ	BB	10255	N	T-A			MOMA
THE PEARLS (CATCH)	VO	1020	E-TRA				RIDD
BENNY MORTON							
TAILOR MADE/GOLD DIGGER'S	CO	2924	N	AUC			LOVE
BENNIE MOTEN							
SOUTH/SHE'S NO TROUBLE	VI	24893	N	T-A			PARK
NEW ORLEANS/LAFAYETTE	VI	24216	E-T-A				DELG
KANSAS CITY BREAKDOWN	VI	21693	V	T-A			DELG
DRAWDAD BLUES	OK	8100	G	T-A			DELG
SOUTH/SHE'S NO TROUBLE	VI	24893	N	AUC			NAUL
MOUND CITY BLUE BLOWERS							
MUSKAT RAMBLE/HIGH SOCIETY	DE	(274	V	T-A			MAER
TAILSPIN BLUES/NEVER HAD A	BB	10209	N	AUC			SMIT
THANKS A MILLION/SITTIN' HI	CH	40059	N	AUC			SCHE
WA-HOO/SADDLE YOUR BLUES	CH	40099	N	AUC			SCHE
GEORGIA ON MY MIND	UHCA	52	N	AUC			SCHE
BARB WIRE BLUES	BR	2648	V	AUC			SCHE
RONNIE MUNRO							
WHEN MY HEART/MOUNE	BB	7518	E	T-A			PARK
PHIL NAPOLEON							
GO JOE GO/FINGER	VI	20645	G	AUC			ROSE
GO JOE GO/TAKE FINGER	VI	20605	V-AUC				CLAR
DAVE NELSON & KING'S MEN							
SOME OF THESE DAYS/NOBODY	BB	5029	V	AUC			CLAR
ROY NEWMAN							
EVERYBODY'S TRYING/TEXAS ST.	VO	04866	E	AUC			JACO
NEW ORLEANS OWLS							
BLOWING OFF STEAM/LOVE	CO	823	V	AUC			CLAR
PRETTY BABY/DYNAMITE	CO	1045	G	AUC			CLAR
THAT'S A PLENTY/TWISTER	CO	1547	V	AUC			CLAR
NEW ORLEANS RHYTHM KINGS							
SINCE WE FELL OUT/DUST OFF	DE	388	N	T-A			FAKO
NO LOVERS ALLOWED/BABY BROWN	DE	401	N	T-A			FAKO
NEW ORLEANS WANDERERS							
TOO TIGHT/PAPA DIP	CO	735	E	AUC			QUAI
PAPA DIP/TOO TIGHT	CO	735	G	AUC			LOVE
RED NICHOLS							
MELANCHOLY BABY	BB	10593	E	T-A			MAER
DARDANELLA	BR	7398	N	AUC			NOVI
SMILES/NOBODY KNOWS	BR	6832	V	AUC			HULL
HALLELUJAH/SOMETIMES I'M HAP	BR	4701	E	AUC			HULL
NEW YORKERS/I MAY BE WRONG	BR	4500	N	AUC			HULL
SWEET GA.BROWN/SHALIMAR	BR	4944	G	AUC			HULL
JIMMIE NOONE							
WHEN YOU'RE SMILING/LOST MY	VO	1497	N	AUC			HULL
CRYING FOR THE CAROLINES	VO	1466	N	T-A	3.50		KEND

RED NORVO

BUGHOUSE/BLUES IN E FLAT	BR	8208	E	AUC	——		SCHE

PHIL OHMAN & VICTOR ARDEN

I ONLY HAVE EYES/LOVE IN BL	BR	6971	E	AUC	——		ROTH

KING OLIVER

MABEL'S DREAM/RIVERSIDE BL	SD	100	N	SAL		1.10	STEI
DIPPERMOUTH/WHERE DID YOU	OK	4918	G	AUC	——		HULL
HIGH SOCIETY/TEARS	HRS	——	N	AUC	——		STEI
RHYTHM CLUB/EDNA	VI	38137	N	AUC	——		STEI
SWEET LIKE THIS/I WANT YOU	VI	38101	N	AUC	——		STEI
SNAG IT/SUGAR FOOT	BR	3361	G	AUC	——		STEI
JUST GONE/CANAL ST.	GE	5133	V	AUC	——		STEI
WEATHER BIRD RAG/SNAKE RAG	UHCA	75	N	AUC	——		SCHE
ST.JAMES INFIRMARY	BB	5466	N	AUC	——		SCHE
SHAKE IT/STINGAREE BL.	BB	10707	N	AUC	——		SCHE
DIPPERMOUTH BLUES/CAKE WALK.	UHCA	77	N	AUC	——		SCHE
CALL OF THE FREAKS/TRUMPETS	BB	7705	N	AUC	——		SCHE
CAN I TELL/GOOD MAN SAM	VI	38049	G	AUC	——		SCHE
ST.JAMES INFIRMARY/WHEN YOU	VI	22298	E	AUC	——		SCHE
TOO LATE/WHAT YOU WANT	VI	38090	G	AUC	——		SCHE
PASSING TIME/WITHOUT LOVE	VI	23011	G+	AUC	——		CLAR

ORIGINAL DIXIELAND JAZZ BAND

SKELETON JANGLE/TIGER RAG	VI	18472	E	AUC	——		JACO
CLARINET MARMALADE/MOURNIN'	VI	18513	V+	AUC	——		JACO
CLARINET MARMALADE/MOURNIN BL	VI	18513	E	AUC	——		SCHE
ST.LOUIS BLUES/JAZZME BLUES	VI	18772	E	AUC	——		SCHE
TIGER RAG/SKELETON JANGLE	VI	18472	E	AUC	——		SCHE
CRAZY BLUES/HOME AGAIN BLUES	VI	18729	V	AUC	——		ROTH

ORIGINAL MEMPHIS FIVE

TIN ROOF BLUES	VI	19170	F	T-A	——		MCMA
FAREWELL BLUES	PE	14104	G	AUC	——		JACO

ORIGINAL YELLOW JACKETS

BUSINESS AFTER MIDNIGHT/HOUR	VO	03504	N	AUC	——		NEWL

ORIGINAL SUNSHINE ORCHESTRA

KROOKED BLUES(¼" CR.)	SUNS	3001	V	AUC	——		COLE

HOT LIPS PAGE

FEELIN' HIGH AND HAPPY	BB	7569	F	T-A	——		MCMA
DOWN ON THE LEVEE	DE	7433	E	T-A	——		UMPH
I WON'T BE HERE LONG	DE	7699	E	T-A	——		UMPH
ROCK IT FOR ME	BB	7567	E	T-A	——		UMPH

TINY PARHAM

BLUE MELODY/THAT KIND OF LOV	VI	38047	N	AUC	——		HULL
STOMPIN'ON DOWN/TINY'S STOMP	VI	38060	N	AUC	——		HULL
JUNGLE CRAWL/BLACK CAT	BB	5146	V+	AUC	——		CLAR
STOMPIN/TINY'S STOMP	VI	38060	E	AUC	——		CLAR
BLUE MELODY/KIND OF LOVE	VI	38047	E	AUC	——		CLAR
SUBWAY SOBS/BLUE ISLAND	VI	38041	E	AUC	——		CLAR

PIRON'S NEW ORLEANS ORCHESTRA

DO DOODLE DOM/W.INDIES BL	VI	19255	F	AUC	——		ROSE

BEN POLLACK

I'D LIKE TO BE A GYPSY	VI	22252	N	SAL		1.00	WILS
I'D LIKE TO BE A GYPSY	VI	22252	N	T-A	——		THOM
KEEP YOUR UNDERSHIRT ON	VI	22267	N	T-A	——		THOM
YELLOW DOG BLUES/WANG WANG	VI	21971	N	TRA	——		THOM
IF I COULD BE WITH YOU	BA	0747	V	TRA	——		THOM
BUY BUY FOR BABY/SHE'S SWEET	VI	21743	N	T-A	——		THOM
SENTIMENTAL BABY/CAME DAWN	VI	21827	N	T-A	——		THOM
SALLY OF MY DREAMS	VI	21857	N	T-A	——		THOM
FUTURISTIC RHYTHM/LET'S TALK	VI	21858	N	T-A	——		THOM
MY KINDA LOVE/ON WITH DANCE	VI	21944	N	T-A	——		THOM
WON'TCHA/IN THE HUSH	VI	22071	N	T-A	——		THOM
TRUE BLUE LOU	VI	22089	N	T-A	——		THOM
YOU'RE ALWAYS IN MY ARMS	VI	22101	N	T-A	——		THOM
SONG OF THE BLUES	VI	22147	N	T-A	——		THOM
YOU'VE MADE ME HAPPY/FROM	VI	22158	N	T-A	——		THOM
IF I COULD BE WITH YOU(#2)	RO	1363	G	T-A	——		KEND

MEL POWELL

WAITING FOR SUNRISE/TWILIGHT	CMS	544	N	AUC	——		SCHE
BLUE SKIES/LEAVE HEAVEN	CMS	545	N	AUC	——		SCHE

TEDDY POWELL

SANS CULOTTES/ALL I NEED	BB	11201	N	T-A	——		PARK
PUSSY IN THE CORNER/SOME DAY	DE	2941	N	AUC	——		NAUL
IN PINETOP'S FOOTSTEPS	BB	11276	N	AUC		1.25	ROTH

SAM PRICE TEXAS BLUSICIANS

HARLEM GIN BLUES(RUBY SMITH)	DE	8609	N	T-A	——		FAKO

LOUIS PRIMA

ALICE BLUE GOWN	BR	7657	N	AUC	——		NOVI
SING SING SING/SO LONG	BR	7628	E	AUC	——		CLAR
CROSS PATCH(P)/SWING ME(G)	BR	7680		AUC	——		CLAR

(LOUIS PRIMA CONTINUED NEXT COLUMN)

(LOUIS PRIMA, CONTINUED)

PENNIES FROM HEAVEN/SANTA	VO	3376	N	T-A	——		EDEL
GOOD MAN IS HARD TO FIND	DE	2660	N	T-A	——		UMPH
STAR DUST	BR	7335	N	T-A	——		UMPH
THE STARS KNOW	BR	7740	N	T-A	——		UMPH
DINAH (TRIO)	BR	5758	N	T-A	——		UMPH
ROSALIE	DE	1618	E	T-A	——		UMPH
HOUSE RENT PARTY DAY	BR	7376	E	T-A	——		UMPH

CLARENCE PROFIT TRIO

TEA FOR TWO/CHANGES	BR	8341	E	AUC	——		JACO

MA RAINEY

NIGHT TIME BLUES	PARA	12303	F+	T-A	——		RAAB
BO-WEAVIL BLUES	PARA	12080	F	T-A	——		RAAB
SEE SEE RIDER/JEALOUS	UHCA	85	N	T-A	——		PARK

DON REDMAN

I'M PLAYING SOLITAIRE/MILEN.	BB	10071	N	AUC	——		NEWL
CHANT OF THE WEEK	CO	35289	N	T-S	——		FREE

HARRY RESER

CLOCK & BANJO/LOLLY POPS	VI	20439	N	SAL		1.00	WILS

ETHEL RIDLEY & BRADFORD'S JAZZ PHOOLS

MEMPHIS, TENNESSEE/MAMMA	VI	19111	V	AUC	——		CLAR

JOE ROBECHAUX & N.O. BOYS

FOOT SCUFFLE/FISH FRY	VO	2796	G	AUC	——		CLAR
JIG MUSIC/LIVING IN SIN	VO	2545	G	AUC	——		CLAR
ZOLA/ANYTHING FOR YOU	VO	2646	G	AUC	——		CLAR

ADRIAN ROLLINI

SUGAR/RIVERBOAT SHUFFLE	DE	265	V	T-A	——		MCMA
HUSTLIN' & BUSTLIN'	ME	12630	N	AUC	——		RIDL
MOONGLOW/PAVANNE	VO	5200	V	AUC	——		JACO

LUIS RUSSELL

CALL OF THE FREAKS/TIGHT	OK	8656	V	T-A		3.00	KEND
JERSEY LIGHTNING/FREAKS	OK	8734	G	AUC	——		STEI
DOCTOR BLUES/FEELING THE SP.	OK	8766	G	AUC	——		STEI
SAVOY STOMP/DOCTOR BLUES	VO	3480	V	AUC	——		STEI
SAY THE WORD/GOIN TO TOWN	VI	22789	N	AUC	——		STEI
YOU RASCAL YOU	VI	22793	N	AUC	——		STEI
PRIMITIVE/MY BLUE HEAVEN	ME	13366	G	AUC	——		STEI
BLOOD HOUND BLUES/DIRTY T.B.	VI	38570	N	AUC	——		LOVE
TIGHT LIKE THAT/CALL FREAKS	OK	8656	G	AUC	——		LOVE
MUGGING LIGHTLY/POOR LIL ME	OK	8830	E	AUC	——		LOVE

SAVANNAH SYNCOPATORS

DEEP HENDERSON/JACKASS	BR	3245	E	AUC	——		CLAR

ELMER SCHOEBEL

COPENHAGEN/PRINCE OF WAILS	BR	4652	V+	AUC	——		QUAI

RAYMOND SCOTT QUINTETTE

——	BR	8144	N	AUC	——		NOVI
TWILIGHT TURKEY/MINUET JAZZ	BR	7992	E	AUC	——		CREA
RECKLESS NITE/FOR CANNIBALS	BR	8000	E	AUC	——		CREA
EGYPT BARN/HAP FARM	BR	8144	E	AUC	——		CREA
POWERHOUSE/TOY TRUMPET	MA	111	E	AUC	——		CREA
SIBERIAN SLEIGHRIDE/TOBACCO	BR	8452	N	AUC	——		JACO
HAPPY FARMER/EGYPTIAN BARN	BR	8144	N	AUC	——		JACO

CHARLIE SEGAR

BOOGIE WOOGIE (REV.T.PARRISH)	DE	3832	N	T-A	——		FAKO

BOYD SENTER

BAD HABITS/ST.LOUIS	OK	40755	F+	AUC	——		CLAR
SOMEDAY SWEETHEART	OK	40819	V+	AUC	——		CLAR
WABASH BLUES/TENNESSEE	VI	21864	F+	AUC	——		CLAR
SHINE/DOIN' YOU GOOD	VI	21912	V	AUC	——		CLAR

ARTIE SHAW

HOW DRY AM/SWEET ADELINE	VO	4182	E	AUC	——		CREA
LET ER GO/BLOSSOM TIME	VO	4438	E	AUC	——		CREA
THE BLUES/SIDE A & B	BR	7947	E	AUC	——		CREA
DANCING IN DARK/SMOKE GETS	VI	27335	E	AUC	——		CREA
CONCERTO FOR CLARINET, 1 & 2	VI	36383	N	AUC	——		NAUL
JUNGLE DRUMS	BB	10091	N	AUC	——		JACO
DAY IN DAY OUT/PUT THAT DOWN	BB	10406	N	AUC	——		JACO
ONE NIGHT STAND/ONE FOOT IN	BB	10202	N	AUC	——		JACO

BERT SHEFTER'S RHYTHM OCTET

TAMING THE DEVIL	BR	8072	V	T-A	——		MCMA

ZUTTY SINGLETON

BUGLE CALL RAG	DE	3685	N	AUC	——		JACO

NOBLE SISSLE (BECHET)

I WONDER WHO/TAIN'T FIT NITE	DE	766	N	AUC	——		LOVE

SIX BROWN BROTHERS

ME AND MY GAL/FOX TROT GIRL	VI	18310	V	AUC	——		COX

SIX HOTTENTOTS

THE MEMPHIS BLUES	BA	1986	V	AUC	——		GALB

ROY SMECK'S TRIO

MOANIN' LOW/HONOLULU DAYS	OR	1748	V+	AUC	——		NEWL

BESSIE SMITH

RECKLESS/SOBBIN HEART(LOUIS)	Co	14056	G	AUC	——	HULL
GOOD OLE WAGON/DIXIE(LOUIS)	Co	14079	V	AUC	——	HULL
BEALE ST. MAMA	Co	A3877	G	T-A	——	RAAB
JAIL HOUSE BLUES	Co	A4001	G	T-A	——	RAAB
DOWN HEARTED BLUES	Co	A3844	G	T-A	——	RAAB
EMPTY BED BLUES 1 & 2	Co	14312	V+TRA		——	EDEL
NASHVILLE WOMAN BL(LOUIS)	Co	14090	G	T-A	——	EDEL
GRAVEYARD WORDS/'LECTRIC	Co	14209	G+T-A		——	EDEL
RECKLESS BLUES/SOBBIN	Co	14056	N	AUC	——	QUAI
DON'T CRY BABY/YOU(JAMES P.)	Co	14487	N	AUC	——	LOVE
DIRTY NO GOODER (JAMES P.)	Co	14476	N	AUC	——	LOVE

CLARA SMITH

WAY I FEEL THIS MORN(LOUIS)	Co	10459	G	T-A	——	RAAB
WHEN MY SUGAR WALKS	Co	14104	V	T-A	——	RAAB
TIRED OF BEIN' GOOD	Co	14[illegible]7	V	T-A	——	RAAB

MAMIE SMITH

MAMIE SMITH BL/ALABAMA BL	OK	4658	G	T-A	——	FAKO

PINE TOP SMITH

BIG BOY THEY CAN'T DO THAT	Vo	1256	N	AUC	——	COLE
BIG BOY/NOBODY KNOWS YOU	Vo	1256	N	AUC	——	LOVE
PINETOP BLUES/BOOGIE WOOGIE	BR	80008	N	T-A	——	FAKO

PINE TOP LINDBERGH

EAST CHICAGO BLUES	BB	10177	N	T-A	——	MCMA

TRIXIE SMITH

LONG LOST WEARY BL/YOU MISSED	BS	2044	G	T-A	——	FAKO
FREIGHT TRAIN BLUES	DE	7489	N	T-A	——	EDEL
MY DADDY ROCKS ME	DE	7617	N	T-A	——	UMPH

EDDIE SOUTH

NAGASAKI/MAMMA MOCKING BIRD	Vi	24383	N	AUC	——	LOVE
OLD MAN HARLEM/NO MORE BLUES	Vi	24324	N	AUC	——	LOVE
MARCHETA/HEJRI KATI	Vi	22847	N	AUC	——	LOVE
MY OHIO HOME/VOICE OF SOUTH	Vi	21155	E	AUC	——	LOVE
MARCHETA/HEJRE KATI	Vi	22847	N	SAL	1.00	WILS

SOUTHERN SERENADERS

ALONE AT LAST	HA	5	V	AUC	——	GALB

MUGGSY SPANIER

DIPPERMOUTH BLUES	BB	10506	E	AUC	——	COLE
RIVERBOAT SHUFFLE	BB	10532	E	AUC	——	COLE
DINAH	BB	10682	E	AUC	——	COLE
LONESOME ROAD	BB	10766	V	T-A	——	MCMA
THAT DA-DA STRAIN	BB	10384	V	T-A	——	MCMA
ECCENTRIC	BB	10417	V	T-A	——	MCMA
AT THE JAZZ BAND BALL	BB	10519	V	T-A	——	MCMA
DARK TOWN STRUTTERS BALL	Co	36281	V	T-A	——	MCMA
BLUIN THE BLUES/AT SUNDOWN	BB	10719	N	AUC	——	HULL
SOMEDAY SWEETHEART/DA-DA ST.	BB	10384	N	AUC	3.00	JACO

VICTORIA SPIVEY

BLOOD THIRSTY BL/DOPE HEAP	OK	8531	V	AUC	——	NEWL
MOANING THE BLUES	BB	8619	N	T-A	——	UMPH

JESS STACY

MELANCHOLY MOOD/WHAT'S NEW	VA	8064	N	T-A	——	UMPH
WHAT'S NEW/MELANCHOLY MOOD	VA	8064	N	AUC	——	LOVE

STATE STREET RAMBLERS

SIC 'EM TIGE/S.AFRICAN BL.	CH	40070	N	AUC	——	LOVE

REX STEWART

SAN JUAN HILL	Vo	5510	V	T-A	——	MCMA

JUANITA STINNETTE CHAPPELLE(WALLER AT ORGAN)

FLORENCE/(BERT HOWELL & WALLER)	Vi	21062	N	AUC	——	WILS

CHARLES STRAIGHT

PERSIAN RUG/CALL KEEN	BR	3899	G+AUC		——	CLAR

SYNCO JAZZ BAND

THE MOAN/BLACKSMITH RAG	PA	20461	V	AUC	——	COX

JACK TEAGARDEN

NOBODY KNOWS THE TROUBLE	DE	4317	V	AUC	——	GALB
AUNT HAGAR/SWING ELECT	Co	35206	V	AUC	——	CREA
DARK EYES/CHICK WONDERFUL	DE	3701	E	AUC	——	CREA
YOU KNOW	BR	8435	N	AUC	——	NOVI
PERSIAN RUG/SHEIK OF ARABY	BR	8370	N	AUC	——	LOVE
MAKIN' FRIENDS	Co	36010	E	T-A	——	MAER
I SWUNG ELECT.(REV."F"COND.)	—	——	N	AUC	——	JACO

TEN BLACK BERRIES

RENT PARTY BL/ST.JAMES INF.	RO	1209	V+T-A		——	EDEL

TENNESSEE MUSIC MEN

BABY WON'T YOU PLEASE (BIX)	HA	1422	V	AUC	——	LOVE
LOVELESS LOVE/(REV.R.CARROLL)	VE	2506	V	AUC	——	CLAR

TENNESSEE TOOTERS

HOTTENTOT/HOW COME	Vo	14967	V	AUC	——	CLAR

CLAUDE THORNHILL

O SOLO MIO/TRAUMEREI	OK	6124	N	T-G	——	SYMO

PAUL TREMAINE

SARAH LEE/SIGHIN' FOR MOON	Vi	40230	N	AUC	——	NEWL

FRANK TRUMBAUER

IN A MIST	BR	6997	N	AUC	——	NOVI
OSTRICH WALK/RIVERBOAT SHUF	UHCA	29	N	AUC	——	SCHE
CLARINET MARMALADE(BIX)	Vo	4412	N	AUC	——	SCHE
NO RETARD WEARING OF GREEN	VA	8215	E	AUC	——	SCHE
CRAZY QUILT/MERRY MONTH	BR	6146	G	AUC	——	CLAR
SUGAR FOOT STOMP/GHOST OF CH	VA	8256	N	AUC	——	JACO

UNIVERSITY SIX

SO LONG PAL/ROSY CHEEKS	HA	399	G	AUC	——	CLAR

VARSITY SEVEN

POM POM/HOW LONG BL(-HAWKINS)	VA	8173	N	T-A	——	GAYL
SAVE IT MAMA/SCRATCH BACK	VS	8135	E+TRA		——	EDEL
SHAKE IT & BREAK IT/PRETTY G	VA	8179	N	AUC	——	LOVE
SHAKE IT & BREAK IT/PRETTY G	VA	8179	E	AUC	——	JACO

JOE VENUTI GROUPS

BEATIN' THE DOG/KICKIN' THE	OK	40853	V	T-A	——	KEND
THERE'S NO OTHER/NOW THAT	Co	2535	E	T-A	——	KEND
WOLF WOBBLE	Co	2589	E	AUC	——	HULL
VIBRAPHONIA NUMBER 2/SEND	DE	669	N	AUC	——	ROTH
TAPROOM BLUES/MYSTERY	DE	625	N	AUC	——	ROTH
STRINGIN' THE BLUES	CO	914	N	AUC	——	QUAI

THE VIRGINIANS

MEMPHIS BLUES/LONESOME MAMA	Vi	18895	V	AUC	——	COX

'SIPPI WALLACE (J.OLIVER ACC.)

MORNING DOVE BLUES	OK	8205	G	T-A	——	RAAB

FATS WALLER

HONEYSUCKLE ROSE/TURNING GREY	Vi	36206	N	AUC	——	NAUL
HONEYSUCKLE/TURNING GREY(12")	Vi	36206	N	AUC	——	COX
GEORGIA ROCKIN CHAIR	Vi	25175	E	T-A	——	GAYL
SWEET & SLOW/LULU'S BACK IN	Vi	25063	V	AUC	——	VOGE
WEST WIND/SING AN OLD FASH.	Vi	25253	V	AUC	——	VOGE
ALLIGATOR CRAWL/CLOTHES LINE	BB	10098	E	AUC	——	VOGE
SCRAM/EVERBODY LOVES MY BABY	BB	10989	E	AUC	——	VOGE
HOG-MAW STOMP/SUGAR	Vi	21525	E	AUC	——	VOGE
PERSIAN RUG/THOU SWELL(LSB)	Vi	21346	E	AUC	——	VOGE
BYE BYE BABY/THERE GOES MY	Vi	25388	N	AUC	——	VOGE
CRYIN MOOD/TO A SWEET	Vi	25551	E	AUC	——	VOGE
HARLEM FUSS/MINOR DRAG	BB	10185	N	AUC	——	VOGE
DIGAH'S STOMP/GEECHEE	Vi	21358	V	AUC	——	VOGE
BLACK RASB.JAM/PASWONKY	Vi	25359	E	AUC	——	CREA
GA. ROCKING CHAIR/BROTHER	Vi	25175	G+AUC		——	SMIT
WHERE IS SUN/OLD PLANTATION	Vi	25550	E	AUC	——	SMIT
LET'S SING AGAIN	Vi	25348	N	AUC	——	SMIT
FRACTICIOUS FINGERING	Vi	25652	G+AUC		——	SMIT
YOU SOCKS DON'T MATCH	BB	——	N	TRA	——	NOVI
HONEYSUCKLE ROSE	Vi	——	N	TRA	——	NOVI

WASHBOARD RHYTHM K.NGS

BLUES IN MY HEART/GA ON MY	BB	6150	V	AUC	——	JACO

WASHBOARD SERENADERS

KAZOO MOAN/WASHBOARDS GET T	Vi	38127	N	AUC	——	WILS

ETHEL WATERS

WHAT YOU DID LAST NITE/GET UP	Co	14380	E	AUC	——	SCHE
CAN'T MOLD THAT MAN/JOE	Co	14134	G	AUC	——	SCHE
HANDY MAN/WHO'S IN TOWN	Co	14353	G	AUC	——	SCHE

CHICK WEBB

RHYTHM & ROMANCE/MOON	DE	588	N	T-A	——	PARK

DICKY WELLS

BUGLE CALL RAG/DEVIL AND	SW	6	N	TRA	——	EDEL

PAUL WHITEMAN

LONELY MELODY/WISTFUL	Vi	20418	G	AUC	——	STEI
MUDDY WATER	Vi	20508	V	AUC	——	STEI
SIDE BY SIDE (NICHOLS)	Vi	20627	E	AUC	——	STEI
MAGNOLIA/L & K	Vi	20679	N	AUC	——	STEI
I'M COMING VIRGINIA(NICHOLS)	Vi	20751	N	AUC	——	STEI
I'LL ALWAYS REMEMBER YOU	Vi	20784	N	AUC	——	STEI
FIVE-STEP(J.DORSEY TRUMPET)	Vi	20883	N	AUC	——	STEI
SHAKING THE BLUES AWAY	Vi	20885	N	AUC	——	STEI
CHANGES/MARY	Vi	21103	N	AUC	——	STEI
WHITEMAN STOMP/SENSATION	Vi	21119	N	AUC	——	STEI
LONELY MELODY/RAMONA	Vi	21214	E	AUC	——	STEI
OL'MAN RIVER	Vi	21218	N	AUC	——	STEI
SMILE	Vi	21228	G	AUC	——	STEI
SUNSHINE/BACK IN YOUR OWN	Vi	21240	N	AUC	——	STEI
FROM MONDAY ON/MISS MUD	Vi	21274	E	AUC	——	STEI
WHEN	Vi	21338	N	AUC	——	STEI
WINGING HOME/WITH SOMEBODY	Vi	21365	N	AUC	——	STEI
YOU TOOK ADVANTAGE OF ME	Vi	21398	V	AUC	——	STEI

(PAUL WHITEMAN CONTINUED NEXT PAGE)

(PAUL WHITEMAN, CONTINUED)

LOUISIANA/DIXIE DAWN	VI	21438	E+	AUC	——	STEI
IT WAS THE DAWN OF LOVE	VI	21453	N	AUC	——	STEI
THERE AIN'T NO SWEET MAN	VI	21464	N	AUC	——	STEI
WHEN IT'S SLEEPY TIME DOWN	VI	22828	V	AUC	——	STEI
GETTIN' SENTIMENTAL	VI	22876	V	AUC	——	STEI
3 ON A MATCH/HERE'S HOPING	VI	24089	G	AUC	——	STEI
"G" BLUES/TAIL SPIN	VI	24668	E	AUC	——	STEI
AVALON/DARDANELLA	VI	25238	N	AUC	——	STEI
THERE'S A SMALL HOTEL	VI	25270	E	AUC	——	STEI
STOP,LOOK AND LISTEN	VI	25319	V	AUC	——	STEI
ANNOUNCER'S BLUES	VI	25404	N	AUC	——	STEI
COQUETTE/THERE AIN'T NO	VI	25675	N	AUC	——	STEI
EVENING STAR/LAST NIGHT	CO	1401	G	AUC	——	STEI
PICKIN'COTTON/AMERICAN	CO	1464	E	AUC	——	STEI
IF YOU DON'T LOVE ME/EVENING	CO	1484	G	AUC	——	STEI
OH YOU HAVE NO IDEA/GEORGE P.	CO	1491	E	AUC	——	STEI
OUT-O-TOWN GAL/DRIFTWOOD	CO	1505	G	AUC	——	STEI
WHERE IS THE SONG OF SONG	CO	1630	N	AUC	——	STEI
MAKIN'WHOOPEE/RED RED ROSE	CO	1683	G	AUC	——	STEI
CRADLE OF LOVE/HOW ABOUT ME	CO	1723	G	AUC	——	STEI
LOVER COME BACK TO ME/MARIAN	CO	1731	V	AUC	——	STEI
REACHING FOR SOMEONE	CO	1872	E	AUC	——	STEI
HAPPY FEET/BENCH IN PARK	CO	2164	G	AUC	——	STEI
SONG OF THE CONGO	CO	2263	G	AUC	——	STEI
BODY & SOUL/SOMETHING TO	CO	2297	V	AUC	——	STEI
CHOO-CHOO(REV.B.SELVIN)	CO	2491	G	AUC	——	STEI
HEART AND SOUL/WHILE CIGARETTE	DE	2083	N	AUC	——	STEI
MEETING IN THE NURSERY	DE	2232	N	AUC	——	STEI
HEAT WAVE/HOME AGAIN BLUES	DE	2697	N	AUC	——	STEI
HOORAY FOR SPINACH	DE	2418	N	AUC	——	STEI
I GO FOR THAT	DE	2283	E	AUC	——	STEI
I'M COMING VIRGINIA/AUNT HAG.	DE	2145	N	AUC	——	STEI
NOW AND THEN/THREE FISHIES	DE	2417	V	AUC	——	STEI
WASHBOARD BLUES/HIGH WATER	VI	36186	V	TRA	——	THOM
MY PET/I'M AFRAID OF YOU	VI	21389	G	TRA	——	THOM
LONELY MELODY/RAMONA	VI	21214	V	TRA	——	THOM
SMILE	VI	21228	E	TRA	——	THOM
SUGAR/FROM MONDAY ON	VI	25368	N	TRA	——	THOM
CHANGES/DEEP DOWN SOUTH	VI	25370	N	TRA	——	THOM
SAN/POOR BUTTERFLY	VI	24078	N	TRA	——	THOM
FELIX THE CAT/MOTHER GOOSE	CO	1478	E	TRA	——	THOM
PARADE OF SOLDIERS	VI	19007	V	AUC	——	COX
NOTHIN' BUT	VI	19073	V	AUC	——	COX
WANG WANG BLUES/ANYTIME	VI	18694	V	AUC	——	ROTH
PAUL WHITEMAN'S RHYTHM BOYS						
MISSISSIPPI MUD/AIN'T SHE SW	VI	20783	E	AUC	——	STEI
RHYTHM KING/SUPPRESSED DESIRE	CO	1629	N	AUC	——	STEI
WA-DA-DA/THAT'S GRANDMA	CO	1455	N	AUC	——	STEI
FROM MONDAY ON/WHAT PRICE	VI	24349	V	AUC	——	STEI
WHOOPEE MAKERS						
ST. LOUIS BL/BUGLE CALL RAG	PE	15126	G	AUC	——	HULL
IT'S SO GOOD (#5)	OR	1668	V	AUC	——	LOVE
TIGHT LIKE THAT(#4)/4 OR 5(#3)	OR	1483	V	AUC	——	LOVE
ALEC WILDER OCTET						
SUCH A TENDER NIGHT	CO	36315	N	T-A	——	UMPH
CLARENCE WILLIAMS						
MOUNTAIN CITY BL/LAZY MAMA	OK	8592	G	AUC	——	SCHE
HIGH SOCIETY/WHOOP IT UP	OK	8706	G	AUC	——	SCHE
BREEZE	VO	2541	N	AUC	——	SCHE
LAZY MAMA/COTTAGE OF LOVE	VI	38063	N	AUC	——	SCHE
CANDY LIPS/NOBODY BUT	OK	8440	E	AUC	——	SCHE
EVERYBODY LOVES MY BABY	OK	8131	V	TRA	——	EDEL
THRILLER BLUES/UNCLE SAM	BB	11362	N	T-A	——	PARK
RIGHT KEY/LITTLE BIT LEFT	VO	2563	V	AUC	——	CLAR
SWALLER TAIL COAT/LOOKA	VO	2616	V	AUC	——	CLAR
COOTIE WILLIAMS						
G-MEN/WEST END BLUES	OK	——	—	T-A	——	TRES
ECHOES OF HARLEM/HAVE HEART	VO	3060	E	AUC	——	CREA
G-MEN/WEST END BLUES	OK	6370	V	TRA	——	DEIT
GIVE IT UP/DRY SO LONG	OK	5690	N	T-A	——	EDEL
MARY LOU WILLIAMS						
MARY'S SPECIAL/NEW FROGGY	DE	781	N	T-A	——	FAKO
MR. FREDDIE BLUES/SWEET PAT.	DE	2797	N	T-A	——	FAKO
PEARLS/ROCKS	DE	2796	N	T-A	——	FAKO
ISABELLE/CORNY RHYTHM	DE	1021	N	AUC	——	LOVE
FESS WILLIAMS						
A FEW RIFFS/DO SHUFFLE	VI	38064	E	SAL	.50	WILS
BUTTONS/MUSICAL CAMP MEET.	VI	38095	N	AUC	——	WILS

(FESS WILLIAMS CONTINUED NEXT COLUMN)

(FESS WILLIAMS, CONTINUED)

EVERYTHING'S OK WITH ME	VI	23003	N	T-A	——	THOM
ALL FOR GRITS & GRAVY	VI	23025	N	T-A	——	THOM
FRICTION/HERE 'TIS	VI	38056	N	T-A	——	THOM
FEW RIFFS/DO SHUFFLE	VI	38064	E	T-A	——	THOM
KENTUCKY BLUES/HOT TOWN	VI	38077	N	T-A	——	THOM
SWEET SAVANNAH SUE/AIN'T M.	VI	38085	N	T-A	——	THOM
SLIDE, MR. JELLY, SLIDE	VI	38106	N	T-A	——	THOM
CAROLINE/MAKE ME KNOW IT	OK	8322	V	T-A	——	THOM
RAZOR EDGE/MUMBER TEN	BR	3596	E	T-A	——	THOM
MESSIN' AROUND/HEEBIE JEEB	VO	1054	E	T-A	——	THOM
LEONA WILLIAMS						
SUGAR BLUES/MEANEST MAN	CO	3690	E	T-A	——	PARK
DUKE WILSON & IO BLACK BERRIES						
BULL FIDDLE BLUES/SOUTH	PE	15632	G	AUC	——	CLAR
TEDDY WILSON						
IF YOU WERE MINE(HOLIDAY)	CO	36206	N	AUC	——	JACO
WHEN SMILIN/CAN'T BELIEVE	BR	8070	E	AUC	——	CREA
ALL MY LIFE/CHRIS.COLUM.	BR	7640	G	TRA	——	THOM
MY MELANCHOLY BABY/I CRIED	BR	7729	G+	TRA	——	THOM
SING BABY SING/YOU TURNED	BR	7736	G	TRA	——	THOM
TEA FOR TWO/I'LL SEE YOU IN	BR	7816	G	TRA	——	THOM
BIG APPLE/YOU CAN'T STOP ME	BR	7954	G	TRA	——	THOM
SWEET LORRAINE/MISS BROWN	BR	8087	V	TRA	——	THOM
IN THE MOOD/CRYING MY SOUL	CO	35372	N	TRA	——	THOM
I CRIED FOR YOU/MEL.BABY	CO	35862	N	TRA	——	THOM
MY MAN/CAN'T HELP LOVING	CO	36113	N	TRA	——	THOM
YOU CAN'T STOP ME FROM DR.	BR	7954	N	AUC	——	COLE
COCOANUT GROVE	CO	35737	N	T-S	——	FREE
LAUGH AND CALL IT LOVE	BR	8207	N	T-A	——	UMPH
RIGHT OR WRONG	BR	7797	E	T-A	——	UMPH
IF I HAD YOU	BR	7960	V	T-A	——	UMPH
MEAN TO ME	BR	7903	V	T-A	——	UMPH
EASY TO LOVE	BR	7762	N	T-A	——	UMPH
THE WOLVERINES						
CRAZY QUILT/YOU'RE BURNIN	BR	3332	V+	AUC	——	CLAR
BOB ZURKE						
MELANCHOLY MOOD/HONKY TONK	VI	26342	N	AUC	——	JACO
VICTOR ALBUM						
"EIGHT TO THE BAR"	VI	P-69	N	STA	——	BAND
DECCA ALBUM						
"FIVE FEET OF SWING"	DE	#131	N	AUC	——	ROTH
"STARDUST"						
EDGAR HAYES ORCHESTRA	DE	1882	V	TRA	——	THOM
GLENN MILLES ORCHESTRA	BB	10665	E	TRA	——	THOM
SAMMY KAYE'S ORCHESTRA	VO	4433	N	TRA	——	THOM
DICK LEIBERT & ORGAN	VI	26712	N	TRA	——	THOM
ALEC TEMPLETON	VI	26353	N	TRA	——	THOM
VERNON GEYER	BB	10108	N	TRA	——	THOM
"FATS" WALLER	BB	10099	N	TRA	——	THOM
COLEMAN HAWKINS	VO	S.123	N	TRA	——	THOM
PAUL WHITEMAN'S ORCHESTRA	VI	36159	N	TRA	——	THOM
THEME SONGS						
(ANY; QUOTE PRICE; N OR E)	—	——	-	—	——	ROTH

COLLECTORS

A

PENNY POSTCARD
brings you
an auction list of

FIVE HUNDRED
VERY DESIRABLE RECORDS

Jack Owen
340 E. Carlisle Ave.
Milwaukee, 11, Wisc.

PHILLIP ELWOOD
2830 Regent St., Berkeley 5, Calif.
FOR TRADE OR AUCTION

ALL STAR BAND	THE BLUES/BLUE LOU	VL	26114	G
	ALL STAR STRUT/KING PORTER	Co	35389	E
HENRY ALLEN	RUG CUTTER/HOUSE HARLEM	Co	35676	N
	SWING OUT/FEELIN DROWSY	BB	10702	N
	PLEASING PAUL/IT SHOULD	BB	10235	N
LOUIS ARMSTRONG	DINAH/TIGER RAG	OK	3009	N
	(MOST REISSUES ON COLUMBIA; PREWAR)			N
COUNT BASIE	BABY DON'T TELL/ROCKABYE	Vo	4747	E
	12TH ST. RAG/JUMP FOR ME	Vo	4886	E
	WORLD IS MAD/MISS THING			N
BARNEY BIGARD	JUST ANOTHER/HONEY HUSH	OK	5663	N
	READY EDDY/LAMENT	BB	11098	E
	LULL AT DAWN/CHARLIE	BB	10981	N
BENNY CARTER	I'VE GOT 2 LIPS/SWINGIN	Vo	3279	V
	SLEEP/SLOW FREIGHT	Vo	5399	E
CHOC. DANDIES	GOODBYE BLUES/CLOUDY SKY	Co	35679	N
	DEE BLUES/BUGLE CALL RAG	Co	36908	E
	GOT ANOTHER SWEETIE/——	Co	36009	N
BILL COLEMAN	BIG BOY BLUES/SWING GUITARS	Vi	26223	N
	BILL COLEMAN BL/DICKY WELLS	Vi		N
EDDIE CONDON	THAT'S A SERIOUS/GONNA	BB	10168	V
IDA COX	LAST MILE BLUES/CAN'T QUIT	OK	6405	N
	DEEP SEA/DEATH LETTER	Vo	05336	N
JOHNNY DODDS	29TH & DEARBORNE/WILDMAN	DE	2111	N
	WILDMAN/MELANCHOLY	BR	3567	F-
TOMMY DORSEY	MILENBERG JOYS I & II	Vi	26437	E
	BEALE ST./STOP, LOOK, ETC.	Vi	36207	E
SONNY DUNHAM	MEMORIES OF YOU/BLUE SKIES	VARS	8324	N
DUKE ELLINGTON	MISTY MORNIN/BLUES WITH	Co	35955	E
	ROCKY MT./BIG HOUSE BLUES	Co	35682	N
	COUNTRY GAL/JUBILEE	Co	35776	N
	MISSISSIPPI MOAN/RHYTHM	Co	35157	N
	CRESCENDO/DIMINUN IN BLUE	BR	8004	V
	LIMEHOUSE/ECHOES OF JUNGLE	Vi	22743	N
	MOOD INDIGO/MOOCHE	Vi	24486	N
	DAYBREAK EXP/OLD SOUTHLAND	Vi	24501	E
	SOLITUDE/DELTA SERENADE	Vi	24755	E
	BLACK & TAN/CREOLE LOVE	Vi	24861	V
	NEVER NO/COTTONTAIL	Vi	26610	N
	PORTRAIT OF BERT/BOJANGLES	Vi	26644	N
	BLUE GOOSE/DUSK	Vi	26677	N
	SEPIA PANORAMA/HARLEM	Vi	26731	E
	IN A MELOTONE/RUMPUS IN	Vi	26788	N
GENE GIFFORD	NOTHIN BUT/NEW ORLEANS	BB	10704	E
LIONEL HAMPTON	SUN WILL SHINE/YOU'RE MY	Vi	25771	N
	EVERYBODY LOVES/JUST COUN'T	Vi	25682	N
	AFTER YOU'VE GONE/BABY	Vi	25674	N
	I KNOW THAT YOU/SUNNYSIDE	Vi	25592	E
	CHINA STOMP/RHYTHM RHYTHM	Vi	25586	E
	CONFESSIN/DRUM STOMP	Vi	25685	N
	MY BUDDY/TEMPO & SWING	Vi	26608	E
	PIANO STOMP/I SURRENDER	Vi	25666	N
	ROCK HILL/DOWN HOME	Vi	26114	E
	FLYING HOME/SAVE IT	Vi	26595	E
	CAN'T GET STARTED/MUNSUN	Vi	26453	N
	MUSCAT/RING DEM BELLS	Vi	26017	N
	HI SOCIETY/SWEETHEARTS	Vi	26209	N
COLE.HAWKINS	WHEN DAY/BOUNCING WITH	BB	10693	N
	WHAT HARLEM/MEDITATION	DE	742	E
	HONEYSUCKLE/CRAZY RHYTHM	Vi	26219	E
	BODY & SOUL/FINE DINNER	BR	10523	N
JOHNNY HODGES	TRULY WONDERFUL/MY HEART	Vo	5330	N
	YOUR LOVE/MOON ROMANCE	OK	5940	N
	GOOD GAL/SAVOY STRUT	OK	5170	N
	RENDEZVOUS/JEEPS BLUES	Vo	4115	V
	DAY DREAM/JUNIOR HOP	BB	11021	N
MEZ MEZZROW	SENDIN VIPERS/APOLOGIES	BB	10250	N
	OLD FASHIONED/35TH & CAL.	BB	10251	N

MY WANTS ARE ALL OF THE NEW ORLEANS TYPE: OLIVER, ARMSTRONG, DODDS, NORK, MORTON, ETC. SEND ANY TITLES, FOR I'M INTERESTED IN REISSUES, ORIGINALS, AND MANY RECENT AS WELL AS OLD DISCS. I'LL RETURN ALL LISTS.

MELODY SHOP
190 MASSACHUSETTS AVENUE, BOSTON, MASS

For Auction. Closing date for bids: Feb. 28

QUINTETTE OF THE HOT CLUB OF FRANCE				
THE SHIEK OF ARABY/YOU'RE SWEET		ROY	1807	N
SWEET SUE/AVALON		ROY	1780	N
TOOTS MONDELLO(ROLLINI,ELMAN, C.THORNHILL)				
LOUISIANA/ST.LOUIS GAL		VARS	8118	N
SONNY DUNHAM				
MEMORIES OF YOU/BLUE SKIES		VARS	8234	N
ESTRELLITA/JUST A MEMORY		VARS	8205	N
FLETCHER HENDERSON/OLLIE POWERS				
COME ON COOT DO THAT THING/PLAY THATTHING		UHCA	79/80	
STUFF SMITH				
JOSHUA/IT'S UP TO YOU		VARS	8251	N
JUNGLE BAND				
ST.LOUIS BLUES/GOTTA DARN GOOD REASON NOW		BR	4936	G
RED NICHOLS				
FIVE PENNIES/HARLEM TWIST		VI	21560	N
RED AND MIFF'S STOMPERS				
DELIRIUM/DAVENPORT BLUES		VI	20778	N
FLETCHER HENDERSON				
NEW KING PORTER STOMP/CAN YOU TAKE IT		Co	35671	E
SNAG IT/COLUMBIA		Co	35670	E
STAMPEDE/MONEY BLUES		Co	35669	E
WHAT-CHA-CALLEM BLUES/SUGAR FOOT STOMP		Co	35668	E
BIX BEIDERBECKE				
GOOSE PIMPLES/ROYAL GARDEN BLUES		Co	35664	E
WA DA DA/OL MAN RIVER		Co	35666	E
LOUISIANA/THOU SWELL		Co	35665	E
FRANKIE TRUMBAUER				
WALKIN' THE DOG/NOT ON THE FIRST NITE BABY		VARS	8225	N
I SURRENDER DEAR/SOMEBODY STOLE MY GAL		VARS	8239	N
ROY ELDRIDGE				
DOES YOUR HEART BEAT FOR ME/WHO TOLD YOU		VARS	8144	N
JACK TEAGARDEN				
FATINA'S DRUMMER BOY/I HEAR BLUEBIRDS		VARS	8273	N
BENNIE MOTEN'S KANSAS CITY SIX				
SHE'S NO TROUBLE/SOUTH		VI	24893	N
FATS WALLER				
VIPERS' DRAG/CLOTHES LINE BALLET (SOLOS)		VI	25015	N
THERE GOES MY ATTRACTION/BYE BYE BABY		VI	25388	N
CROSS PATCH/CABIN IN THE SKY		VI	25315	N

RALPH J. STURGES
131 Washington St., Hartford 6,Conn.
For Trade or Auction

MILLS MERRY MAKERS	ST. JAMES INFIRMARY	DI	3127	E+
N.O. WANDERERS	PERDIDO STREET	Co	698	G+
COTTON PICKERS	RAILROAD MAN	CA	9048	G+
IDA COX, AUSTIN, DODDS	————————	PARA	12307	G
BIX BEIDERBECKE	————————	HRS	25	N
BIX BEIDERBECKE	————————	HRS	22	N
LIONEL HAMPTON	JIVIN THE VIBES	VI	25535	V
BOB CATS	FIDGETY FEET	DE	1593	V
BING-SPANIER	YES INDEED	DE	3689	V+
BENNIE MOTEN	LAFAYETTE/N.ORLEANS	VI	24216	V+
BENNY GOODMAN	FOUND A NEW BABY	VI	25355	E+
RED MCKINLEY	N.ORLEANS PARADE	DE	1019	N
N. O. R. K.	PANAMA	DE	162	N
JOHNNY HODGES	TIRED SOCKS	VO	5533	N
MUGGSY SPANIER	RELAXIN AT TOURO	BB	——	N

WANTED: PIERCE "BULL FROG", PARA 12619, RED HEADS "BALTIMORE",PERFECT NEW ORLEANS BOOTBLACKS; PIANO SOLOS, PARAMOUNT, DIXIELAND JUG THUMPERS. TRADE LISTS.

COLLECTORS
Send your list of wants and bids: Closing out large collection of early Boswells, Barnets, Calloways, Clintons, Coon-Sanders, Goldkettes, Ambrose, Kemps, Kirks, Kysers, Lunceford, Manone, Mills Bros., Prima, Redman, Waller, Webb, Shaw, Savitt, Weems, Motens. Minimum shipment 5 discs. JOE HULL, 2814 RUTLAND AVENUE, DES MOINES, IOWA

FOR SALE FOR SALE

HARRY N. FOSBURY
5104 S.E. 87th. Ave.
Portland 6, Oregon

All records NEW and sent postpaid

TOMMY DORSEY		
Weary Blues/Boogie (7 copies)	Vi 26054	$2.00
Who/Dipsy Doodle	Vi 25693	1.50
Blue Danube/Dark Eyes	Vi 25556	1.50
BENNY GOODMAN		
Alex.Ragtime/Riffin' (2 copies)	Vi 25445	1.75
King Porter/Sometimes	Vi 25090	2.00
Bugle Call/After You've (T.D.)	Vi 25467	1.75
DUKE ELLINGTON		
Black & Tan/Creole (2 copies)	Vi 24861	2.25
METRONOME ALL STARS		
Bugle Call/1 O'clock (3 copies)	Vi 27314	2.00
BIX BEIDERBECKE		
Columbia Album C-29 (Complete set; NEW)		4.50

WANTED WANTED

JACKSON GEORGE HOFFMAN
13514 Earlwood Rd.,
Cleveland,Ohio

LARRY CLINTON		
Down home rag	Vi -----	$2.50
BUNNY BERIGAN		
In the dark	Vi 26122	1.25
In a mist	Vi 26123	1.50
Wacky dust	Vi -----	1.00
Mahogany hall stomp	Vi 26116	1.00
ANY GROUP		
Don't be that way (not B.G.)--		----
Stomping room only	-- -----	----
Cocktails for two	-- -----	----
JESS STACY		
In the dark	De 18111	----
LOUIS ARMSTRONG		
Come back sweet papa	Co -----	----

WANTED
CLASSICAL RECORDS

Would like information on excerpts from the opera"Faust" by Charles Gounod. Prefer the Columbia series featuring the tenor Georges Thill. Other recordings by Rene Maison,Sidney Rayner,Charles Kullman, Luigi Fort are acceptable. Also the complete Columbia recording in English, conducted by Beecham. Please send title, artists, condition of record, whether acoustic or electrical recording, and please quote price.

Complete Victor recording NOT acceptable.

Sgt. Giuseppe Salvatore
Hq. Det. 3rd AART. Gp.
c/o Radio School
Ft. Eustis, Virginia

LEMME TAKE THIS CHORUS

Say what you will about Esquire's jazz bash,--it must be admitted that this excellent magazine has actually *done* more for jazz music in one month than all other publications put together have done in the past forty years.

The board of jazz experts picked by Esquire to assemble a real jazz band for the Met concert and for other enterprises were:

S/Sgt. George Avakian
E. Simms Campbell
Leonard Feather
Robert Goffin
Abel Green
Elliott Grennard
Pvt. John Hammond
Roger Kay
Harry Lim
Paul Eduard Miller
Bucklin Moon
Baron Timme Rosenkrantz
Charles Edward Smith
Frank Stacy
Bob Thiele
Barry Ulanov

There are several good men in this group, but,--the others,--well I don't know.

Whatya say we do this,--purely for the sport of it, let's pick a board of experts of our own and see what it looks like.

The phonograph record is the best approach to the study of jazz music. The enterprise of jazz record collecting establishes a person as an above-average jazz authority. Therefore, it is my opinion that there is no single group of people better qualified to pick a board of jazz experts than the jazz collectors who have sought out this obscure publication to implement their study of jazz music.

With this issue all Record Changer subscribers have received a post card on which we ask you, *as a favor to us*, to write three names. We ask you:

> Whom do you regard as the three foremost jazz authorities in the world?

Let's have your choices. Mark 'em down on the enclosed ballot, and drop it in the mail box. *Do it now*, and the March Record Changer will carry the results.

NOTE: Ballots carrying names of persons on the Record Changer staff (page 2) will be thrown out.

* * *

Last month we sent out questionnaires to collectors advertising in that issue of the Record Changer, in order to determine what sort of results they were obtaining from their ads. Thirty fourof the sixty advertisers responded and the results are shown in the next column.

A New Service For
COLLECTORS
Write for Details
RECORDIANA
Dept. R
Norwich, Conn.

	NO. OF REPLIES	WANTED		FOR DISPOSITION	
		NO. ADVERTISED	NO. ACQUIRED	NO. ADVERTISED	NO. DISPOSED
TOTAL	721	337	146	1,015	643
AVERAGE	22	17	8	36	23
POOREST RESULTS	7	25	1	25	1
BEST RESULTS: BRUCE BAKER	10	6	6	–	–
KEN QUAIFE	21	–	–	33	30

Not bad. If you advertised in the Saturday Evening Post, you couldn't get better results.

* * *

The Record Changer is always in the mail before the first of the month. Nobody receives his copy by air mail or special delivery. Your copy is mailed on the same day as all other sent to your locality. The ways of the Post Office Department are strange and devious, and there is nothing we can do to improve the delivery service.

Wait until the 20th of the month before advising us that you have not received your copy of the Record Changer for that month. If you have not received your copy by the 20th of the month, we will extend your subscription one month.

* * *

Due to the labor shortage we have been forced to discontinue our accounts receivable and billing departments. All advertising must be accompanied by the appropriate remittance.

* * *

Send special delivery letters to the Record Changer at 1220 North Capitol Street, Washington, D. C.

THE RECORD CHANGER
OFFERS AN AWARD OF

$10.00

each month for
the best article submitted to us
for publication

Manuscripts will be read on the last day of each month, by Nesuhi Ertegun, Tom Williston, and Gordon Gullickson. Decisions of the judges will be final.

Names of contributors will be withheld from judges until after manuscripts are read.

No limitations of subject matter are prescribed, and anything bearing on jazz music or jazz collecting will be considered.

Manuscripts printed in the Record Changer become its property and are subject to reprinting in the Jazz Music Bulletin, London. Manuscripts not printed will be returned.

This month's winner: John Steiner.

BLUE NOTE

JAMES P. JOHNSON

EIGHT OUTSTANDING PIANO SOLOS

- No. 24 — 12 Inch — J. P. BOOGIE / GUT STOMP
- No. 25 — 12 Inch — BACK WATER BLUES / CAROLINA BALMORAL
- No. 26 — 12 Inch — IMPROVISATION ON PINE TOP'S BOOGIE WOOGIE / CAPRICE RAG
- No. 27 — 12 Inch — MULE WALK — STOMP / ARKANSAW BLUES

$1.50 F.O.B. New York City, Exclusive of Federal, State and Local Taxes

NOTE

NOW that for more than a decade jazz has been moving toward abstractness, and concerning itself with generating sheer excitement, we encounter fewer and fewer musicians who think and feel in terms of its traditional language. Only rarely, indeed, does a musician of the stature of Meade "Lux" Lewis appear to reaffirm the values of jazz expression by remaking those values. Lewis contributes an authentic contemporary note which crystallizes our view of jazz as a living organism, a historical artistic and social manifestation.

James P. Johnson is another such musician whose work advances our view of the significant continuity of jazz. Although Johnson has had renown as a pianist for about thirty years, he has had to be rediscovered. This is not surprising, since like Lewis, he cannot be pigeonholed according to the working standards which apply to practically all jazz pianists today.

Aspects of Johnson's style have been absorbed by pianists of considerable ability, including in particular the late Fats Waller; but the impulse which characterizes his music is complex and peculiarly his own. This impulse has led to audacious exploration and *extensive* discovery in the piano field, freeing new areas of sensibility.

Of the eight 12-inch piano solos listed above, the rapid pieces have a pure dance character so rhythmically patterned and contoured that they have hardly any suggestion of vocal style, while the two poignant blues pieces are exquisite with fingered intervals and rich passing harmonies. The selections are all rooted in modes of feeling that were intensely felt in the comparatively remote past of jazz. Johnson has brought to them the seriousness, dignity, and critical consciousness that define total art. He has brought, moreover, a technical equipment so dazzling and resourceful, so erudite, and so tastefully utilized, that it has no equal in our day.

For Complete Catalog Write to Our New Address

BLUE NOTE RECORDS

767 LEXINGTON AVENUE, NEW YORK CITY

THE *Record Changer*

Music
COPYRIGHT DEPOSIT

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CONGRESS
SERIAL RECORD
MAR 9 1944

Mar • 44 20c

MAR - 8 1944

THE RECORD CHANGER.

Gordon Gullickson, editor, publisher; Don Wilson circulation manager; Don Anderson, staff artist. Published every month at Fairfax, Virginia, and copyright 1944, Gordon Gullickson. $1.50(U.S.money).12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION". The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records

Column 1 of these sections shows the abbreviation of the label of each record:

BA - BANNER	CoF - FRENCH COLUMBIA	HA - HARMONY	PE - PERFECT
BB - BLUEBIRD	CR - CROWN	HMV - HIS MASTER'S VOICE	QRS - QRS
BS - BLACK SWAN	DE - DECCA	HRS - HOT RECORD SOCIETY	RE - REGAL
BR - BRUNSWICK	DeF - ENGLISH DECCA	MA - MASTER	RO - ROMEO
BrE - ENGLISH BRUNSWICK	DeF - FRENCH DECCA	ME - MELOTONE	SW - SWING
BrF - FRENCH BRUNSWICK	DI - DIVA	OK - OKEH	UHCA - UNITED HOT CLUBS
CA - CAMEO	DO - DOMINO	OR - ORIOLE	VAR - VARSITY
CMS - COMMODORE MUSIC SHOP	ED - EDISON	PaE - ENGLISH PARLOPHONE	VE - VELVETONE
CL - CLARION	EM - EMERSON	PaF - FRENCH PARLOPHONE	VI - VICTOR
CO - COLUMBIA	GE - GENNETT	PARA - PARAMOUNT	VO - VOCALION
CoE - ENGLISH COLUMBIA	GrF - FRENCH GRAMOPHONE	PAT - PATHE	VoE - ENGLISH VOCALION

Condition of each record for disposition is shown by the following abbreviations:

N (NEW): SURFACE NOISE EQUAL TO AN UNPLAYED RECORD; NO VISIBLE OR AUDIBLE WEAR PERCEPTIBLE; ORIGINAL FINISH INTACT.

E (EXCELLENT): SURFACE NOISE LOW, SMOOTH, UNIFORM. NOT IRREGULAR OR CRACKLING, EASILY DISREGARDED IN LISTENING. NO PERCEPTIBLE DISTORTION.

V (VERY GOOD): SURFACE NOISE SOMEWHAT MORE PROMINENT; LIGHT FOREIGN NOISES, BUT SLIGHT DISTORTION, IF ANY; NOISES NOT SERIOUSLY DISTRACTING.

G (GOOD): A MODERATE AMOUNT OF SURFACE NOISE; BACKGROUND MAY BE SOMEWHAT IRREGULAR AND CRACKLING; SOME FOREIGN NOISES, AND A LITTLE DISTORTION; ON THE WHOLE, REASONABLY SATISFACTORY LISTENING WITHOUT UNDUE DISTRACTION OF ATTENTION. FOREIGN NOISES DEFINITELY LESS PROMINENT THAN THE MUSIC.

F (FAIR): FOREIGN NOISES, TAKEN TOGETHER, ARE ABOUT AS PROMINENT AS THE MUSIC, AND THERE IS CONSIDERABLE DISTRACTION OF ATTENTION, AND LISTENING REQUIRES SOME EFFORT AND CONCENTRATION; NEVERTHELESS, UNDER THESE CONDITIONS, LISTENING SHOULD BE FAIRLY SATISFACTORY.

P (POOR): FOREIGN NOISES, COLLECTIVELY, ARE LOUDER THAN THE RECORDED MUSIC; CONTINUOUS CONCENTRATION IS REQUIRED, AND THERE IS LITTLE SATISFACTION IN LISTENING.

Column 4 of the "FOR DISPOSITION" section shows the method by which each record is to be disposed.

"SAL": THE RECORD IS FOR SALE AT THE PRICE INDICATED. FIRST OFFER TAKES THE RECORD.

"AUC": THE RECORD IS AT AUCTION. THE HIGHEST BID TAKES THE RECORD. BID ONLY WHAT THE RECORD IS WORTH TO YOU.

"TRA": THE RECORD IS FOR TRADE ONLY. IF YOU ARE NOT FAMILIAR WITH THE WANTS OF THE ADVERTISER SEND FOR HIS WANT LIST. IF YOU HAVE CERTAIN RECORDS IN WHICH HE MAY BE INTERESTED, MENTION THESE IN YOUR LETTER.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

Advertising Rates

CLASSIFIED "WANTED" AND "FOR DISPOSITION" SECTIONS:

Wants.....4¢ each; 30 for $1.00
Items for disposition....8¢ each; 30 for $2.00.

Note: The above rates apply only to advertising submitted on our new order blanks.
A sample is shown on the opposite page.
The rate for classified advertising not submitted on these blanks is

10¢ PER ITEM

DEADLINE FOR ADVERTISING: THE 15TH OF EACH MONTH.

DISPLAY ADS

	Full page	Half page	Per Column inch
Collectors' ads.....	$9.00	$5.00	$1.00
Commercial ads to be set in type.....	17.50	8.00	2.00
Commercial ads ready to photograph.....	7.50	4.00	.50

Subscription Rate $1.50 PER YEAR

The Record Changer
FAIRFAX, VA

ADVERTISERS WHOSE ADDRESSES ARE NOT SHOWN ELSEWHERE

*AVER: Harry Avery, 4538 Ellen Street, Oakland 1, California.
*BELL: Elliston Bell, Knutsford House, Pigeon Cove, Massachusetts.
*BODI: Robert Y. Bodine, 1100 Mahantongo Street, Pottsville, Pennsylvania.
BRIC: Wallace L. Bricker, 7282 Whittaker Avenue, Detroit 9, Michigan.
BULL: R.W. Bull, 3216 Columbia Pike, Arlington, Virginia.
CARM: Jack Carmody, 344 25th Avenue, San Francisco 21, California.
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Enter the name of the recording group in the space at the extreme left of the form, writing vertically from bottom to top.

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EASY TO LOVE/YOU DO THE DARNDEST THINGS Vo 3351 N
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H.R.S. SOCIETY RAG

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JAZZ INFORMATION

SEPTEMBER 6, 1940
SEPTEMBER 20, 1940
OCTOBER 4, 1940
OCTOBER 25, 1940
NOVEMBER 22, 1940

The State of Jazz in San Francisco

By LESLIE SMITH

Bunk Johnson and His Hot Seven (left to right) Bill Bardin, trombone; Willie Bunk" Johnson, trumpet; Ellis Horne, clarinet; Squire Girsback, tuba; Pat Patton banjo; Bill Catalano, drums; Bert Bales, piano.

The lights are dimmed. The audience adjusts itself as comfortably as possible on the straight-backed chairs. The musicians take a drag on their cigarettes or a sip of ther drinks, adjust their instruments to their mouths and wait for the stomp of Willie "Bunk" Johnson's foot. A moment of great tenseness is felt by all. Bunk holds his trumpet low and reflects for a moment, his eyes on the ceiling, feeling for the exact tempo. He taps his foot two or three times softly indicating his decision in this all important matter. The drummer feels for it; moves his sticks to the beat. Then Bunk's foot comes down sharply. The first notes of the first tune for the afternoon strike clear and true. The audience gasps as the unbelieving thrill comes once again. The tune wears on through improvised choruses and brilliant counterpoint. The audience relaxes and another great Sunday session begins in earnest.

To people who do not live here, San Francisco has always seemed a poor place indeed for authentic jazz music. San Francisco had become conspicuous, in fact, because apparently it was a non-supporter of jazz. The sweet music of Henry Bussy, Henry King and Harry Owens was always to be heard at the hotels. To the outsider this exemplified the music spirit of the natives.

However, there are groups in San Francisco which insist that the center of jazz definitely has moved from New Orleans to San Francisco and that San Francisco has been a center of jazz for a long time. They point with justifiable pride to the Lu Watters band which played in the Dawn Club previous to the war and, of course, always cinch their arguments with, ". . . and where else could you possibly hear anything to equal the music of Bunk Johnson and his Hot Seven?"

When our shellack imports were suddenly cut off because of Japan's successes in the South Pacific and war production was thrown into high gear, necessitating the use of the existing supply for purposes other than phonograph records, the record industry was faced with an acute problem. How to obtain the vital shellac? Various solutions to the problem were considered and the logical one, which was chosen, has been given so much publicity that almost everyone knows of it. The answer was salvaged shellac from the millions of old records lying in attics and basements of American homes.

Photo by Leslie Smith.

Scrap drives were organized by many agencies, charitable and otherwise. Citizens were urged to turn in their unused and broken records. The real success of this program is not generally known to the public, but according to figures given in a recent issue of Downbeat Magazine, actual record production has only been decreased by about 15%.

There is another angle to this, however. Record collectors and jazz enthusiasts, and most jazz enthusiasts are record collectors, grew panicky at the thought of having no more scrap piles through which to rummage. The very fact of the small decrease in record production was disheartening information to the jazzist. It meant that scrap drives had been successful. It meant that his chances of finding rare and valuable jazz records in the dwindling scrap piles were almost void. Overnight the realization hit the alert owners of these discs that at last their collections were really valuable. Prices soared. Dealers who had been experiencing a slump for some months refused to sell their stock until the market settled. Dilettantes became exacting critics and shrewd traders. Magazines devoted exclusively to the exchange of jazz records were issued.

It was into this scene that Rudi Blesh and a small gathering of devout jazz fans gathered, one rainy afternoon last winter, in San Francisco's Museum of Art to listen to and discuss "The Real Jazz." Some publicity was given the lectures on placards posted in San Francisco's municipal transportation system, but the greatest publicity came from those who attended the first lecture. They talked enthusiastically and the word spread like fire throughout the city that here was **something.**

Jazz had already been rescued from a seamy fate in the honky-tonks and barrelhouses but seldom before had organizations so prominent as San Francisco's museum sponsored lectures exclusively on Hot Jazz. The jazzists felt that history was being made.

The remaining Blesh lectures were highly successful. At each one, people stood quietly in the aisles for two hours to be sold on authentic jazz by the quipy and academic dissertations of Rudi Blesh. The lecture series was extended beyond its schedule. A high point was reached at the last lecture when Rudi Blesh walked onto the platform leading a stringy and graying negro, whom he introduced as Willie "Bunk" Johnson.

Jazzists who had read of Johnson, and others who had heard of him, were stunned with the realization that here in front of them stood the greatest figure of them all, the originator of the jazz trumpet style and the teacher of most of the great players, including Louis Armstrong. A man whose influence on all popular music of today is unbelievably tremendous.

When asked to speak, Bunk first said, "I'm right proud to be here as I know you all must be proud to have me . . ."

Bunk now considers himself as the savior of jazz. He may well be.

A natural outgrowth of the Blesh lectures was the great Geary concert of last summer. A white band, consisting largely of men from the Lu Watters group, played introductory and intermission music from the pit, while on the stage, under the leadership of Bunk Johnson, an all-colored jazz band played the real stuff for three solid hours, a half-hour of which was broadcast coast-to-coast over NBC. Bunk's band, patterned after King Oliver's Creole Jazz Band, had two trumpets, the second trumpet played by Papa Mutt Carey, one of the famous musicians of the old New Orleans days who is now a Pullman porter. Kid Ory, who has complimented many New Orleans trumpet players with his fine tailgate trombone work, was there and he played as good as he ever has. It is an interesting sidelight that the last time Kid Ory and Papa Mutt Carey played together was at the session when "Ory's Creole Trombone" was waxed for the obscure Nordskog label, that record which is now one of the most coveted of all collectors items.

There are many avid jazz collectors in the bay area. This region has become recognized as a center in the collecting field. The collectors range from adolescent girls in high school to solid business men, labor leaders and designers of warships. Many of these, unfortunately, are collectors of the same type as the postage stamp or match cover collector. They attempt

to "complete" their collections, to fill in the blanks and gather together all the odd and obscure labels and are often willing to go to great expense and trouble to procure these. Others collect records for the music they contain, rejecting those musically inferior to the standards of jazz. Still others build their collections around the musical evolution of jazz and are most eager to play for you records designed to illustrate different "periods" in this evolution and have arguments to prove that jazz is a native American art form, and a highly important one too.

The new collector or the casual observer of the jazz field is greatly influenced, in most instances, by the programs of the so-called disc jockeys, those nocturnal champions of the jitterbug and somebody's ready-to-wear clothing. The young hopeful's collection is usually built around recommendations of his particular radioland hero.

San Francisco is particularly lucky in having a discriminating, musically capable and, yet, entertaining M C of the discs, who praises authentic jazz and refuses to play a commercial tune on his program. Vernon White's "Swing and Hot" program on KSFO Saturday afternoons is without peer any place else in the country. There is more authentic jazz played on this two hour show than over any other station during an entire week. The influence of the "Swing and Hot" is, without doubt, tremendous.

There are many spots in San Francisco where good jazz may be heard. During these war times, Saturdays have replaced Mondays for jam sessions, due to so many musicians being in the services and the relative availability of week end passes. If you know where to look, you can always find a group of musicians, civilians and servicemen, white or colored, playing beaten down, improvised versions of rags and blues themes.

On Sunday nights Sister Lottie Peavay spellbinds the few jazz enthusiasts who know of her and who seek her at the Emanual Church of God in Christ on Post Street in the heart of San Francisco's harlem. She sings spirituals and blues with all the emotion and fervor of the late Bessie Smith and has a fresh vigorous style that makes her a great singer.

No account of San Francisco jazz would be complete without a mention of Saunders King and his band, who are very well known on the Pacific Coast. They play, expertly, a type of music best called swing, but swing of a high calibre incorporating jazz ideas.

Willie "Bunk" Johnson and his Hot Seven hold the fort on Sunday afternoons at 150 Golden Gate Avenue in the city of the bridges and the shipyards. What these people are doing is vital and important. You couldn't find a more absorbed and hard working group in the music field. The fact that these sessions have attracted jazz critics, musicians and students of Americana from all over the country is proof enough of this. Neshui Ertegun, the son of the Turkish Ambassador and a prominent Washington, D. C., jazzist, traveled across the continent expressly to "dig" Bunk and his band. Others have traveled like distances to hear Bunk. One of Bunk's staunchest admirers is a young man from Iceland visiting in this country for the duration.

The others in the band feel as keenly about the importance of what they are doing as Bunk does.

Turk Murphy, who plays trombone with the band while on liberty from Naval duties, is an admitted student of Kid Ory, but brings to us a more scholarly technique and a youthful vigor that climaxes all the things that Ory did.

The band, as it now stands, is fairly stable around the pictured group. Bardin is working hard and picking up ideas from Bunk. His playing shows marked improvement with each session. Ellis Horne and Squire Girsback are dependables from the old Lu Watters band. Occasionally, Bill Dart, of the old Lu Watters band, sits in for Catalano on drums. Catalano, however, does a marvelous job, considering that he earns his living by playing in a Rhumba band in a Latin night club. He seems to have a natural flare for jazz percussion work. Bert Bales is consistent and solid on the piano. Quite often we are favored with Paul Lingle's phenomenal piano work. Paul Lingle is one of the truly great jazz piano players. Jelly Roll Morton playing piano at the World's Fair in San Fran-

Continued on page 39

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	FLAMING YOUTH/BREAKFAST	BB	10243	E
	GOT EVERYTHING/IT'S GLORY	BB	10245	E
	RING DEM BELLS(5)/3 LIT.(6)	Vi	22528	V
J. HODGES	RENT PARTY BLUES/RABBIT'S	OK	5100	N
	TIRED SOCKS/SKUNK HOLLOW	OK	5533	N
	HODGE PODGE/WANDERLUST	OK	4573	N
	SWINGIN ON CAMPUS/LIKE SHIP	Vo	4710	G+
	DANCE OF GOON/HOME TOWN	Vo	4941	N
	DREAM BLUES/I KNOW WHAT	Vo	5353	E
	SQUATTY ROO/THINGS AIN'T	BB	11447	N
	QUEEN BESS/THAT'S THE BLUES	BB	11117	V
B. HOLIDAY	TRAVELIN ALL/HE'S FUNNY TH.	Vo	3748	V
	SAILBOAT IN MOON/BORN LOVE	Vo	3605	V
	ME MYSELF & I/WITHOUT LOVE	Vo	3593	V
	BODY AND SOUL/WHAT IS THIS	Vo	5481	V
	YOU CAN'T BE MINE/GOT A DATE	Vo	4396	E
CHAS JOHNSON	BOY IN BOAT/WALK THAT	BB	10248	E
LIL JOHNSON	WAS I/TWO TIMIN MAN	Vo	03266	E
	PRESS MY BUTTON/PEANUT MAN	Vo	03199	V
LON JOHNSON	TOOTHACHE BL(& V.SPIVEY)	Vo	03243	V
G. KRUPA	HOPE GABRIEL/SWING IS HERE	BB	10705	E
SUGAR BABES	PERSIAN RUG/THOU SWELL	Vi	21346	E
J. LUNCEFORD	UPTOWN BLUES/PUT IT AWAY	Vo	5362	E
R. MCKENZIE	ONE HOUR/HELLO LOLA	BB	10037	E
	TAILSPIN BL/NEVER HAD A	BB	10209	N
MEMPHIS 5	LONESOME MAMA/LONGING BL	Re	9301	E
	CHINESE BLUES/TAIN'T COLD	Br	3039	E
	WHO'S SORRY NOW/SNAKE HIPS	Vi	19052	V
B. MOTEN	LAFAYETTE/NEW ORLEANS	BB	10955	N
F. NEWTON	ROMPING/MINOR JIVE	BB	10186	N
	ROSETTA/WORLD IS WAITING	BB	10176	E
	WHO/BLUES MY BABY GAVE ME	BB	10216	N
	VAMP/PARALLEL FIFTHS	Vo	5410	E
J. NOONE	THE BUMPS/I KNOW THAT YOU	DE	1584	V
RED NORVO	OLD FASHIONED LOVE/I SURREN	Co	35688	E
	BUGHOUSE/BLUES IN E FLAT	Co	36158	E
RHYTHMAKERS	WHO STOLE LOCK/SOMEONE STOLE	CMS	104	V
L. RUSSELL	CALL OF FREAKS/JERSEY LIGHT.	Co	35690	N
ART SHAW	SWEET ADELINE/HOW DRY I AM	Vo	4182	E
CLARA SMITH	PERCOLATIN' BLUES/EASE IT	Co	14202	V
SPANIER	LIVERY STABLE/JAZZ BAND BL	BB	10518	N
	DINAH/BLACK AND BLUE	BB	10682	N
	LONESOME ROAD/MANDY MAKE	BB	10766	V
	DIPPERMOUTH/SISTER KATE	BB	10506	N
	ECCENTRIC/BUTTER & EGG MAN	BB	10417	N
REX STEWART	LOVE IN MY HEART/SUGAR HILL	OK	3844	N
	WITHOUT A SONG/SUNDAY GAL	BB	10946	E
	MOBILE BAY/LINGER AWHILE	BB	11057	E
	SUBTLE SLOUGH/SOME SATURDAY	BB	11258	E
VARSITY SEVEN	HOW LONG BLUES/POM POM	VARS	8173	N
DICKY WELLS	BUGLE CALL RAG/DEVIL & D.	Vi	26220	N
	FOUND A NEW/HANGIN' ROUND	Vi	26617	N
TEDDY WILSON	BLUES IN C#/WARMIN UP	Co	36314	E
THOMAS WALLER	MINOR DRAG/HARLEM FUSS	BB	10185	E
	CLOTHESLINE/ALLIGATOR CRAWL	BB	10098	E
	BASIN ST./AFRICAN RIPPLES	BB	10115	V
	AIN'T GOT NOBODY/VIPERS DRAG	BB	10133	E
	SERENADE/SWEETIE PIE	BB	10262	E

MY WANTS ARE OF THE NEW ORLEANS JAZZ TYPE. OLIVER, MORTON, DODDS, LOUIE, NORK, AND ALL THE REST. SEND ALL LISTS OR ITEMS, REISSUE OR ORIGINAL; I WANT MANY.
SPECIAL WANT: "DROP THAT SACK", BRE 02502, WITH LILS HOT SHOTS, UNDER TITLE OF "LOUIS ARMSTRONG ORCHESTRA".

WANTED

4 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 3.
3 PRICE OFFERED FOR RECORD.
2 CATALOG NUMBER OF RECORD.
1 LABEL OF RECORD

	1	2	3	4
ALABAMA RASCALS				
(ANY)	(ANY)	—	—	DOAN
RED ALLEN				
RUG CUTTER'S SWING	Co	35676	—	WI,R
ROSETTA/CHLOE	Co	35954	—	WI,R
ROSETTA CHLOE	Co	35954	—	WI,B
THIS YEARS KISSES	Vo	3261	—	CLEA
ALL STAR BAND				
THE BLUES/HONEYSUCKLE ROSE	Vi	26144	—	CLEA
ALL STAR STRUT	Co	35389	—	CLEA
AMBROSE				
HORS D' OEUVRES	De	500	—	CHER
COPENHAGEN	De	726	—	CHER
ALBERT AMMONS				
(ANY)	SA	—	—	WI,R
LOUIS ARMSTRONG				
MEMORIES OF YOU/YOU'RE LUCKY TO ME	OK	41463	4.00	GING
HEY LAWDY MAMA/DON'T PLAY	De	3756	1.75	GING
STARDUST (OH MEMORY MASTER)	OK	41552	4.50	GING
WHEN THE SAINTS GO MARCHING	De	2230	1.50	GING
SOME SWEET DAY	BB	10247	—	CLEA
LONESOME ROAD	OK	3026	—	CLEA
STARDUST	OK	3172	—	CLEA
BIG FAT MA/SWEET LITTLE PAPA	OK	8379	—	DOAN
IRISH BLACK BOTTOM/YOU MADE	OK	8447	—	DOAN
WILD MAN BLUES/GULLY LOW BLUES	OK	8474	—	DOAN
ALLIGATOR CRAWL/WILLIE	OK	8482	—	DOAN
WEST END BLUES/MUGGLES	Co	36377	—	DOAN
IRISH BLACK BOTTOM/YOU MADE ME	OK	8447	—	WINT
KING OF THE ZULUS/LONESOME BLUES	ANY	—	—	WINT
DROPPIN' SHUCKS/WHO'S IT	OK	8357	—	WINT
MUGGLES/WEST END BLUES	Co	36377	—	BELL
AIN'T MISBEHAVIN'/EXACTLY LIKE YOU	OK	3040	—	BELL
LAZY RIVER/GEORGIA ON MY MIND	OK	41541	—	STEW
(MANY STATE CONDITION AND PRICE)	OK	—	—	EDEL
(MANY ACCOMPANIMENTS; STATE PRICE)	OK	—	—	EDEL
I'M NOT ROUGH	Vo	3237	—	UMPH
BODY AND SOUL	Vo	3072	—	UMPH
STARDUST	OK OR Vo	3172	—	UMPH
GULLY LOW BLUES	Vo	3193	—	UMPH
SAVOY BLUES	Vo	—	—	UMPH
MAHOGANY HALL STOMP	Vo	3055	—	UMPH
(ANY HOT 5 & 7 ON OK OR Vo)	—	—	—	FAY
MY SWEET	ANY	—	—	KELL
SHINE	ANY	—	—	KELL
BUSTER BAILEY				
SHANGHAI SHUFFLE/CALL OF DELTA	Co	35677	—	WI,R
SHANGHAI SHUFFLE/CALL OF DELTA	Co	35677	—	FAY
MILDRED BAILEY				
WHEN DAY IS DONE	Vo	3057	—	DESO
SOME DAY SWEETHEART	Vo	3057	—	DESO
MY LAST AFFAIR	Vo	3449	—	DESO
TRUST IN ME	Vo	3449	—	DESO
LITTLE JOE	Vo	3553	—	DESO
ROCKIN CHAIR	Vo	3553	—	DESO
BOB WHITE	Vo	3712	—	DESO
JUST A STONE'S THROW FROM HEAVEN	Vo	3712	—	DESO
ROCK IT FOR ME	Vo	4083	—	DESO
I LET A SONG GO OUT OF MY HEART	Vo	4083	—	DESO
LOVE IS WHERE YOU FIND IT/I USED	Vo	4345	—	DESO
(ANY WITH WHITEMAN OR DORSEY)	—	—	—	DESO
MADNESS/WRAP DREAMS	BR	6184	—	DESO
BLUES/SLEEPY TIME	BR	6190	—	DESO
RELIGION/HARLEM LULLABY	BR	6558	—	DESO
LAZY BONES/CABIN IN PINES	BR	6587	—	DESO
AMEN CORNER/SNOWBALL	BR	6655	—	DESO
LOWDOWN/LIBERTY OF LOVE	BR	6680	—	DESO
CHARLIE BARNET				
MISSOURI SCRAMBLER	BB	—	—	MAUR
COUNT BASIE				
NINE TWENTY SPECIAL	OK	6244	—	CLEA
BEALE STREET WASHBOARD BAND				
PIGGLEY WIGGLE/40 AND TIGHT	Vo	1403	—	FAY
SIDNEY BECHET				
OLD MAN BLUES	Vi	26663	—	WI,B
WILD MAN BLUES	Vi	26640	—	WI,B
BIX BEIDERBECKE				
RIVERBOAT SHUFFLE/OSTRICH WALK	OK	40822	—	DOAN
JAZZ BAND BALL	ANY	—	—	KELL
RIVERBOAT/OSTRICH WALK	ANY	—	—	KELL
JAZZ ME BLUES	OK	40923	—	GAIN
WA-DA-DA	OK	41088	—	GAIN
LOUISIANA	OK	41173	—	GAIN
DEEP DOWN SOUTH	Vi	23018	—	GAIN
RIVERBOAT SHUFFLE/LAZY DADDY(N - E)	HRS	9	3.00	TORN
COPENHAGEN (N OR E)	UHCA	45-46	3.00	TORN
FIDGETY FEET/DAVENPORT BLUES(N -E)	HRS	22	3.00	TORN
SENSATION/TODDLIN' BLUES (N OR E)	HRS	23	3.00	TORN
BIG BOY/TIGER RAG (N OR E)	HRS	24	3.00	TORN
JAZZ ME BLUES/OH BABY (N OR E)	HRS	25	3.00	TORN
ROYAL GARDEN BLUES/TIA JUANA(N - E)	HRS	26	3.00	TORN
JAZZ ME BLUES/AT JAZZ BAND BALL (N)	Co	36156	1.50	TORN
GOOD MAN IS/CRYING ALL DAY (N)	Co	35956	1.50	TORN
I'M COMING VIRGINIA (N)	Co	36280	1.50	TORN
BIX BEIDERBECKE WITH WHITEMAN				
SAN/FOOR BUTTERFLY (N)	Vi	24079	2.00	TORN
LOVE NEST/WONDERFUL ONE (N)	Vi	24105	2.00	TORN
DARDENELLA/AVALON(N)	Vi	25238	2.00	TORN
COQUETTE/AIN'T NO SWEET MAN (N)	Vi	25675	2.00	TORN
BUNNY BERIGAN				
I CAN'T GET STARTED	Vi	25729	—	WI,B
AZURE	Vi	—	2.00	PERR
TREES	Vi	—	2.00	PERR
IN A MIST	Vi	26123	—	GAIN
IN THE DARK	Vi	26122	—	GAIN
DAVENPORT BLUES	Vi	26121	—	GAIN
BLUE LOU	BR	7832	—	GAIN
DIXIELAND SHUFFLE	BR	7858	—	GAIN
LET YOURSELF GO	Vo	3178	—	GAIN
SWING MR. CHARLIE	Vo	3179	—	GAIN
I CAN'T GET STARTED	Vo	3225	—	GAIN
IN THE DARK/CANDLELIGHT(N OR E)	Vi	26122	—	HARV
SWANEE RIVER	Vi	25588	—	HARV
SOBBIN' BLUES	Vi	26116	—	HARV
BARNEY BIGARD				
MINUET IN BLUES/BARNEY GOIN' EASY	Vo	5378	2.00	GING
JAZZ A LA CARTE	VA	655	1.75	GING
GET IT SOUTHERN STYLE	VA	596	1.75	GING
MOONLIGHT FIESTA	VA	626	1.75	GING
LAMENT FOR A LOST LOVE	Vo	3820	1.75	GING
BLUE JAY BOYS				
ENDURANCE STOMP	DE	7224	—	PENS
BROWN SKIN MAMA	DE	7240	—	PENS
PLEASURE MAD	DE	7225	—	PENS
JIMMY BLYTHE				
(MANY Vo, CH; STATE PRICES)	—	—	—	EDEL
SHARKEY BONANO				
HIGH SOCIETY/I'M SATISFIED	Vo	3380	—	DOAN
MUD HOLE BLUES/SWING IN	Vo	3353	—	DOAN
OLD FASHIONED SWING/BIG BOY	Vo	3450	—	DOAN
CONNIE BOSWELL				
I'LL NEVER SAY "NEVER AGAIN"	BR	—	—	SIME
BOSWELL SISTERS				
LULLABY OF BROADWAY	BR	—	—	SIME
AL BOWLLY				
(ANY ON ENGLISH DECCA)	—	—	—	STEN
PERRY BRADFORD				
LUCY LONG/I AIN'T GONNA PLAY	Vo	15165	—	WINT
WILL BRADLEY				
HALL OF THE MOUNTAIN KING	Co	36286	—	CHER
BEAT ME DADDY	Co	35530	—	CLEA
SCRAMBLE TWO	Co	35732	—	CHER
SEEING YOU AGAIN	Co	36547	—	WI,B
BASIN ST. BOOGIE	Co	36340	—	WI,B
TEA FOR TWO	Co	3610	—	WI,B
SOUTHPAW SERENADE	Co	35963	—	WI,B
STAR DUST	Co	35939	—	WI,B
LONESOME ROAD	Co	35849	—	WI,B
TEA FOR TWO	Co	36101	—	WI,B

WANTED

BROADWAY BELLHOPS				
RAINBOW OF LOVE	HA	508	—	GAIN
BUCKTOWN FIVE				
(ANY ON GENNETT OR CLAXTONOLA)	—	—	—	FAY
CAB CALLOWAY				
LONESOME NIGHTS	OK	—	1.50	PERR
A GHOST OF A CHANCE	OK	—	1.50	PERR
HOAGY CARMICHAEL				
MOON COUNTRY/JUDY	VI	24627	—	DESO
STARDUST	GE	6311	—	NEWL
BESSIE COULDN'T HELP IT	VI	22864	—	GAIN
ROCKIN' CHAIR/GEORGIA (N OR E)	VI	25494	—	GAYL
BENNY CARTER				
DEVIL'S HOLIDAY/SYMPHONY	CO	2898	—	SM,B
BLUE LOU/LONESOME NIGHTS	COE	CB720	—	SM,B
SWING IT/6 BELLS STAMPEDE	COE	CB628	—	SM,B
SYNTHETIC LOVE/LOVE YOU'RE NOT	COE	CB636	—	SM,B
SHOOT THE WORKS/DREAM LULLABY	VO	2898	—	SM,B
SYNTHETIC LOVE/SHUFFLE	VO	2870	—	SM,B
CHARIOTEERS				
THE GAUCHO SERENADE	CO	35424	—	CHER
CHICAGO FOOTWARMERS				
(MANY; STATE PRICE AND CONDITION)	OK	—	—	EDEL
CHICAGO LOOPERS				
THREE BLIND MICE	HRS		3.00	TORN
CHICAGO RHYTHM KINGS				
CHANGES/FOUND NEW BABY	ANY	—	—	KELL
CHOCOLATE DANDIES				
STARDUST/BIRMINGHAM BREAKDOWN	OK	8668	—	NEWL
GARNET CLARK & HOT FOUR				
ROSETTA/OBJECT OF AFFECTION	GRF	K7618	3.50	GAYL
STARDUST	HMV	X4593	3.50	GAYL
LARRY CLINTON				
MARTHA/I DREAMT I DWELT	VI	25789	—	BODI
RUSS COLUMBO				
YOU CALL IT MADNESS	BB	6503	—	CHOY
EDDIE CONDON				
MAKIN' FRIENDS	OK	41142	2.50	AVER
THAT'S A SERIOUS THING	BB	10169	—	WI,R
THE EEL	CO	35680	—	WI,R
SAM COSLOW				
(VICTORS AND VOCALIONS)	—	—	—	STEN
BING CROSBY				
STARLIGHT/HOW LONG WILL IT	BR	6259	2.50	RICE
I'LL FOLLOW YOU/SOMEDAY	BR	6427	2.50	RICE
YOU'VE GOT ME CRYING AGAIN	BR	6515	2.50	RICE
DAY YOU CAME ALONG	OK	2830	—	CLEA
GAY LOVE VELVETONE, DIVA, OR CLARION	—	—	—	SIME
(ANY RARE OR UNUSUAL LABELS)	—	—	—	SIME
(ANY TRANSCRIPTIONS OR SOUND FILMS)	—	—	—	SIME
DECCA CUSSING RECORD	—	—	—	SIME
ANY 6000 SERIES BRUNSWICK(NEW ONLY)	BR	—	—	SIME
BLUE OF THE NIGHT (NEW ONLY)	BR	6226	—	SIME
SHADOWS ON THE WINDOW ("A" MASTER)	BR	6276	—	SIME
CAN'T WE TALK IT OVER (NEW ONLY)	BR	6240	—	SIME
LET'S TRY AGAIN ("B" MASTER)	BR	6320	—	SIME
PLEASE (NEW ONLY)	BR	6394	—	SIME
STREET OF DREAMS (NEW ONLY)	BR	6464	—	SIME
YOU'RE BEAUTIFUL TONIGHT (NEW ONLY)	BR	6477	—	SIME
TEMPTATION (NEW ONLY)	BR	6695	—	SIME
ST. LOUIS BLUES ("B" MASTER)	BR	20105	—	SIME
STARDUST	BR	6169	—	NEWL
MANY HAPPY RETURNS/AT YOUR COMMAND	BR	6145	—	NEWL
MOONBURN	DE	617	.50	IDER
LOVE, YOU FUNNY THING	BR	6268	—	MELL
YOU'VE GOT ME CRYING AGAIN	BR	6515	—	MELL
LITTLE DUTCH MILL	BR	6794	—	MELL
MOONBURN	DE	617	1.25	GAYL
BOB CROSBY				
COMPLAININ'	DE	3233	—	CHER
SUGARFOOT STOMP	DE	4390	—	GARD
XAVIER CUGAT				
NIGHT MUST FALL	VI	26074	—	CHER
JOHNNY DODDS				
BLUE WASHBOARD STOMP	BB	8549	—	DOAN
WEARY CITY	BB	10239	—	DOAN
BLUE WASHBOARD/BUCKTOWN	BB	8549	—	KELL
WEARY CITY	BB	10239	—	KELL
GOOBER DANCE	BB	10240	—	KELL

(JOHNNY DODDS CONTINUED NEXT COLUMN)

(JOHNNY DODDS, CONTINUED)				
GET 'EM AGAIN BLUES	CO	35681	—	WI,B
(MANY PARA, VI, VO, CH)	—	—	—	EDEL
WILDMAN/MELANCHOLY BLUES	BR	3567	—	FAY
WEARY BLUES/NEW ORLEANS STOMP	VO	15632	—	FAY
COME AND STOMP	VO	1148	—	FAY
GET 'EM AGAIN BLUES	CO	35681	—	WI,R
BLUE PIANO STOMP	BB	10239	—	WI,R
TOO TIGHT	BB	10240	—	WI,R
DORSEY BROTHERS				
CHURCH BELLS TOLD/HOME TIES	DE	340	—	STEN
DESE DEM DOSE/WEARY BLUES	DE	469	—	STEN
FUN TO BE FOOLED/LET'S TAKE A	DE	260	—	STEN
LOST IN A FOG/I COULDN'T BE	DE	195	—	STEN
SPELL OF THE BLUES	OK	41181	—	MELL
TOMMY DORSEY				
HOW AM I TO KNOW	VI	26294	—	CHER
DEED I DO	VI	25815	—	CHER
MAPLE LEAF RAG (NEW TO EX.)	VI	25496	—	HARV
BLIND WILLIE DUNN'S GIN BOTTLE FOUR				
GUITAR BLUES/BLUE GUITAR (NEW)	OK	8711	3.50	GAYL
DUKE ELLINGTON				
CHICAGO STOMP DOWN	OK	8675	4.50	GING
HARLEM TWIST	OK	8638	4.50	GING
I MUST HAVE THAT MAN/BABY	BR	6518	3.25	GING
BATTLE OF SWING/JAZZ POTPOURRI	BR	8293	2.00	GING
ROSE ROOM	BR	6265	—	CHER
I GOT TO BE A RUG CUTTER	—	—	—	CHER
CHELSEA BRIDGE	VI	27740	—	CHER
I LET A SONG GO OUT OF MY HEART	BR	8108	—	BODI
CRESCENDO IN BLUE	ANY	—	—	KELL
REMINISCING IN TEMPO	ANY	—	—	KELL
COTTON CLUB STOMP	BB	10242	—	CHER
SARATOGA SWING	BB	10245	—	CHER
ROSE OF THE RIO GRANDE	BR	8186	—	CHER
EAST ST.LOUIS TOODLE-OO (33 RPM)	VI	L-16007	—	SIME
MOOD INDIGO, ETC (33 RPM)	VI	L-16006	—	SIME
PYRAMID	CO	36105	—	WI,B
CARAVAN	CO	36120	—	WI,B
I LET A SONG GO OUT	CO	36108	—	WI,B
MISTY MORNING	CO	35955	—	WI,B
IN A MELLOTONE	VI	26788	—	WI,B
FIVE O'CLOCK WHISTLE	VI	26677	—	WI,B
REMINISCING IN TEMPO	CO	36115	—	WI,B
CRESCENDO IN BLUE	CO	36125	—	WI,B
CHELSEA BRIDGE	VI	27740	—	UMPH
ARE YOU STICKIN'	VI	27804	—	UMPH
BOJANGLES	VI	26644	—	UMPH
ALL TOO SOON	VI	27247	—	UMPH
WARM VALLEY	VI	26797	—	UMPH
WAY LOW	BR	8411	—	UMPH
IN A MIZZ	BR	8405	—	UMPH
SOLID OLD MAN	BR	8380	—	UMPH
BLACK BUTTERFLY	BR	8044	—	UMPH
BLUES SERENADE	BR	8221	—	WI,R
CLARINET LAMENT	BR	7650	—	WI,R
IN A MIZZ	BR	8405	—	WI,R
NEW BLACK & TAN FANTASY	BR	8063	—	WI,R
PROLOGUE TO BLACK & TAN	BR	8256	—	WI,R
SUBTLE LAMENT	BR	8344	—	WI,R
THE MOOCHE	BR	8241	—	WI,R
SOPHISTICATED LADY	CO	35556	—	STEW
BOY MEETS HORN	CO	36123	—	STEW
MARGIE	BR	7526	—	UMPH
STOMPY JONES	VI	24521	—	UMPH
AIN'T MISBEHAVIN'	DE	323	—	UMPH
IT'S GLORY	BR	10245	—	UMPH
STEVEDORE STOMP	BB	6306	—	UMPH
MEMORIES OF YOU	BB	6280	—	UMPH
THE DUKE STEPS OUT	BB	6727	—	UMPH
ROCKY MOUNTAIN BLUES	CO	35682	—	UMPH
HARLEM SPEAKS	CO	36195	—	UMPH
SADDEST TALE	BR	7310	—	UMPH
ZIGGY ELMAN				
AM I BLUE	BB	10490	—	CHER
FIVE RED CAPS				
DON'T FOOL WITH ME	ANY	—	—	PENS
CHUCK FOSTER				
OH YOU BEAUTIFUL DOLL	OK	—	—	MAUR
OH YOU BEAUTIFUL DOLL	OK	5915	—	CHOY

WANTED

BUD FREEMAN				
THE EEL	BB	10386	—	WI,R
EASY TO GET	BB	10370	—	WI,R
FIDGETY FEET	DE	18067	—	WI,R
SENSATION	DE	18065	—	WI,R
WHAT IS THERE TO SAY	DE	18113	—	WI,R
JACK FULTON				
(ANY ON VOCALION)	—	—	—	STEN
LARRY FUNK				
MY EXTRAORDINARY GAL	—	—	—	WHTY
(ANY TITLES)	—	—	—	WHTY
JEAN GOLDKETTE				
COVER ME UP WITH SUNSHINE	VI	20588	—	BRIC
SUNNY DISPOSITION	VI	20493	—	BRIC
BENNY GOODMAN				
WHERE OR WHEN	BR	11456	—	CHER
GONE WITH WHAT WIND	Co	35404	—	CHER
BENNY'S BUGLE	Co	35901	—	CHER
FLYING HOME	Co	35254	—	CHER
SWEET LORRAINE	VI	25822	—	CLEA
FOUND A NEW BABY(N-E)(SEXTET)	Co	36039	—	HARV
I WOULD DO ANYTHING FOR YOU	VI	—	—	WANG
EXACTLY LIKE YOU	VI	25406	—	CHER
OH LADY BE GOOD	VI	25333	—	CHER
SUGAR	VI	26240	—	CHER
PICK-A-RIB	VI	26166	—	CHER
THE MAN I LOVE	VI	25644	—	CHER
CHLOE-E	VI	25531	—	CHER
TAKE IT	Co	36067	—	CHER
BACK GOES TO TOWN	VI	26130	—	CHER
I NEVER KNEW	VI	26039	—	CHER
MAKE BELIEVE	VI	26088	—	CHER
(MANY FULL BAND, QUARTET, TRIO)	VI	—	—	FAY
GLEN GRAY				
FALLING IN LOVE WITH YOU (NEW)	Br	6253	—	ROTH
JIMMY GRIER				
(ANY ON VOCALION)	—	—	—	STEN
LIONEL HAMPTON				
HOUSE OF MORGAN	VI	25751	—	CHER
BUZZIN ROUND WITH THE BEE	VI	25575	1.25	GING
JIVIN' THE VIBES	VI	25535	1.25	GING
IN MOOD FOR SWING	VI	26011	—	CLEA
WHOA BABE	VI	25575	—	CLEA
THE MOOD I'M IN	VI	25527	—	IDER
JIVIN' THE VIBES	VI	25535	—	IDER
EARLY SESSION HOP/ONE SWEET LETTER	VI	26393	—	HARV
FOUR OR FIVE TIMES/I'VE FOUND A NEW	VI	26447	—	HARV
SHINE	VI	—	—	KEND
BUZZIN AROUND WITH BEE	VI	25575	—	KEND
CONFESSIN'	VI	25685	—	KEND
JIVIN' THE VIBES/STOMP	VI	25535	—	FAY
TWELFTH ST. RAG	VI	26362	—	WI,B
WIZZIN' THE WIZZ	VI	26233	—	WI,B
TEMPO AND SWING	VI	26608	—	WI,B
FLYIN' HOME	VI	26595	—	WI,B
DINAH	VI	26557	—	WI,B
HIGH SOCIETY	VI	26209	—	WI,B
DON'T BE THAT WAY	VI	26173	—	WI,B
MUSKAT RAMBLE	VI	25017	—	WI,B
I'VE FOUND A NEW BABY	VI	26447	—	WI,B
JIVIN' THE VIBES	VI	25535	—	WI,B
SHADES OF JADE	VI	26604	—	CHER
OPEN HOUSE	VI	27341	—	CHER
JIVIN' THE VIBRES	VI	25535	—	KELL
SHOE SHINERS DRAG	VI	26011	—	KELL
WHOA BABE	VI	25575	—	KELL
COLEMAN HAWKINS				
(ANY FOREIGN ISSUE)	—	—	—	WI,R
HONEYSUCKLE ROSE/CRAZY RHYTHM	VI	26219	—	WI,R
HONEYSUCKLE ROSE/CRAZY RHYTHM	VI	26219	—	HARV
HONEYSUCKLE ROSE CRAZY RHYTHM	VI	26219	—	WI,B
ERSKINE HAWKINS				
CHERRY	BB	10540	—	CHER
MONK HAZEL				
HIGH SOCIETY/SIZZLING THE BLUES	Br	4181	—	FAY
FLETCHER HENDERSON				
DOWN SOUTH CAMP MEETING	DE	213	—	CHER
SWEET MUSIC	VI	22775	—	CLEA
BIG JOHN SPECIAL	—	—	—	CROC
RIFFIN'	VI	25339	2.50	PERR
JIM TOWN BLUES	VI	25339	2.50	PERR
RAY HERBECK				
ROMANCE	OK	5197	—	CHOY
WOODY HERMAN				
FUR TRAPPERS BALL	DE	3643	—	CHER
LAS CHIAPANECAS	DE	4176	—	CHER
WOODCHOPPER'S BALL	DE	2440	—	CHER
WOODSHEDDIN' WITH WOODY	DE	3972	—	CHER
EARL HINES				
ROSETTA	Co	35878	—	WI,B
JOHNNY HODGES				
DREAM BLUES	Vo	5353	—	WI,R
JITTERBUG'S LULLABY	Vo	4309	—	WI,R
TIRED SOCKS	Vo	5533	—	WI,R
JEEP'S BLUES	Vo	4015	—	WI,R
HOMETOWN BLUES	Vo	4941	—	WI,R
JEEP IS JUMPIN'	Vo	4386	—	WI,R
(ANY)	—	—	—	BELL
GOOD QUEEN BESS	BB	11117	—	CHER
SPIKE HUGHES				
BUGLE CALL RAG/PASTORAL	DEE	F3606	—	SM,B
SWEET SUE/HOW COME YOU	DEE	F3972	—	SM,B
AIR IN D FLAT/SWEET SORROW	DEE	F5101	—	SM,B
FANFARE/ARABESQUE	DEE	F3639	—	SM,B
MUSIC AT SUNRISE/MUSIC MIDNIGHT	DEE	F3836	—	SM,B
JACK HYLTON				
SHE SHALL HAVE MUSIC	VI	25275	—	CHOY
JUST A GIGOLO	VI	36031	—	CHER
HARRY JAMES				
BACK BEAT BOOGIE	Co	35456	—	CLEA
DODGERS FAN DANCE	Co	36222	—	CLEA
JAM SESSION AT VICTOR				
BLUES/HONEYSUCKLE ROSE (N - E ONLY)	VI	25569	—	HARV
BLUES/HONEYSUCKLE ROSE	VI	25559	—	WI,B
BLUES/HONEYSUCKLE ROSE	VI	25559	—	BODI
JAMES P. JOHNSON				
(MANY SOLOS, BS, OK, Co)	—	—	—	EDEL
LONNIE JOHNSON & BLIND WILLIE DUNN				
HAVE TO CHANGE KEYS (N OR E)	OK	8637	3.50	GAYL
DEEP MINOR STOMP/HOT FINGERS	OK	8743	3.50	GAYL
MIDNIGHT CALL/BLUE ROOM	OK	8818	3.50	GAYL
PETE JOHNSON				
(ANY)	SA	—	—	WI,R
ROLL 'EM PETE	Co	35959	—	GARD
MARGARET JOHNSON				
CHANGEABLE DADDY/PAPA MAMA'S ALL	OK	8185	—	WINT
JONES-SMITH, INC.				
(ANY)	—	—	—	CROC
DICK JURGENS				
CARELESS	OK OR Vo		—	MAUR
FREDDIE KEPPARD				
(ANY ON OK OR Co)	—	—	—	CROC
GENE KRUPA				
I HOPE GABRIEL LIKES MY MUSIC	BB	10705	—	CHER
KNOCK ME A KISS	Co	36951	—	CHER
HOW ABOUT THAT MESS	OK	6046	—	CHER
WIRE BRUSH STOMP	OK	6106	—	CHER
TOMMY LADNIER				
REALLY THE BLUES	BB	10089	—	DOAN
REALLY THE BLUES	BB	10089	—	DOAN
EDDIE LANG				
A LITTLE LOVE	OK	40989	—	AVER
MEADE "LUX" LEWIS				
CELESTE BLUES	DE	819	—	CHER
TED LEWIS				
FAREWELL BLUES/WABASH BLUES	Co	2029	—	DOAN
DALLAS/ROYAL GARDEN	Co	2527	—	CROC
(ANY ON OKEH OR MELOTONE)	—	—	—	NEWL
ROYAL GARDEN BLUES/DALLAS BLUES	Co	35684	—	BODI
WILLIE LEWIS				
I'M SHOOTING HIGH/LOST	PAF	PA914	2.25	GING
SAY YOU'RE MINE/ALONE	PAF	PA915	2.25	GING
ENOCH LIGHT				
(ANY TITLE)	—	—	—	WHTY
LILL'S HOT SHOTS				
GEORGIA BO BO/DROP THAT SACK	VO	1037	—	DOAN
GEORGIA BO BO/DROP THAT SACK	ANY	—	—	WINT
GEORGIA BO BO/DROP THAT SACK	Vo	1037	—	FAY
LITTLE BROTHER				
LOUISIANA BLUES	BB	6697	—	WI,R

(LITTLE BROTHER CONTINUED NEXT PAGE)

(LITTLE BROTHER, CONTINUED)

MISLED BLUES	BB	7806	——	WI,R
LOVELESS LOVE	BB	6073	——	WI,R
WEST TEXAS BLUES	BB	7178	——	WI,R
JOHNNY LONG				
ROSE COLORED GLASSES	DE	3341	——	CHER
IN A SHANTY IN OLD SHANTY TOWN	DE	3409	——	CHER
LOUISE	DE	3239	——	CHER
WHEN I GROW TOO OLD TO DREAM	DE	3574	——	CHER
JIMMY LUNCEFORD				
EASTER PARADE	CO	35484	——	WI,B
WHATCHA KNOW JOE	CO	35625	——	WI,B
ROCK IT FOR ME	CO	35860	——	WI,B
DINAH	CO	36054	——	WI,B
BY THE RIVER ST. MARIE	DE	1808	——	CHER
AIN'T SHE SWEET	VO	4875	——	CHER
BABY WON'T YOU PLEASE COME HOME	—	——	——	CHER
ORGAN GRINDERS SWING	DE	908	——	CHER
SWEET RHYTHM	BB	5330	——	CLEA
WINGY MANNONE				
LOVE IS JUST AROUND	ME	13333	——	GARD
DUST OFF THAT OLD PIANO	ME	13353	——	GARD
ISLE OF CAPRI	VO	2913	——	GARD
FARE THEE WELL	VO	2914	——	GARD
LULU'S BACK IN TOWN	VO	2972	——	GARD
I'M GONNA SIT DOWN	VO	3058	——	GARD
OLD MAN MOSE	VO	3159	——	GARD
DALLAS BLUES	BR	6375	——	GARD
IN THE GROOVE	BR	6615	——	GARD
SWEET LORRAINE/FORMAL NIGHT	BB	6816	——	FAY
(ALMOST ANY)	—	——	——	KEND
JUST ONE GIRL	CO	35685	——	WI,R
PAUL MARES				
MAPLE LEAF RAG/NAGASAKI(E - N)	OK	41574	$2.4	EDEL
MCKINNEY'S COTTON PICKERS				
PEGGY/I'D LOVE IT	VI	38133	2.00	AVER
ROCKY ROAD/WILL YOU	VI	22932	2.00	AVER
MEMPHIS NIGHT HAWKS				
(ANY)	ANY	——	——	DOAN
MEZZ MEZZROW				
35TH AND CALUMET	BB	10251	——	KELL
APOLOGIES	BB	10250	——	KELL
COMIN ON WITH THE COME ON	BB	10085	——	DOAN
35TH & CALUMET	BB	10251	——	DOAN
MEZZROW-LADNIER				
ROYAL GARDEN BLUES	BB	10087	——	DOAN
GETTIN' TOGETHER	BB	10088	——	DOAN
EVERYBODY LOVES MY BABY	BB	10090	——	DOAN
ERNEST "PUNCH" MILLER				
DOWN BY THE LEVEE(N TO E ONLY)	VO	1220	15.00	NOVI
GLENN MILLER				
BLUES SERENADE	CO	30510	——	IDER
PAGAN LOVE SONG	BB	10352	——	CHER
WHO'S SORRY NOW	BB	10486	——	CHER
JELLY ROLL MORTON				
STROKING AWAY/LOW GRAVY	BR	8302	——	FAY
MUSHMOUTH/BLUE BLOOD	BB	8201	——	FAY
STEAMBOAT STOMP/SMOKEHOUSE	BB	8372	——	FAY
PONTCHARTRAIN/FUSSY MABEL	VI	38125	——	FAY
BILLY GOAT STOMP/HYENA STOMP	VI	20772	——	FAY
MY LITTLE DIXIE HOME	VI	38601	——	MONT
SIDEWALK BLUES	—	——	——	MONT
(MANY SOLOS; STATE PRICES)	—	——	——	EDEL
(MANY; STATE PRICES AND CONDITION)	—	——	——	EDEL
DEEP CREEK BLUES/RED HOT PEPPER	BB	5333	——	STEW
SIDEWALK BLUES/DEAD MAN BLUES	VI	20252	——	STEW
TANK TOWN BUMP/BURNING THE ICEBERG	VI	38075	——	STEW
BLACK BOTTOM STOMP	BB	10253	——	KELL
DOCTOR JAZZ	BB	10255	——	KELL
WININ' BOY/DIDN'T HE RAMBLE	BB	10429	1.75	GING
HIGH SOCIETY/BUDDY BOLDEN	BB	10434	2.00	GING
WEST END BLUES/CLIMAX	BB	10442	2.00	GING
JUNGLE BLUES/WILD MAN BLUES	BB	10256	2.00	GING
WOLVERINE BLUES/MR. JELLY LORD	BB	10258	2.75	GING
(ANY)	—	——	——	CARM
SMOKE HOUSE BLUES/STEAMBOAT STOMP	VI	20296	——	DOAN
SOMEDAY SWEETHEART/J.R. BLUES	VI	20405	——	DOAN
JUNGLE BLUES/WILD MAN BLUES	BB	10256	——	DOAN
WOLVERINE BLUES/MR. JELLY LORD	BB	10258	——	DOAN
BEALE STREET BLUES/THE PEARLS	BB	10252	——	DOAN
MOUND CITY BLUE BLOWERS				
YOU RASCAL YOU	OK	41526	2.00	AVER
RUBY NEWMAN				
MUSIC MAESTRO PLEASE	DE	——	——	ROOT
NEW ORLEANS BOOTBLACKS				
FLAT FOOT/MAD DOG	CO	14337	——	FAY
MIXED SALAD/I CAN'T SAY	CO	14465	——	FAY
NEW ORLEANS RHYTHM KINGS				
WEARY BLUES	GE	5102	——	UMPH
THAT DA DA STRAIN	GE	5106	——	UMPH
MAPLE LEAF RAG	GE	5104	——	UMPH
FAREWELL BLUES	GE	4966	——	UMPH
CLARINET MARMALADE	GE	5220	——	UMPH
(ANY ON GENNETT (5102-5106)	—	——	——	FAY
DA DA STRAIN	GE	5106	——	KELL
TIN ROOF BLUES	DE	161	——	KELL
OSTRICH WALK	DE	229	——	KELL
NEW ORLEANS WANDERERS				
GATE MOUTH/PERDIDO STREET BLUES	ANY	——	——	MONT
GATEMOUTH/PERDIDO STREET BLUES	UHCA	15-16	——	FAY
TOO TIGHT/PAPA DIP	CO	735	——	FAY
RAY NOBLE				
GOODNIGHT SWEETHEART	VI	25016	——	CHOY
OVER MY SHOULDER	VI	24720	——	CLEA
RED NORVO				
I SURRENDER DEAR (N TO EX ONLY)	CO	35688	——	HARV
HOLE IN THE WALL/KNOCKIN ON WOOD	BR	6563	——	DESO
POSIN/EVERYONE'S WRONG BUT YOU	BR	7928	——	DESO
TEARS IN MY HEART/WORRIED OVER YOU	BR	7970	——	DESO
LOVE IS HERE TO STAY/I WAS DOING	BR	8068	——	DESO
IT'S WONDERFUL/ALWAYS AND ALWAYS	BR	8069	——	DESO
A SERENADE TO STARS/MORE THAN EVER	BR	8085	——	DESO
THERE'S A BOY IN HARLEM/HOW CAN I	BR	8089	——	DESO
(ANY WITH PAUL WHITEMAN)	—	——	——	DESO
I SURRENDER DEAR/TOMBOY	CO	2977	——	DESO
THE NIGHT IS BLUE/HEART AND SOUL	CO	3026	——	DESO
OLD FASHIONED LOVE/HONEYSUCKLE ROSE	CO	3059	——	DESO
BLUES IN E FLAT/BUGHOUSE	CO	3079	——	DESO
KING OLIVER				
CALL OF THE FREAKS	BB	7705	——	DOAN
(MANY ON OKEH LABEL)	—	——	——	WINT
HIGH SOCIETY/TEARS	HRS	12	——	FAY
CAMP MEETING BLUES/LONDON BLUES	CO	14003	——	FAY
CHATANOOGA STOMP/N.O. STOMP	CO	13003	——	FAY
(ANY ON OKEH)	OK	——	——	FAY
ORIGINAL DIXIELAND BAND				
TIGER RAG	OK	4841	——	AVER
(ANY)	ANY	——	——	KELL
TONY PASTOR				
DANCE WITH A DOLLY	BB	10582	——	CHER
PARADIDDLE JOE	BB	11008	——	CHER
LET'S DO IT	BB	10902	——	CHER
STEW PLETCHER				
I HOPE GABRIEL HEARS MY HORN	BR	6343	——	DESO
I DON'T WANTA/WILL I	BB	6345	——	DESO
BEN POLLACK				
SWEET SUE	VI	21437	——	GARD
DING DONG DADDY	OR	2214	——	GARD
YOU MADE ME LOVE YOU	BRE	02538	——	GARD
BOOGIE WOOGIE	DE	1517	——	GARD
CUDDLE UP	DE	1546	——	GARD
(ANY BY PICK-A-RIB-BOYS)	—	——	——	BELL
DANNY POLO				
MORE THAN SOMEWHAT/BLUE MURDER	DE	1718	——	BELL
TEDDY POWELL				
TEDDY BEAR BOOGIE	DE	3234	——	CHER
ARTHUR PRYOR BAND				
AFTER SUNSET	VI	——	——	IDER
LOVE THOUGHTS/TROMBONE SOLO	VI	——	——	IDER
LOVE'S ENCHANTMENT	VI	——	——	IDER
QUINTETTE OF FRANCE				
BOLERO/MABEL (12 INCH)	GRF	L1046	6.00	GAYL
LADY BE GOOD VARS 8376 OR ROYALE		1754	1.50	GAYL
SHINE	VI	25558	——	WI,B
CARL RAVAZZA				
(ANY ON BLUEBIRD)	BB	——	——	MAUR
MARTHA RAYE				
ONCE IN A WHILE/I WALK ALONE	CO	35260	——	NEWT
YESTERDAYS/JEANIE WITH THE LIGHT	CO	35305	——	NEWT

WANTED

RED ONION JAZZ BABIES				
OF ALL THE WRONGS/CAKE WALKING BL.	GE	5627	——	WINT
TERRIBLE BLUES SANTA CLAUS BLUES	GE	5607	——	WINT
DJANGO REINHARDT				
SWEET GEORGIA BROWN/RASCAL YOU	SW	35	6.00	GAYL
LEO REISMAN				
PUTTIN' ON THE RITZ	VI	22306	——	CLEA
KID RENA'S BAND				
(ANY ON DELTA)	—	——	——	CROC
RHYTHMAKERS				
(ANY ON U.H.C.A.)	UHCA	——	——	FAY
FREDDIE RICH				
A HOUSE WITH A LITTLE RED BARN	VO	——	2.00	PERR
TILL WE MEET AGAIN	VO	——	2.00	PERR
ADRIAN ROLLINI				
NAGASAKI	VI	25085	——	GARD
HONEYSUCKLE ROSE	BR	8382	——	GARD
BILL	DE	1639	——	GARD
JAN SAVITT				
QUAKER CITY JAZZ	BB	10005	——	CHER
BOYD SENTER				
SIGH AND CRY BLUES/SOMEBODY'S WRONG	VO	3031	——	NEWL
ARTIE SHAW				
APRIL IN PARIS/KING FOR A DAY	VI	26654	——	NEWT
DREAMING OUT LOUD/NOW WE KNOW	VI	26642	——	NEWT
CHANTEZ LES BAS/DANZA LUCUMI	VI	27354	——	NEWT
GLOOMY SUNDAY	VI	26563	——	WI,B
KEEPING MYSELF FOR YOU	VI	26762	——	WI,B
BEGIN THE BEGUINE	BB	——	——	WI,B
JUNGLE DRUM	BB	10091	——	CHER
ONE NIGHT STAND	BB	10202	——	CHER
GLOOMY SUNDAY	VI	26563	——	CHER
DANCING IN THE DARK	VI	24739	——	CHER
OMER SIMEON				
BEAU-KOO JACK	BR	7109	——	DOAN
JOE SMITH				
ONE AND TWO BLUES	CO	14172	——	GARD
SONG FELLOWS				
(ANY RECORDINGS)	—	——	——	SIME
EDDIE SOUTH & DGANGO REINHARDT				
SOMEBODY LOVES ME	SW	31	3.50	GAYL
MUGGSY SPANIER				
(ANY ON BLUEBIRD (NEW ONLY)	—	——	——	CROC
DIPPERMOUTH	BB	10506	——	WI,R
BIG BUTTER AND EGG MAN	BB	10417	——	IDER
SISTER KATE	BB	10506	——	IDER
HESITATING BLUES	DE	4271	——	IDER
EDDENTRICK/BIG BUTTER MAN	BB	——	——	KELL
SISTER KATE/DIPPERMOUTH	BB	——	——	KELL
LIVERY STABLE/JAZZ B.B.	BB	——	——	KELL
RELAXIN TOURO/RIVERBOAT SHUFFLE	BB	——	——	KELL
DINAH/BLACK AND BLUE	BB	——	——	KELL
SOMEDAY SWEETHEART/THAT DA DA	BB	10334	——	BELL
AT SUNDOWN/BLUIN' THE BLUES	BB	10719	——	BELL
LONESOME ROAD/MANDY MAKE UP	BB	10766	——	BELL
(SEVERAL OF THE RAGTIME BAND SERIES)	BB	——	——	FAY
LONESOME ROAD	BB	10766	——	CLEA
AT SUNDOWN	BB	10719	——	CLEA
RELAXIN' AT THE TOURO	BB	10532	——	CLEA
STATE STREET RAMBLERS				
GEORGIA GRIND	CH	16279	——	PENS
REX STEWART				
TEA AND TRUMPETS	OK	3831	2.00	GING
FINESSE/I KNOW THAT YOU	SW	70	2.75	GING
STUFF SMITH				
I'SA MUGGIN	VO	3169	1.50	PERR
JACK TEAGARDEN				
JUNK MAN	BR	——	——	WANG
PICKIN FOR PATSY (BLACK LABEL)	CO	——	1.50	WHTY
HOCIEL THOMAS				
(ANY WITH ARMSTRONG EXCEPT OK 8346)	—	——	——	WINT
FRANK TRUMBAUER				
RIVERBOAT SHUFFLE	OK	40822	——	MELL
RIVERBOAT SHUFFLE	OK	40822	——	GAIN
JUBILEE	OK	41044	——	GAIN
DUSKY STEVEDORE	OK	41100	——	GAIN
LOUISE	OK	41236	——	GAIN
I LIKE THAT	OK	41286	——	GAIN
SUGAR (RUSSELL GRAY)	OK	40938	——	GAIN
OSTRICK WALK	UHCA	29	——	BRIC
VENUTI-LANG				
FAREWELL BLUES/SOMEDAY SWEET	ANY	——	——	KELL
FATS WALLER				
LOOKIN' GOOD	VI	38086	2.00	AVER
RIDIN' BUT WALKIN'	VI	38119	2.00	AVER
YACHT CLUB SWING	BB	10035	——	CLEA
CHRISTOPHER COLUMBUS	VI	——	.75	WHTG
HAVIN' A BALL	BB	10100	——	CHER
MAMACITA	BB	11078	——	CHER
GA. ROCKIN' CHAIF/AIN'T MISBEHAVIN	BB	10238	——	BODI
YOU'RE NOT THE ONLY OYSTER	BB	10261	——	BODI
BIG CHIEF DE SOTA	VI	25342	——	BODI
CAROLINA SHOUT/RING DEM BELLS	VI	27563	——	BODI
DRY BONES/MY MOMMIE SENT	BB	10392	——	BODI
STARDUST/KEEPIN' OUT OF	BB	10099	——	BODI
SHAME SHAME/TELL ME	BB	7895	——	BODI
'TAIN'T WHAT YOU DO	BB	10192	——	BODI
PORTER'S LOVE SOME/SWINGIN'	BB	10015	——	BODI
GONNA SIT RIGHT DOWN AND WRITE	—	——	——	BODI
HONEYSUCKLE ROSE	VI	25779	——	WI,B
HONEYSUCKLE ROSE	VI	24826	——	WI,B
SHIER OF ARABY	VI	25847	——	WI,B
DINAH	VI	25471	——	WI,B
SMASHING THIRDS (SOLO)	VI	25338	——	WI,B
WAITIN' AT THE END (SOLO)	BB	10264	——	WI,B
STARDUST	BB	10099	——	NEWL
A LITTLE BIT INDEPENDENT	VI	25192	1.35	GARD
BEAT IT OUT	VI	25672	1.25	GARD
SBROSIN	VI	25415	1.25	GARD
TAKE IT EASY	VI	25078	1.40	GARD
SUGAR BLUES	VI	25194	1.25	GARD
YOU'RE SO DARN CHARMING	VI	25120	1.25	GARD
THEN I'LL BE TIRED	VI	24708	1.25	GARD
AIN'T MISBEHAVIN	VI	22108	1.35	GARD
BELIEVE IT BELOVED	VI	24808	1.50	GARD
LULU'S BACK IN TOWN	VI	25063	1.25	GARD
I'M GONNA SIT RIGHT DOWN	VI	25044	1.50	GARD
DINAH	VI	25471	1.25	GARD
YOU'RE THE PICTURE	VI	25075	1.25	GARD
SOMEBODY STOLE MY GAL	VI	25194	1.25	GARD
NUMB FUMBLIN	VI	25338	——	CHER
SWINGA-DILLA-STREET	BB	10858	——	CHER
'SIPPI	BB	10260	——	CHER
MINOR DRAG	BB	10185	——	KELL
BIRMINGHAM/MUSCLE SHOAL	OK	4757	——	EDEL
MICHEL WARLOP				
SERENADE FOR A WEALTHY WIDOW	SW	28	3.00	GAYL
CHICK WEBB				
STOMPIN' AT THE SAVOY	OK	3246	——	CLEA
PAUL WHITEMAN				
METROPOLIS, PARTS 1 TO 4	VI	35933/4	——	STEN
THREE SHADES OF BLUES	VI	35952	——	STEN
STUDY IN BLUE	VI	36067	——	STEN
LOEVBEST (ORIG. LABEL)	VI	24105	——	GAIN
SAN (ORIG. LABEL)	VI	24078	——	GAIN
DARDANELLA (ORIG LABEL)	VI	25238	——	GAIN
CHANGES (ORIG. LABEL)	VI	25370	——	GAIN
WHEN (ORIG. LABEL	VI	25367	——	GAIN
SUGAR (ORIG. LABEL)	VI	25368	——	GAIN
LOUISIANA (ORIG. LABEL)	VI	25369	——	GAIN
DAWN OF LOVE	VI	21438	——	GAIN
CONCERTO IN F	CO	50140	——	GAIN
SONG OF THE DAWN	CO	2163	——	CHOY
LOVE NEST	VI	24105	——	BRIC
SMILE	VI	21228	——	BRIC
HOW ABOUT ME	CO	1723	——	BRIC
MAN I LOVE	CO	50068	——	BRIC
CHINA BOY	CO	1945	——	BRIC
I'M IN SEVENTH HEAVEN	CO	1877	——	BRIC
REACHING FOR SOMEONE	CO	1822	——	BRIC
LOVABLE	HMV	85509	——	SIME
AFTER YOU'VE GONE (NEW ONLY)	CO	2098	——	SIME
LIVIN' IN THE SUNLIGHT(NEW ONLY)	CO	2171	——	SIME
ZACH WHITE'S CHOCOLATE BEAU BRUMMELS				
(ANY)	ANY	——	——	DOAN
ALEC WILDER				
SWEET SUE	CO	35989	——	WI,B
JAPANESE SANDMAN	CO	36323	——	WI,B
CONCERNING ETCHING	CO	36126	——	WI,B
SELDOM THE SUN	CO	35548	——	WI,B

WANTED

CLARENCE WILLIAMS				
COAL CART BLUES/SANTA CLAUS	OK	8245	—	FAY
TEXAS MOANER BLUES	OK	8171	—	FAY
PAPA DE DA DA	OK	8215	—	FAY
TERRIBLE BLUES	HRS	31	—	MONT
MANDY MAKE UP YOUR MIND	Co	35957	—	WI,B
CANDY LIPS	—	—	—	CARM
(MANY ON OK, Vo, OR Co.)	—	—	—	DOAN
FESS WILLIAMS				
ALLIGATOR CRAWL/OZARK BLUES	BR	3589	—	DESO
VARIETY STOMP/PHANTOM BLUES	BR	3532	—	DESO
GOIN' TO GET CHA/SLIDE	VI	38106	—	DESO
TEDDY WILSON				
IT'S TOO HOT FOR WORDS	BR	7520	2.00	PERR
EMBRACEABLE YOU	Co	35905	—	WI,B
BETWEEN DEVIL (SOLO)	Co	36274	—	WI,B
MEAN TO ME	Co	35926	—	WI,B
LIZA	Co	35711	—	WI,B
MORE THAN YOU KNOW	Co	36117	—	WI,B
MY MAN	Co	36113	—	WI,B
EXACTLY LIKE YOU	Co	35220	—	WI,B
JUMPIN' ON BLACKS AND WHITES	Co	35232	—	WI,B
I CRIED FOR YOU	Co	35862	—	WI,B
JUST A MOOD (QUARTET), 1 & 2	BR	7973	$3-4	GING
WHAT A NIGHT/TOO HOT FOR	BR	7520	2.00	GING
I'M PAINTING TOWN/SWEET LORRAINE	BR	7514	2.00	GING
JUST A MOOD	BR	7973	—	DESO
WOLVERINES				
FIDGETY FEET	HRS	22	—	BRIC
JAZZ ME BLUES	HRS	25	—	BRIC
RIVERBOAT SHUFFLE	HRS	9	—	BRIC
ROYAL GARDEN BLUES	HRS	26	—	BRIC
TIGER RAG	HRS	24	—	BRIC
JIMMY YANCEY				
(BOOGIE WOOGIE ALBUM P-25)	VI	P-25	—	WI,B
BOB ZURKE				
HONKY TONK TRAIN	VI	26342	—	WI,B
ANY RECORDING ARTIST OR RECORDING GROUP				
ACE IN THE HOLE	—	—	—	CARM
A KISS IN THE MOONLIGHT	—	—	—	ROOT
BECAUSE IT'S LOVE	—	—	—	ROOT
AFTER YOU'VE GONE	—	—	—	ROOT
DON'T BE THAT WAY	—	—	—	ROOT
LET ME DREAM	—	—	—	ROOT
WITCH DOCTOR	—	—	—	WHTY
PHAMTOM RHAPSODY	—	—	—	WHTY
DEVIL'S KITCHEN	—	—	—	WHTY
ANY TRIO	—	—	—	MAER
ANY QUARTET	—	—	—	MAER
ANY QUINTET	—	—	—	MAER
ANY SEXTET	—	—	—	MAER
ANY SEPTET	—	—	—	MAER
CLARINET ALA KING	OK	—	—	MAER
BENNY RIDES AGAIN	Co	55001	—	MAER
STARDUST (CUTOUTS; ODD LABELS)	—	—	—	SIME
SOUND FILMS				
BING CROSBY; STARDUST; NAME BANDS	—	—	—	SIME
TRANSCRIPTIONS				
BING CROSBY; STARDUST; NAME BANDS	—	—	—	SIME
MOVIE TRAILERS				
BING CROSBY; STARDUST; NAME BANDS	—	—	—	SIME
ANY FEMME VOCALS				
DADDY EASE IT TO ME	—	—	—	MATL
LOVE FOR SALE	—	—	—	MATL
STARDUST				
VI BRADLEY& RHYTHMAKERS	CH	40038	—	SIME
HOAGY CARMICHAEL	GE	6311	—	SIME
DETROITERS	ANY	—	—	SIME
GOOD7 & HIS GOODTIMERS PE 15084	PAT	36903	—	SIME
DENNY DENNIS	REX	9827	—	SIME
FLETCHER HENDERSON	BROADWAY	1441	—	SIME
LOUIS PRIMA (NEW ONLY)	BR	6335	—	SIME
COLEMAN HAWKINS HMV 4496 OR	HMV	88420	—	SIME
GARNET CLARK & HOT FOUR	HMV	X4593	—	SIME
WEST BROTHERS TRIO	BB	5836	—	SIME
ALBUMS				
CHICAGO JAZZ ALBUM	DE	121	—	GAIN
ARTIE SHAW'S POPULAR MUSIC	BP	1	—	CHER

AUCTION — AUCTION

BRUCE BAKER, JR.

2929 Bryn Mawr Drive, Dallas 5, Tex.

Closing datesfor bids: March 31, 1944

LOUISIANA RHYTHM KINGS		
BASIN STREET BLUES/LAST CENT BLUES	Vo	15815 E
JOHNNY DODDS GROUPS		
AFTER YOU'VE GONE/COME ON AND STOMP	BR	3568 E
29TH AND DEARBORN/WILD MAN BLUES	DE	2111 N
MELANCHOLY/STACK O'LEE BLUES	DE	1676 E
LOUIS ARMSTRONG		
KING OF THE ZULUS/LONESOME BLUES	OK	8396 V
ST. JAMES INFIRMARY/SAVE IT, PRETTY	OK	41180 N
PAUL MARES' FRIARS SOCIETY ORCH.		
REINCARNATION/LAND OF DREAMS	OK	41575 E
STUMP JOHNSON (PIANO,CORNET ACC.)		
KING BABE BLUES/WOULD YOU DO WHAT	PARA	12862 E
DUKE ELLINGTON		
SHOWBOAT SHUFFLE/IN A SENTIMENTAL MOOD	BR	7461 N
HARLEM SPEAKS/SHAKE OF OLD APPLE TREE	BR	6646 E
CONGA BRAVA/KO KO	VI	26577 N
ARABIAN LOVER/WASHINGTON WOBBLE	BB	6782 N
BLACK AND TAN/CREOLE LOVE CALL	VI	24861 E
HARLEMANIA/STEVEDORE STOMP	BB	6306 N
RUMPUS IN RICHMOND/IN A MELLOTONE	VI	26788 N
BLUE LIGHT/SLAP HAPPY	BR	8297 E
JOE MANNONE & HARMONY KINGS		
CAT'S HEAD/SADNESS WILL BE GLADNESS	CO	14282 G
COUNT BASIE		
ONE O'CLOCK JUMP/JOHN'S IDEA	DE	1363 N
ROCKING THE BLUES/VOLCANO	OK	6010 N
DOGGIN' AROUND/BLUE AND SENTIMENTAL	DE	1965 N
TUESDAY AT TEN/UNDECICED BLUES	OK	6071 N
OUT THE WINDOW/I KEEP REMEMBERING	DE	1581 N
TIME OUT/LET ME DREAM	DE	1583 N
JACK TEAGARDEN		
OL' PAPPY/FARE THEE WELL TO HARLEM	BR	6780 E
ST. JAMES INFIRMARY/BLACK AND BLUE	DE	3844 N
MUDDY RIVER BLUES/WOLVERINE BLUES	CO	35297 N
JACK PETTIS		
FRESHMAN HOP/SWEETEST MELODY	OK	41411 V
JELLY ROLL MORTON		
KANSAS CITY STOMPS/GEORGIA SWING	BB	5109 V
DEEP CREEK (TINY PARHAM)	BB	5333 G
HOUND HEAD HENRY (COW COW DAVENPORT ACC.)		
CRYIN' BLUES/LAUGHIN' BLUES	VO	1210 F+
LOW DOWN HOUND BLUFS/SILVER DOLLAR	VO	1288 G
BIX BEIDERBECKE		
IN A MIST/WRINGIN' AND TWISTIN'	OK	3150 N
JAZZ ME BLUES/AT THE JAZZ BAND BALL	OK	3042 N
HARLEM HOT SHOTS		
WHO'S SORRY NOW/BALD HEADED MAMA	RO	1895 V
BUNNY BERIGAN		
JELLY-ROLL BLUES/'DEED I DO ,	VI	26113 E
BUD FREEMAN		
BIG BOY/COPENHAGEN	DE	18064 N
SENSATION/OH, BABY	DE	18065 N
TIA JUANA/I NEED SOME PETTIN'	DE	18066 N
FIDGETY FEET/SUSIE	DE	18067 N
RED NORVO		
BLUES IN E FLAT/BUGHOUSE	BR	8208 N
TEA TIME/JEANNINE	BR	8103 N
SIDNEY BECHET'S NEW ORLEANS FEETWARMERS		
I'VE FOUND A NEW BABY/SHAG	BB	10022 N
LAY YOUR RACKET/I WANT YOU TONIGHT	BB	10472 N
STOMPY JONES/SAVE IT, PRETTY MAMA	VI	27240 N
ORIGINAL DIXIELAND JAZZ BAND		
FIDGETY FEET/LAZY DADDY	VI	18654 G
JAZZ BAND BALL/OSTRICH WALK	VI	18457 G
ROYAL GARDEN BLUES/DANGEROUS BLUES	VI	18798 V
LIVERY STABLE BLUES	VI	18255 G
TODDLIN' BLUES/SOME OF THESE DAYS	OK	4738 V
TEDDY WILSON		
HONEYSUCKLE ROSE/AIN'T MISBEHAVIN'	BR	7964 N

LESLIE SMITH, OF SAN FRANCISCO, TAKES OUR $10.00 THIS MONTH. THE RECORD CHANGER OFFERS THIS AWARD EACH MONTH FOR THE BEST ARTICLE SUBMITTED TO US FOR PUBLICATION. LET'S HAVE YOUR MANUSCRIPT.

A Fragment of an Autobiography

By JELLY-ROLL MORTON

My relations were natives of France they were somewhat rich, settled in N.O. Shortly after the Louisiana purchase, more than 125 years ago according to information gathered from family statistics.

I barely can remember my Great Grandfather, who was considered the largest jeweler in the entire south. His name was Emile

was Emile Pache (Pay-shay). Remember my Great-grandmother very well; she lived until I was grown and had travelled quite extensively. She died around 100 years old. She made one trip around the world when I was still young, and came back as I began approaching my teens. Her name, Mimi Pache. The Paches bore five children, as far as my memory serves me, one son, Emile, Jr., and four daughters, Laura, Lena, Hortense, Orealia. There were none of the aforementioned who could speak English or American, only French and a little Spanish. Laura married a French settler by the name of Henri Monette, also a native of France; they bore four sons, Henri, Jr., Gus, Neville, Nelusco; three daughters, Louise, Viola, Marguerite. Monette, Sr., was a wholesaler of fine liquors and cordials. Louise was married to F. P. Lamenthe, also native of France and early settler. Louise bore one son, Ferdinand, two daughters, Amide, Mimi. Lamenthe was considered one of the outstanding building contractors and demolishers in the entire South. Most of the aforementioned lived on their estate for many years, at the corner of Frenchman and North Robertson Streets in New Orleans. The Robertson Street block, from Frenchman to Elysian Fields Avenue, was considered the longest block in New Orleans. The entire estate was adjoining the Bartholomew's estate which faced Elysian Fields. I happened to be Ferdinand, abbreviated Ferd, and that is the exact location where I was born and reared.

I was christened by Paul and Eulalie Echo, who were also early settlers from France. When I was a baby, there seemed to be some exalted idea about me becoming a great man, so I was named after King Ferdinand, but took the wrong step early in life. My godmother, Eulalie, would always take me around, passing me off for her child (I was supposed to be a pretty baby) and one day she loaned me to one of her friends to also make believe. Somehow the woman was arrested and refused to relinquish "her child", so we both went to jail. It was in jail that my inspiration for music was first noticed. Some of the inmates were singing and I was supposed to have shown great interest, and would smile along with the singing and weep when they would quit, (so) they sang until I fell to sleep in the cell.

We always had musicians in the family, but they played for their own pleasure and would not accept it seriously, and always considered a musician (with the exception of those who would appear at the French Opera House, which was always supported with their patronage) a scalawag, lazy, and trying to duck work. There were always several instruments in the house, including zither, guitar, piano, etc. We always had access to practice at given periods to get our lessons. My first tutoring was on the guitar, my godmother was solely responsible for that, by a Spanish teacher. I don't remember my tutor's name, (but) at the age of seven I was considered among the best guitarists around, on equality with the greatest

seniors. I also took piano, but the guitar was my favorite. I later studied music under Prof. Nickersen, Mrs. Moment, at St. Joseph Catholic College. My denomination is Catholic. As a boy I was always obedient to relatives and respected older people, and was bashful and shy.

In my early youth I thought New Orleans was the whole world, in spite of school teaching. (I) had been to Shell Beach, Lake Ponchartrain, Spanish Fort, Milneberg, Algiers, Gretna, all considered New Orleans suburbs. I was convinced this was the whole world, (and that) the names on the map such as New York, London, Paris, Berlin, Rome, Hong Kong, etc., were just there to fill the map out, until my great Grandmother took a trip around the world and brought back toys for every one of the kids but me. She told me in French "Never mind, when I go again I'll bring you something real nice." I could speak only French at that time. She never did go again, my heart was broken, (and) it was then that I decided that I wanted to work for money, and get the things I wanted, and would not have to ask anyone for anything,—after school I could work. My first job was dishwasher after school, with permission from mother; just to please me she agreed. Salary 75c a week payable monthly $3.00. At the end of the month my boss would not pay me and said I ate enough for my pay. That broke my heart. I know mother gave me the money and said she had collected. I wanted to work at the same job, (but) mother objected. Later I could understand. I was about eleven years of age then. My godmother lived in the uptown section of New Orleans which was known as the Garden District. She would spoil me and would give me little freedom. When school closed she permitted me to go to pick berries at the strawberry farm. I thought I could eat up the whole strawberry farm and ate enough to get sick and returned back home. (It was) about a 45 mile trip, and that was the first time I began to believe that the world was a little larger than New Orleans.

Mother died when I was about fourteen and left my uncle as guardian. I liked him very well, he was my favorite. He was in the barber business, and he gave me a job at a fabulous salary of 25c a week and a suit for New Years. This did not interfere with my music. My assignments were chambermaid, apprentice, shoeshiner, and note messenger to his different girls, plus excuses to his wife. He was punctual with my salary, and (that) with the few pennies I made on shines helped me to help my sisters, for whom I had a fatherly feeling, since I was the oldest. When New Years came I waited for my new suit. Uncle's wife was very good at sewing, and I believe it was agreed between both uncle and wife to cut down one of uncle's suits. This was done, and the suit was presented to me, very much to my disapproval. The suit was tried but did not fit; the seat of the pants was much too large and they did not fit me anywhere. Uncle was a fat man weighing about 210 pounds. All the kids had new holiday clothes but me. I was so peeved at my uncle and his wife that I tried to kill their cat, Bricktop.

NEXT MONTH

WE PRESENT THE FINAL INSTALLMENT OF JELLY ROLL MORTON'S UNFINISHED AUTOBIOGRAPHY. THIS INTERESTING DOCUMENT WAS WRITTEN IN 1938 DURING THE PERIOD MORTON SPENT IN WASHINGTON. ROY CAREW, AT WHOSE INSISTENCE JELLY-ROLL BEGAN THIS PROJECT, HAS LOANED US THE MANUSCRIPT FOR REPRODUCTION, AND WE THANK HIM KINDLY.

NEXT MONTH WE BEGIN A SERIES OF ARTICLES BY ERNEST BORNEMAN OF THE NATIONAL FILM BOARD OF CANADA, WHICH, FROM THE STANDPOINT OF THE HISTORY OF JAZZ MUSIC, WILL PROVE TO BE THE BEST YET. THE SERIES IS TITLED "THE ANTHROPOLOGIST LOOKS AT JAZZ."

AUCTION AUCTION

J.R. KELLEY

355 Hillcrest Ave., Louisville 6, Ky.
Winners will be notified - Records will be shipped as requested

Closing date for bids: March 31, 1944.

LOUIS ARMSTRONG
CARRY ME BACK/DARLING NELLIE GRAY DE 1245 E
YOU'RE A LUCKY GUY/YOU'RE NO ACCOUNT DE 2934 N
CAIN AND ABEL/YOU RUN YOUR MOUTH DE 3204 N

SIDNEY BECHET
BLUES OF BECHET/SHEIK OF ARABY VI 27485 N
ROSE ROOM/OH LADY BE GOOD VI 27707 N
GEORGIA CABIN/I'M COMING VIRGINIA VI 27904 N
MOOCHE/BLUES IN THE AIR VI201510 V
STEADY RIDER/SAT. NITE BLUES BN 502 N

BEALE STREET FIVE
ST. LOUIS GAL/(REV.UNIV.SEXTETTE) LINCOLN ——— V

BROADWAY BELL HOPS
MY OHIO HOME/LET A SMILE DI 2564 G

BARNEY BIGARD
GET IT SOUTHERN STYLE/IF YOU'RE EVER VARI 596 E+
STOMPY JONES/CARAVAN VARI 515 G
JAZZ-A-LA-CARTE/DEMI-TASSE VARI 655 E+

JIMMY BERTRANDS WASHBOARD KINGS
47TH STREET STOMP-IDLE HOUR SPECIAL VO 1060 V

CHARLES CREATH & HIS JAZZ-O-MANIACS
CRAZY QUILT/BUTTERFINGER BLUES OK 8477 V+

CASA LOMA ORCHESTRA
CASA LOMA STOMP/FOR YOU — ——— V

BENNY CARTER
BEALE ST. BLUES/JOE TURNER BLUES OK 6001 E

PUTNEY DAMDRIDGE
OL MAN RIVER/WHY WAS I BORN VO 3269 E+

DIXIE DAISIES
WAY DOWN YONDER IN NEW ORLEANS CA 280 E

DUKE ELLINGTON
SERENADE TO SWEDEN/SGT. WAS SHY CO 35214 N
LITTLE POSEY/LADY IN BLUE CO 35291 N
JUBILEE STOMP/COUNTRY GAL CO 35776 N
KILLIN' MYSELF/YOUR LOVE HAS FADED CO 35640 N
WEELY/NEVER FELT THIS WAY BEFORE CO 35353 N
BAKIFF/GIDDYBUG GALLOP VI 27502 [illegible]
PERDIDO/RINGCHECK VI 27880 N
CHOC SHAKE/GOT IT BAD VI 27531 N
CHELSEA BRIDGE/WHAT GOOD WOULD VI 27740 N
DICTY BLID/HIGH LIFE BB 6269 N
DUKE STEPS OUT/HAUNTED NIGHTS BB 6727 V+

ZIGGY ELMAN
AM I BLUE/EVERYTHING TO LIVE FOR BB 10490 V+

BENNY GOODMAN
STOMPIN AT SAVOY/VIBRA BL(QUART) VI 25521 V+
WHISPERING/TIGER RAG (QUART) VI 25481 G
KING PORTER/SOMETIMES I'M HAPPY VI 25090 [illegible]
LET'S DANCE/BOY MEETS HORN CO 35301 N
AIN'T'CHA GLAD/GOTTA RIGHT(ALL ST.) CO 3168 E
SOLO FLIGHT/W.WAIT FOR SUNRISE CO 36684 N

GOOFUS FIVE
YES SIR THAT'S MY BABY OK 40423 F+
RAMBLING WRECK FROM G. TECH OK 41177 E

SONNY GREER & MEMPHIS MEN
BEGGAR'S BLUES/SAT. NITE FUNC. CO 2833 E

ERSKINE HAWKINS
TUXEDO JUNCTION/GIN M. SPEC. BB 10409 N
SWINGING ON LENNOX AVE./NO SOAP BB 10292 N
DON'T CRY BABY/BEAR MASH BLUES BB 30-0813 N

LIONEL HAMPTON
PIG FOOT SONATA/JUST FOR LAFFS VI 26793 N
ALTITUDE/NEARLY LOST MY MIND VI 27316 N
SUNNYSIDE OF ST./I KNOW THAT YOU VI 25592 E

ED LANG
WALKIN' THE DOG/MARCH OF HOODLUMS OK 41344 N

JIMMIE LUNCEFORD
IN DAT MORNIN'/SWEET RHYTHM BB 5330 N
DINAH, I & II CO 36054 N

MILLS BLUE RHYTHM BAND
JAMMIN' FOR THE JACKPOT VARI 634 E
BROWN SUGAR MINE/DANCING DOGS CO 3044 E+
EVERYTHING IS OK/JES NATCH'ELLY LAZY CO 3134 N
YES: YES/BROKEN DREAMS OF YOU CO 3111 E+

JOE MARSALA
WOLVERINE BLUES/JAZZ ME BLUES VARI ——— N
JIM JAM STOMP/WOO WOO VO 4116 E

LEE MORSE
YES SIR THAT'S MY BABY PE 11580 V

BENNIE MOTEN
MOTEN'S BLUES/HOT WATER BLUES BB 7938 E

JIMMIE MOONE (TRIO)
I'M GOING HOME/THEN YOU'RE DRUNK BB 8649 N

ORIGINAL MEMPHIS FIVE
JAZZ ME BLUES/ANYTHING CO 36064 N

ORIGINAL WOLVERINES
GOODMAN IS HARD TO FIND/ROYAL GARDEN VO 15635 V

MEMPHIS STOMPERS
KANSAS CITY BLUES/HOLD IT STILL VI 21270 G

DON REDMAN
SUNNYSIDE OF STREET/EXACTLY LIKE YOU VARI 580 N
CHANT OF THE WEEK/TWO TIME MAN CO 35689 N

SOUTHERN SERENADERS
PUNNIN' WILD/GOTTA SEE MAMA CA 310 V+

REX STEWART
TEA AND TRUMPETS/BACK ROOM ROMP VARI 618 E

JACK TEAGARDEN-EDDIE CONDON
DIANE/MEET ME TONITE DREAMLAND CMS 505 N

FATS WALLER
GEORGIA ROCKIN CHAIR VI 25175 G
RHYTHM & ROMANCE VI 25131 V
GOT MY FINGERS CROSSED VI 25211 V
YOU'RE SO DARN CHARMING VI 25120 E
HAVIN' A BALL/SORRY MADE YOU CRY VI 25515 E
WOE IS ME/LOAFIN' TIME VI 25140 V
FLORIDA FLO/I LOVE TO WHISTLE VI 25806 V
I ADORE YOU/RYME FOR LOVE VI 25491 V
12TH ST. RAG/SWEET SUE VI 25087 N
DON'T GIVE ME THAT GIVE BB 11539 V
CHANT OF THE GROOVE BB 11262 N
OH! BABY SWEET BABY BB 11383 E
BUCK JUMPIN' BB 11324 N

CLARENCE WILLIAMS
ZONKY/YOU'VE GOT TO BE CO 14488 V
SWEET EMMALINE/LOG CABIN BLUES OK 8572 V+
THIS IS MY SUNDAY OFF VO 3195 V
SUGAR BLUES VO 2805 G+
YAMO YAMO BLUES VO 2991 E
SWALLER TAIL COAT VO 2616 N
MISSISSIPPI BASIN VO 03350 G
MANDY/BLACKBIRD LOOKING FOR BL. CO 35957 N

CHICK WEBB
TRUE/IF IT AIN'T LOVE OK 41571 N

BOB ZURKE
BETWEEN 18TH & 19TH ON CHESTNUT VI 26450 G+

ALSO

RECORDS BY

PHIL HUGHES, SAM LANIN, KNICKERBOCKERS, FRANK FARRELL, GOLDEN TER.ORCH., ANNETTE HANSHAW, SARA MARTIN, BEN SELVIN, ROY CARROLL, HARMONIANS, FRANK SINATRA(WITH T.DORSEY). SEND FOR LIST OF ONES YOU WANT.

Auction No. 1 Auction No. 1

SAM MELTZER

737 Fox Street, Bronx 55, New York

The following records are all up for auction. Please state which auction you are bidding on. Service men please state where you want records shipped. Closing date for bids: April 3rd. All records must go, so don't hesitate to place low bids. Winning bidders will be notified.

RED ALLEN

1. THERE'S A HOUSE IN HARLEM — ME 13145 N
2. I WISH I WERE TWINS — ME 13045 G
3. FUNNY FEATHERS BLUES — BB 6588 E
4. LOST IN MY DREAMS — VO 3340 V
5. A SHERIDAN "SQUARE" — OK 6357 N

ALLEN-HAWKINS

6. MY GALVESTON GAL — ME 12842 E
7. STRINGING ALONG ON A — OR 2739 V
8. AIN'T CHA GOT MUSIC — ME 12769 G
9. SHADOWS ON THE SWANEE — ME 12759 E

LOUIS ARMSTRONG

10. HOTTER THAN THAT — OK 8535 V
11. LAWD, YOU MADE/I GOT RHYTHM — PARL 1207 N
12. MEMORIES OF YOU — PARL 854 N
13. SWEETHEARTS ON/SAVOY BLUES — PARL 2127 E
14. LAZY RIVER/GEORGIA ON MIND — PARL 1127 N
15. STRUTTIN' WITH BARBECUE — PARL 2829 N
16. GOT NO BLUES/SUGAR FOOT ST. — PARL 2449 N
17. ONCE IN AWHILE (OKEH) — PARL 2242 N
18. I GOT A RIGHT TO SING BL. — BB 5173 V
19. MISSISSIPPI BASIN — BB 6501 E
20. TWELFTH STREET RAG — CO 35663 N
21. S.O.L. BLUES — CO 35661 N
22. NO ONE ELSE BUT YOU — CO 35662 N
23. ORIENTAL STRUT — CO 36155 N
24. POTATO HEAD BLUES — CO 35660 N
25. CHICAGO BREAKDOWN — CO 36376 N
26. A MONDAY DATE — CO 36375 N
27. TRUE CONFESSION — DE 1635 N

ALBERT AMMONS

28. SHOUT FOR JOY — CO 35961 N

ARCADIAN SERENADERS

29. SAN SUE STRUT — OK 40378 V

BILLY BANKS

32. OH PETER/MARGIE — UHCA 110 N
33. SPIDER CRAWL/BUGLE CALL — UHCA 109 N

CHARLIE BARNET

34. LEAPIN' AT THE LINCOLN — BB 10774 N
35. WANDERIN' BLUES — BB 10721 N
36. SOUTHLAND SHUFFLE — BB 10602 E
37. TAPPIN' AT THE TAPPA — BB 10584 E
38. THE RIGHT IDEA — BB 10530 E
39. NIGHT GLOW — BB 10511 E
40. THE DUKE'S IDEA — BB 10453 E
41. THE LAST JUMP — BB 10389 E
42. EBONY RHAPSODY — BB 10341 E
43. CHEROKEE — BB 10373 E
44. LAZY BUG — BB 10294 E
45. MIDWEEK FUNCTION — BB 10285 E
46. S'POSIN' — BB 10206 E
47. SWING STREET STRUT — BB 10172 E
48. THE GALS FROM JOE'S — BB 10153 E
49. TIN ROOF BLUES — BB 10131 E
50. I'M PRAYIN' HUMBLE — BB 10119 E
51. ECHOES OF HARLEM — BB 10210 E

JACK BLAND

52. SOMEONE STOLD GABRIEL'S — UHCA 104 N

BUNNY BERIGAN

53. LITTLE GATES SPEC.(CHIP 4 CR.) — VI 26338 E
54. MAHOGANY HALL STOMP — VI 25622 N
55. A STUDY IN BROWN — VI 25653 E
56. MOTHER GOOSE — VI 25616 V
57. PIANO TUNER MAN — VI 25776 V
58. IF I HAD MY WAY(½" CRACK) — VO 3254 V

SIDNEY BECHET

59. I AIN'T GONNA GIVE — VI 27447 N
60. PREACHIN' BLUES — BB 10623 N

BIX BEIDERBECKE

61. JAZZ ME BLUES — OK 3042 N

BAREFOOT BILL (GUITAR ACC.)

62. MY CRIME BL/SNIGGLIN' BL. — CO 14510 N

CHU BERRY

63. LIMEHOUSE BLUES — VAR 587 V

VIC BERTON

64. LONESOME & SORRY — VO 2944 E

BENNY CARTER

65. DREAM LULLABY — VO 2898 N
66. THERE'S A SMALL HOTEL — VOE 557 N
67. I'M IN MOOD FOR SWING — VOE 569 N

CHOCOLATE DANDIES

68. STARDUST — PARL 558 N
69. GOODBYE BLUES — CO 35679 E
70. DEE BLUES — CO 36008 N
71. KRAZY KAPERS/(F.HENDERSON) — PARL 1743 N

GEORGE CHISHOLM JAZZ FIVE

72. ARCHER STREET DRAG — DEE 6867 N

CAB CALLOWAY

74. A GHOST OF A CHANCE — OK 5687 N

CONNIES INN (HENDERSON)

75. MILENBERG JOYS — CROWN 3212 E

ALEX COMBELLE

76. SHIEK OF ARABY — ROY 1807 N
76A. AL'S IDEA/AVALON — SW 24 N

CHARLESTON CHASERS

77. FEELIN' NO PAIN — CO 1229 E

EDDIE CONDON

78. BALLIN' THE JACK — CMS 531 N
79. TENNESSEE TWILIGHT — CO 36009 N

DIXIE STOMPERS

80. SNAG IT — HA 353 E
81. SPANISH SHAWL — HA 70 E
82. JACKASS BLUES — HA 166 V

TOMMY DORSEY

83. WASHBOARD BLUES — VI 26085 E
84. MAPLE LEAF RAG — VI 25496 E
85. ALIBI BABY — VI 25577 V
86. MILENBERG JOYS — VI 26437 E
87. SHIEK OF ARABY — VI 26023 V

JOHNNY DODDS TRIO

88. INDIGO STOMP — BB 10238 N

JOHNNY DODDS HOT SIX

90. TOO TIGHT/GOOBER DANCE — BB 10240 N

COW COW DAVENPORT

91. SLOW DRAG — VAR 6068 E

DELTA FOUR (ELDRIDGE,MARSALA)

92. FAREWELL BLUES — DE 737 N

PUTNEY DANDRIDGE

93. SKELETON IN THE CLOSET(CHIP) — VO 3352 E

JOHNNY DUNN

94. SGT. DUNN BUGLE CALL BL. — CO 14306 G

LOUISIANA RHYTHMAKERS(DUKE;34928/7)

95. DREAMY BLUES/RUNNIN' WILD — ME 12468 V

DUKE ELLINGTON

97. NO PAPA NO — VI 26310 N
98. JACK THE BEAR — CANADIAN VI 26536 N
99. COTTONTAIL — CANADIAN VI 26610 N
101. BOJANGLES/PORTRAIT — CANADIAN VI 26644 N
102. SERGEANT WAS SHY(½" CRACK) — CO 35214 E
103. KILLIN' MYSELF — CO 35640 N
104. SHOUT 'EM AUNT TILLIE — VI 23041 G
105. OH, BABY! MAYBE SOME DAY — BR 7667 N

ELLINGTONIA

106. LOW COTTON — HRS 1003 E

ROY ELDRIDGE

107. AFTER YOU'VE GONE — OK 3458 N
108. HECKLERS' HOP — VO 3577 N
109. WABASH STOMP — OK 3479 N

ZIGGY ELMAN

110. ZAGGIN' WITH ZIG — BB 10316 E

Auction No. 1 Auction No. 1

SAM MELTZER

737 Fox Street, Bronx 55, New York

The following records are all up for auction. Please state which auction you are bidding on. Service men please state where you want records shipped. Closing date for bids: April 3rd. All records must go, so don't hesitate to place low bids. Winning bidders will be notified.

FRIAR'S SOCIETY ORCH (NORK)

111. ECCENTRIC — GE 5009 G

BUD FREEMAN

112. SHIM-ME-SHA-WABBLE — Co 35856 N

113. AT THE JAZZ BAND BALL — Co 35853 N

114. SENSATION — DE 18065 N

115. I NEED SOME PETTIN' — DE 18066 N

116. SUSIE/FIDGETY FEET — DE 18067 N

TEDDY GRACE

117. DOWN HEARTED BLUES — DE 2128 N

JOE HAYMES

118. I SAW STARS — BA 33142 V

GOODY & HIS GOOD TIMERS

119. DIGGA DIGGA DO (36902-T — PE 15083 E

BENNY GOODMAN

120 SHIRT TAIL STOMP — BR 3975 E

121. THE BLUES (ALL STAR BAND) — VI 26144 N

122. PEACE, BROTHER — Co 35331 N

122. NOBODY'S SWEET-HEART (TRIO) — BB 10723 N

123. TIGER RAG (TRIO) — CANADIAN VI 25481 N

124. DINAH (QUARTET) — CANADIAN VI 25398 N

125. AVALON (QUARTET) — CANADIAN VI 25644 N

126. IDA, SWEET AS APPLE CIDER — CANADIAN VI 25531 N

127. TEA FOR TWO (QUARTET) — CANADIAN VI 25529 N

128. SWEET SUE (QUARTET) — CANADIAN VI 25473 N

129. 'S WONDERFUL (QUARTET) — CANADIAN VI 26090 N

130. OPUS ½/ SWEET GA. BROWN — CANADIAN VI 26091 N

131. WORLD IS WAITING FOR SUNRISE — Co 36684 N

NAT GONELLA

132. SHIEK OF ARABY — PARL 317 G

FLETCHER HENDERSON

133. CHINATOWN, MY CHINATOWN — PARL 1399 N

134. HONEYSUCKLE ROSE — Co 2732 V

135. HOUSE OF DAVID BLUES — UHCA 57 E

136. NAUGHTY MAN — Co 249 G

137 GRAND TERRACE SWING — Vo 3213 N

138 WANT WANG BLUES — Vo 3360 E

139. DINAH — Vo 15204 V

ROSA HENDERSON (HAWKINS)

140. EVERY WOMANS' BLUES — Vo 14682 V

FLETCHER HENDERSON

141. SHOE SHINE BOY — VI 25375 V

142. WHAT-CHA-CALL 'EM BLUES — Vo 3323 N

JOHNNY HODGES

143. MOON ROMANCE — OK 5940 E

144. I LET A SONG GO OUT OF MY HEART — Vo 4046 N

145. DAY DREAM — BB 10[illegible]02 N

TEDDY HILL

146. GOT ME DOIN' THINGS — ME 13351 V

COLEMAN HAWKINS

147. PASSIN' IT AROUND — OK 6284 N

148. THE DAY YOU CAME ALONG (½" CRACK TOWARDS LABLE; DOES NOT EFFECT PLAYING) — PARL 1685 N

149. THE CHEIK OF ARABY — CANADIAN BB 10770 N

150. BODY AND SOUL — CANADIAN BB 10523 N

151. STAR DUST — HMV 4496 N

152. IT SENDS ME — PARL 1837 N

BILLIE HOLIDAY

153. LAUGHING AT LIFE — OK 5719 E

154. I CAN'T PRETEND — Vo 3333 G

SPIKE HUGHES

155. BUGLE CALL RAG/PASTORAL — DEE 3606 E

LEONARD FEATHER

156. CLEMENTINE — Vo 4062 E

BOBBY HACKETT

157. POOR BUTTERFLY — Vo 4499 E

158. BUGLE CALL RAG — Vo 5375 E

J.C.HIGGINBOTHAM

159. HIGGINBOTHAM BLUES — Co 36011 N

EARL HINES

160. MONDAY DATE OFF TIME BLUES — HRS 19 E

JONES-COLLINS

161. TIP EASY BLUES — BB 10952 N

161A ASTORIA STRUT — BB 8168 N

LIONEL HAMPTON

162. MEMORIES OF YOU — VI 26304 N

163. SHUFFLIN' AT THE HOLLYWOOD — VI 26254 E

164. DON'T BE THAT WAY — VI 26173 N

165. EVERYBODY LOVES MY BABY — VI 25682 N

166. AFTER YOU'VE GONE — VI 25674 E

167. JACK THE BELLBOY — VI 26652 E

168. ON THE SUNNY SIDE OF THE STREET — VI 25592 N

169. EARLY SESSION HOP — VI 26393 E

170. SINGIN' THE BLUES — VI 26557 E

171. MY BUDDY — VI 26608 E

172. MUNSON STREET BREAKDOWN — VI 26453 E

173. HOT MALLETS — VI 26371 N

174. WIZZIN' THE WIZZ — VI 26233 E

175. SWEETHEARTS ON PARADE — VI 26209 E

176. MUSKAT RAMBLE — VI 26017 E

177. DRUM STOMP — VI 25658 E

178. STOMPOLOGY — VI 25601 N

179. CHINA STOMP — VI 25586 E

180. BUZZIN' AROUND WITH THE BEE — VI 25575 N

181. STOMP — VI 25535 N

BUD JACOBSON

184. OPUS NO. 1 SANS MELODY — SIG 103 N

JOHN KIRBY

185. ROYAL GARDEN BLUES — Vo 5187 E

MAGGIE JONES (LOUIE)

186. ANYBODY HERE WANT TO TRY CABBAGE — Co 14063 V

HARRY JAMES

187. HOME JAMES/JESSE — BR 8350 E

FREDDIE JENKINS

188. SWINGING 'EM DOWN — BB 6193 E

GENE KRUPA

189. SWING IS HERE — BB 10705 E

ANDY KIRK

190. FLOYDS GUITAR BLUES — DE 2483 E

LITTLE CHOCOLATE DANDIES

191. SIX OR SEVEN TIMES — OK 8728 V

LITTLE BROTHER

192. SHREVEPORT FAREWELL — BB 10953 N

193. FARISH STREET JIVE — BB 6894 E

LANG & JOHNSON

194. BULLFROG MOAN/A HANDFUL OF RIFFS — PARL 1496 N

LANG & VENUTI

195. AFTER YOU'VE GONE — Vo 15864 V

HARLAN LATTIMORE

196. CHANT OF THE WEEDS — PARL 2134 N

BARON LEE

197. SENTIMENTAL GENTLEMAN FROM GEORGIA — OR 2535 V

MCKINNEY'S COTTON PICKERS

198. MILENBERG JOYS — BB 10954 N

199. WHEREVER THERE'S A WILL BABY — BB 10249 N

BENNIE MOTEN

200. NEW ORLEANS — BB 10955 E

201. MOTEN'S SWING — BB 10259 E

MCKINNEY'S COTTON PICKERS

202. TALK TO ME — VI 22640 V

203. WHEREVER THERE'S A WILL BABY — VI 22736 V

MOUND CITY BLUE BLOWERS

204. GEORGIA ON MY MIND — UHCA 51 N

PAUL MARES

205. MAPLE LEAF RAG — Co 35686 N

WINGY MANNONE

206. STRANGE BLUES — BR 6911 G

207. MY HONEY'S LOVIN' ARMS — BB 300801 N

208. LINEHOUSE BLUES — BB 10432 E

209. TORMENTED — BB 6359 E

210. SHE'S CRYING FOR ME — OK 41569 E

211. NICKLE IN THE SLOT — Vo 3171 E

212. LULU'S BACK IN TOWN — Vo 2972 E

MORE

SAM MELTZER

737 Fox Street, Bronx 55, New York

The following records are all up for auction. Please state which auction you are bidding on. Service men please state where you want records shipped. Closing date for bids: April 3rd. All records must go, so don't hesitate to place low bids. Winning bidders will be notified.

HARLEM HOT SHOTS (MANNONE)
214. LOVE IS JUST AROUND THE CORNER — ME 13333 V
MEZZ MEZZROW
215. SWING SESSION'S CALLED TO ORDER — VI 25612 E
216. REVOLUTIONARY BLUES — BB 10088 E
217. ROYAL GARDEN BLUES — BB 10087 E
219. COMIN' ON WITH THE COME ON — BB 10085 E
CHAUNCEY MOREHOUSE
220. BLUES IN B FLAT — VA 608 E
BENNY MORTON
221. GET GOIN' — CO 2902 E
JIMMY MCPARTLAND
222. PANAMA — DE 3522 N
METRONOME ALL STAR BAND
223. ROYAL FLUSH — CO 36499 N
JELLY ROLL MORTON
224. BALLIN' THE JACK — BB 10450 N
225. THE CHANT — BB 10253 E
SARA MARTIN
226. MISTREATING MAN BLUES — PARA 12841 E
RED NICHOLS
227. RIVERBOAT SHUFFLE — BRE 01806 N
228. CORRINE CORRINA — BRE 1120 N
LOUISIANA RHYTHM KINGS (NICHOLS)
229. BASIN STREET BL.(HAIRLINE CRACK) — BRE 02506 N
JIMMY NOONE
230. LIZA — VO 2862 V
231. FOUR OR FIVE TIMES — VO 1185 G
FRANK NEWTON
232. JAM FEVER (1ST CRACK) — VO 4851 E
KING OLIVER
233. DIPPER MOUTH BLUES — BRE 02200 N
LIPS PAGE
234. LAFAYETTE — DE 18124 N
235. HARLEM RHUMBAIN' THE BLUES — DE 8531 N
RED NORVO
236. BLUES IN E FLAT — BR 8208 N
ORIGINAL DIXIELAND JAZZ BAND
237. JAZZ ME BLUES — VI 18722 E
LOUIS PRIMA
239. JAMAICA SHOUT — BR 7524 N
240. PUT ON AN OLD PAIR OF SHOES — BR 7419 E
241. I'M SHOOTING HIGH — BR 7586 N
242. SWEET SUE JUST YOU — BR 7596 N
243. SOLITUDE — BR 7531 V
SANTO PECORA
244. MAGNOLIA BLUES — CO 36159 N
QUINTET OF FRANCE
245. NIGHT AND DAY — DE 23067 V
246. CHASING SHADOWS — ROY 1798 N
249. CONFESSIN' — ROY 1788 N
250. CRAZY RHYTHM — ROY 1778 N
LUIS RUSSELL
251. DOCTOR BLUES — VO 3480 N
252. PANAMA — PARL 963 N
253. MUGGIN' LIGHTLY — PARL 934 N
254. FEELING THE SPIRIT — PARL 1882 N
255. CALL OF THE FREAKS — OK 8656 G
PEE-WEE, ZUTTY & JAMES P.
256. EVERYBODY LOVES MY BABY — HRS 1002 N
257. HORN OF PLENTY BLUES — HRS 1001 N
258. BABY WON'T YOU PLEASE COME HOME — HRS 1000 N
JOSEPH ROBECHAUX
259. SATURDAY NIGHT FISH FRY DRAG — VO 2796 E
ADRIAN ROLLINI
260. GOT THE JITTERS — ME 12893 N
261. RIVERBOAT SHUFFLE — DE 265 E
262. DAVENPORT BLUES — DE 359 E
RAG ORCHESTRA
263. BLACK AND WHITE (A REAL RAG) — CORT 235 E
CLARA SMITH
264. CHEATIN' DADDY — CO 14192 N
NOBLE SISSLE (BECHET)
265. THE BASEMENT BLUES — BR 6129 G

BESSIE SMITH
266. LOST YOUR HEAD BLUES — CO 35674 N
266A YOUNG WOMAN'S BLUES — CO 35673 N
266B YOU'VE BEEN A GOOD OLE WAGON — CO 35672 N
MUGGSY SPANIER
267. LIVERY STABLE BLUES — BB 10518 N
268. DIPPER MOUTH BLUES — BB 10506 E
269. BLACK AND BLUE — BB 10682 E
SEXTET OF THE RHYTHM CLUB
270. CALLING ALL BARS — BB 10529 E
271. WHY DON'T WILLIAM TELL — BB 10557 N
ART SHAW
272. THE BLUES A & B — VO 4401 E
JACK TEAGARDEN
273. THE BLUES — ELITE 5042 N
274. AUNT HAGAR'S BLUES — CO 35206 N
275. I JUST COULDN'T TAKE IT BABY — BR 6716 V
276. MAKIN' FRIENDS — CO 36010 N
277. LOVELESS LOVE (MAST.) 1 & 2 — HRS 5 N
278. I'SE A MUGGIN' — VI 25273 V
JOE TURNER (DUKE)
279. I MUST HAVE THAT MAN — COE 5486 E
FRANKIE TRUMBAUER
280. I'M COMIN' VIRGINIA — CO 36280 E
281. THE MAYOR OF ALABAM' — BR 7663 N
282. I'M AN OLD COWHAND — BR 7687 N
283. MY PET (BIX) — OK 41039 V
THE VARSITY SEVEN
284. HOW LONG, HOW LONG BLUES — VAR 8173 N
285. SAVE IT PRETTY MAMA — VAR 8135 N
286. IT'S TIGHT LIKE THAT — VAR 8147 E
JOE VENUTI
287. TEMPO DI MODERNAGE — CO 2488 E
WHOOPEE MAKERS
288. ROCKIN' CHAIR — OR 2191 G
290. BUGLE CALL RAG — PE 15126 E
WASHINGTONIANS
291. IT'S TIGHT LIKE THAT — RO 863 V
292. STACK O'LEE BLUES — DI 2601 V
TEDDY WILSON
293. A TISKET A TASKET(SL.LAM.CR.) — BR 8199 V
294. EASY TO LOVE — BR 7762 V
ETHEL WATERS (J.P. JOHNSON)
295. MY HANDY MAN — CO 14353 G
FATS WALLER
296. BOND STREET — BB 10437 N
297. A PORTER'S LOVE SONG — BB 10016 N
298. GEORGIA ROCKIN' CHAIR — VI 25175 N
299. PASWONKY — VI 25359 N
300. FRACTICUS FINGERING — VI 25652 N
301. LOOKIN' FOR ANOTHER SWEETIE — VI 38110 V
302. IMAGINE MY SURPRISE — BB 10062 E
DICKY WELLS
303. DICKY WELLS BLUES — VI 27318 N
CLARENCE WILLIAMS
304. MILD COW BLUES — VO 2927 E
JIMMY YANCEY
305. DEATH LETTER BLUES — BB 8630 N
306. BEAR TRAP BLUES — VO 05490 N
307. YANCEY'S BUGLE CALL — VI 27238 N
308. STATE STREET SPECIAL — VI 26589 N
309. FIVE O'CLOCK BLUES — VI 26590 N
310. THE MELLOW BLUES — VI 26591 N
311. SLOW AND EASY BLUES — VI 26591 N
JACK TEAGARDEN
312. WHITE SAILS/OCTOROON — BR 8388 N
313. UNDERTOW — BR 8401 N
FRANK TRUMBAUER
314. HOPE GABRIEL LIKES MY MUSIC — BR 7613 N
BENNY GOODMAN
315. BASIN STREET BLUES — CO 2914 V
DORSEY BROTHERS (MUGGSY)
316. HAVE A LITTLE FAITH IN ME — PE 5265 G
GUY LOMBARDO'S ROYAL CANADIANS
317. SO THIS IS VENICE/CY — GE 5416 V

Auction No. 11 Auction No.11

SAM MELTZER

737 Fox Street, Bronx 55, New York

The following records are all up for auction. Please state which auction you are bidding on. Service men please state where you want records shipped. Closing date for bids: April 3rd. All records must go, so don't hesitate to place low bids. Winning bidders will be notified.

DUKE ELLINGTON

1. JIVE STOMP/I'M SATISFIED BR 6638 N
2. BLACK & TAN FANTASY BR 6682 N
3. GAL FROM JOE'S (LAMINATION CR.) BR 8108 V
4. PYRAMID (LAMINATION CRACK) BR 8168 E
5. ROSE OF THE RIO GRANDE BR 8186 V
6. HIGH LIFE BB 6269 N
7. DIGA-DIGA-DOO BB 6305 E
8. HARLEMANIA BB 6306 N
9. JUNGLE NIGHTS IN HARLEM BB 6335 N
10. JAZZ LIPS BB 6396 N
11. EAST ST. LOUIS TOODLE OO BB 6430 E
12. DOUBLE CHECK STOMP BB 6450 E
13. SARATOGA SWING BB 6565 N
14. SWANEE SHUFFLES BB 6614 N
15. ARABIAN LOVER BB 6782 N
16. BANDANNA BABIES BB 7182 N
17. SHOUT 'EM AUNT TILLIE BB 10242 N
18. FLAMING YOUTH BB 10243 N
19. SCATTIN' AT THE KIT KAT MA 123 E
20. ALL GOD'S CHILLUN' GOT RHYTHM MA 137 V
21. HYDE PARK DE 323 N
22. CHICAGO DE 800 E

HARLEM HOT CHOCOLATES

23. SING YOU SINNERS HIT OF WEEK 1045 E

JOHNNY HODGES

24. FOOLIN' MYSELF VO 3771 N
25. I LET A SONG GO OUT OF MY HEART VO 4046 N
26. RENDEZVOUS WITH RHYTHM VO 4115 V
27. EMPTY BALLROOM BLUES VO 4213 N
28. LOST IN MEDITATION VO 4242 N
29. JITTERBUG'S LULLABY VO 4309 N
30. KRUM ELBOW BLUES (½" CRACK) VO 4351 E
31. THE JEEP IS JUMPIN' VO 4386 N
32. HODGE PODGE VO 4573 N
33. DOOJI WOOJI VO 4849 N
34. KITCHEN MECHANIC'S DAY VO 4917 N
35. GOOD GAL BLUES VO 5170 N
36. MY HEART JUMPED OVER THE MOON VO 5330 N

BARNEY BIGARD

37. DRUMMER'S DELIGHT VO 3985 N
38. FROLIC SAM VAR 525 E

REX STUART

39. THE BACK ROOM ROMP VO 3831 N
40. SUGAR HILL SHIM SHAM VO 3844 E
41. REXATIOUS/LAZY MAN SHUFFLE VAR 517 V/F
42. STINGAREE VO 2880 N

GOTHAM STOMPERS (DUKE)

43. ALABAMA HOME VAR 629 N

SPECIAL AUCTION

200 Early records! None broken, cracked, or unplayable. Included are Chick Webb, Ethel Waters, Dixie Jazz Band, Glenn Miller, Red Norvo, Miff Mole, Fletcher Henderson, Trumbauer, Coon Sanders, Mamie Smith, ODJB, Lunceford, Hal Kemp, Seger Ellis, Hanshaw, E. Hawkins, John Kirby, Willie Bryant, Venuti, Sissle, Count Basie, Dorsey Brothers, Rollini, Original Indiana Five, McKinney's Cotton Pickers, Broadway Bellhops, Bluegrass Footwarmers, Calloway, Gene Krupa, and Whiteman. Labels chiefly Vi, BB, De, Vo, Banner, Brunswick, Okeh (black, red, & orchid), Pathe, Perfect, Columbia, Regal, & Oriole. Average condition is *very good.* Must sell and highest bid (regardless of how low) gets the lot. NO LIST FURNISHED. Auction closes on March 31. Bids with deposits will be given preference. I will ship these records collect to first party sending me $30.00, which is 15¢ per record

Nat M. Jacobs,
155-01 90th Ave., Apt. 4-S,
Jamaica 2, New York.

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New Orleans Stomp

KING OLIVER'S
CREOLE JAZZ BAND

Columbia 13003-D

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AUCTION

E.B. GARDNER

AUCTION

1407 N. Kenilworth St., Arlington, Virginia

Records shipped C.O.D., express, unless otherwise requested
Closing date for bids: March 31 1944

C. BARNET	LEAPIN AT THE LINCOLN	BB	10774	E
	GOOD FOR NOTHIN' JOE	BB	11037	E
COUNT BASIE	SHORTY GEORGE/THURSDAY	DE	2325	N
WILL BRADLEY	FLAMINGO/SWINGIN DOWN	Co	36147	N
	THE THREE B'S/I THINK	Co	36444	N
E. BUTTERFIELD	THE DOWN HOME BLUES	DE	3252	N
	CRAZY BLUES/LOVIN' MAN	DE	8620	E
	BOOGIE WOOGIE ST.LOUIS	DE	3356	N
	MAMA LONG AND TALL	DE	8596	E
BENNY CARTER	SOMEBODY LOVES ME	DE	18256	N
KING COLE	HIT THAT JIVE JACK	DE	8630	N
	SCOTCHIN WITH SODA	DE	8556	E
BING CROSBY	PECKIN' (WITH J.DORSEY)	DE	1301	V
BOB CROSBY	BOOGIE WOOGIE MAXIXE	DE	3382	N
EDDIE DELANGE	BUTTON BUTTON/JUMP	BB	7837	V
DIXIE JAZZ BAND	FLAG THAT TRAIN/SWEET GA.	OR	424	V
ROY ELDRIDGE	IT'S MY TURN NOW/YOU'RE	VARS	8084	N
	I'M GETTIN' SENTIMENTAL	VARS	8107	N
DUKE ELLINGTON	DAYBREAK EXPRESS/DEAR	VI	24501	E
	PERDIDO/RAINCHECK	VI	27880	N
	COTTON TAIL/DON'T GET	VI	26610	N
E. FITZGERALD	SUGAR BLUES/IMAGINATION	DE	3078	G
GENE GIFFORD	NEW ORLEANS TWIST	BR	10704	N
AL GOODMAN	AVALON/A PERFECT DAY	Co	36217	E
JEAN GOLDKETTE	SUNDAY/I'D RATHER	VI	20273	E
BENNY GOODMAN	ONE O'CLOCK JUMP/DON'T BE	VI	25792	N
	RIFFIN' AT THE RITZ/ALEX	VI	25445	E
BOBBY HACKETT	TOODLE-OO(WITH D.ROBERTSON)	DE	1260	N
LIONEL HAMPTON	SUNNY SIDE OF STREET	VI	25592	N
	JACK THE BELLBOY/CENTRAL	VI	26652	E
ERSKINE HAWKINS	SOFT WINDS/S'POSIN'	BB	11001	G
	SHIPYARD RAMBLE	BB	11218	N
EDGAR HAYES	SO RARE/LOVE ME	DE	1444	N
	STOMPIN' AT THE RENNY	DE	1416	E
EARL HINES	COMIN' IN HOME/JULIA	BB	11199	N
	WINDY CITY JIVE/WATER BOY	BB	11329	N
	NUMBER 19/BOOGIE WOOGIE ON	BB	10674	V
	TOPSY TURVY/ANN	BB	10870	N
	NUMBER 19/BOOGIE WOOGIE ON	BB	10674	N
JOHNNY HODGES	SQUATY ROO/THINGS AIN'T	BB	11447	N
B. HOLIDAY	GLOOMY SUNDAY/LOW DOWN	OK	6451	N
	PRACTICE MAKES PERFECT	OK	6806	V
HOT CLUB	GEORGIA ON MY MIND/STILL	VI	26578	N
	PARAMOUNT STOMP/SWINGIN'	VI	27222	N
	MOONGLOW/CHINA BOY	DE	23031	N
	SWANEE RIVER/ULTRAFOX	ROY	1785	N
	CRAZY RHYTHM/BLUE DRAG	ROY	1778	N
	DIRECT APPEAL/MELANCHOLY	DE	23261	N
	JAPANESE SANDMAN/LOVE	DE	23263	N
	TWELFTH YEAR/3 LITTLE WDS	DE	23264	N
	LAMBETH WALK/WHY SHOULDN'T	DE	23077	N
CHARLIE JACKSON	SALTY DOG BLUES	PARA	12236	V
HARRY JAMES	SWANEE RIVER/EL RANCHO	CONT	3009	E
LOUIS JORDAN	FIVE GUYS NAMED MOE	DE	8653	V
TED LEWIS	JAZZ ME BLUES	DE	4272	N
	JAZZNOCHRACY/WHITE HEAT	DE	107	N
LOUISIANA FIVE	KANSAS CITY BLUES	Co	2768	V
JIMMY LUNCEFORD	BLUES IN THE NIGHT	DE	4125	N
JIMMY LYTELL	DAVENPORT BLUES/MISS.SQUA.	PE	14956	E
	TWO FACED MAN	PE	106	N
FREDDY MARTIN	CAN'T GET OUT OF THIS	VI	1515	E
CLYDE McCOY	TWELFTH STREET RAG	DE	509	N
	MY PILLOW AND ME/TEN	DE	1788	V
MCKENZIE-CONDON	NOBODY'S SWEETHEART/LIZA	OK	40971	E
RED MCKENZIE	WAY DOWN YONDER/FROM MON.	DE	186	N
	IT'S ALL FORGOTTEN NOW	DE	243	N
MILLS BROS.	PUT ON YOUR OLD GRAY	DE	2982	G
	SHOE SHINE BOY/RHYTHM	DE	961	G
METRO.ALL STARS	I GOT RHYTHM/ROYAL FLUSH	Co	36499	N
T. MONDELLO	SWEET LORRAINE/BEYOND THE	VARS	8110	N
BENNY MOTEN	SOUTH/SHE'S NO TROUBLE	VI	24893	N
M.C.BLUE BLOWERS	RED HOT/SAN	BR	2602	N
RED NICHOLS	TEARS FROM/I NEVER KNEW	BB	10600	N
RED NORVO	I GET ALONG WITHOUT YOU	VO	4648	N
	MY LOVE FOR YOU	VO	4953	N
WILL OSBORNE	SHENANIGANS/OUTSIDE OF	DE	1611	N
	THIS CHANGING WORLD			
J.O'BRYANT TRIO	DRUNK MAN'S STRUT/RED HOT	PARA	12246	E
HOT LIPS PAGE	PULLIN' HIS WHISKERS	DE	7451	N
DANNY POLO	BLUE MURDER/MORE THAN	DE	1718	N
LOUIS PRIMA	IT'S BEEN SO LONG/SING	BR	7628	N
	JITTERBUGS ON PARADE/SHOW	DE	2242	N
	LOOK OUT/PERCY HAVE MERCY	VARS	8247	N
	DANCE WITH A DOLLY/DAY	VARS	8245	N
COON SANDERS	SLUEFOOT/THE WAIL	VI	21305	E
HAZEL SCOTT	RITUAL FIRE DANCE/TWO PT.	DE	18127	N
	PRELUDE IN C# MINOR	DE	18128	N
	HUNGARIAN RHAPSODY NO.2	DE	18129	N
	BOOGIE WOOGIE/BLUES IN	DE	18340	N
	THREE LITTLE WORDS	DE	18341	N
BESSIE SMITH	BOWEAVIL BLUES	Co	14018	G
CLARA SMITH	AWFUL MOANIN BL(HENDERSON)	Co	4000	E
Z.SINGELTON	LOOK OVER YONDER/RUNENAE	DE	431	N
NOBLE SISSLE	'TAIN'T A FIT NIGHT OUT	DE	766	N
JABBO SMITH	RHYTHM IN SPAIN/RHYTHM	DE	1980	N
	ABSOLUTELY/HOW CAN CUPID	DE	1712	N
STUFF SMITH	ONYX CLUB SPREE/TWILIGHT	DE	1279	N
	JOSHUA/IT'S UP TO YOU	VARS	8251	N
MUGGSY SPANIER	HESITATIN'BL/LITTLE DAVID	DE	4271	N
WILBUR SWEATMAN	RAINY DAY BLUES/JA DA	Co	2707	V
JACK TEAGARDEN	IF IT'S GOOD/CLASS WILL TELL	BR	8373	N
	PRELUDE TO BL/BLUES HAVE	DE	4409	N
SKEETS TOLBERT	HEY MAN HEY MAN	DE	8641	N
	SUGAR BOOGIE	DE	8506	N
F.TRUMBAUER	NO RETARD/WEARIN GREEN	VARS	8215	N
	SUGARFOOT STOMP/I DON'T	VARS	8256	N
JOE VENUTI	FLIP FLOP	DE	2313	N
THE VIRGINIANS	SISTER KATE/GEE BUT	VI	18965	E
FATS WALLER	PAN PAN/OH BABY	BB	11383	V
	HONEYSUCKLE ROSE	VI	24826	N
	YOUR SOCKS DON'T MATCH	BB	300814	N
PAUL WHITEMAN	MY PET/FORGET ME NOT	VI	27686	N
CL.WILLIAMS	BREEZE/BEER GARDEN BLUES	VO	2541	N
	JERRY THE JUNKER/CHIZZLIN	VO	2854	N
	RED RIVER BLUES/SHAKE IT	OK	8584	E

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GLENN MILLER

BB 10286, 11382, 10612, 10416

JIMMY DORSEY

DE 18362, 2980, 2918, 2480.

TOMMY DORSEY

VI 27520, 26054, 27578, 27617.

The Esquire Farce

By JAZZBO BROWN

Jazz would be in much better health if Goffin would concentrate on subjects he knows something about, if Feather would curtail his activities to being a good publicity agent, and if *Esquire* would leave jazz alone.

With a tremendous fanfare and hula-baloo, *Esquire* has discovered jazz. The question is: does *Esquire's* propaganda exert a favorable and desirable influence on the development of jazz, or is it on the contrary harmful to it? Has *Esquire* presented to the public an accurate picture of the American jazz scene? Or has it willingly and consciously misrepresented, falsified and caricatured the actual state of jazz music? What are the qualifications of the so-called experts who were chosen to select the best American jazz musicians?

* * *

The man who made *Esquire* jazz-conscious is the well-known Belgian author Robert Goffin. The ties between Goffin and *Esquire* are now so close that that magazine's editor, Arnold Gingrich, wrote the introduction to Goffin's catastrophic new book: *Jazz, from the Congo to the Metropolitan.* This Goffin is an interesting character indeed. The most profound musical comment he has made so far was his statement at a discussion in the New School of Social Research, when he said: "Bix is to jazz music what Timoshenko is to the Russian armies." Goffin is the author of one of the early books on jazz, entitled *Aux Frontières du Jazz.* In English, that means: "On the Borders of Jazz". That's where he was then, and that's where he is now. In his case, of course, the border in question is at an immense distance from the capital of this mythological jazz country. This book, which throughout revealed on the part of the author a congenital incapacity to have any true understanding of the subject-matter, is admiringly dedicated to none other than Ted Lewis. If that book had been at all read in this country, Goffin would now be ashamed to have written it. But as only a few people here have actually seen it, he glorifies himself for being one of the earliest discoverers of native American music. He is even spreading the rumor that he wrote the first serious book on jazz; the truth is that André Coeuroy and André Schaeffner wrote a book entitled *Le Jazz* in 1926, several years before Goffin's first masterpiece came out. We do not doubt that Goffin is a man of great intelligence and culture; his book on the French poet Rimband is remarkable; he is a lawyer of distinction; his stories of the Belgian Underground were admired by all; he is a specialist on the habits and customs of rats; in other words he is a man of vast knowledge. But unfortunately, jazz does not lie within the field of that knowledge. He is, in his own peculiar way, fond of jazz; that however is not sufficient to establish him as an outstanding authority on the subject, as *Esquire* would have us believe.

Goffin's adviser and sidekick on all matters touching jazz is the well-known publicity agent Leonard Feather. When the now celebrated concert at the Metropolitan was over, one of our friends asked Feather how he liked it. His answer is historical: "It was not too good," he said, "but then how could it be, with Louis Armstrong playing?" Feather has gone a short way in a long time. We remember the days when Panassié would have to write in and correct almost every statement he made in the *Melody Maker.* We don't often agree with Panassié's general outlook on jazz, but compared to Feather he is a tower of jazz knowledge and feeling and understanding. Therefore we laugh when we read in Feather's article *Jazz is Where You Find It*: "And for the muddled but dogmatic views of a Frenchman who has scarcely ever heard real jazz, try Panassié's *The Real Jazz.*" But Feather reveals his true nature, and at the same time his opinion of record collectors, when he writes in the same article (this should amuse the readers of the Record Changer): "You can listen

to each of the five trumpet players in Lionel Hampton's band, and every one of them will take a chorus which, had it been discovered on some obscure old record, would be hailed as a genius by the Jelly Roll Network." It should be noted in passing that when he wrote this, Feather was Lionel Hampton's press agent. Yet, we were naive enough to take this statement seriously. We listened to Lionel Hampton's five trumpet players. Maybe they really were good; maybe we had missed something. With great sorrow we have to report that we were utterly unable to discover among them a George Mitchell, a Tommy Ladnier or a Lee Collins. Feather is also the record reviewer for another magazine with a large circulation, *Look*. He takes advantage of this position to insult everything that is more or less good in jazz. His review of the Jazz Information Bunk Johnsons is the first example that comes to mind. He reviewed Art Hodes' *Royal Garden Blues* among hill-billy records, which was a flagrant instance of hitting below the belt, but such methods are willingly employed by Feather when personal animosities rule his critical opinions.

* * *

It must be presumed that the other judges for *Esquire's* All-American Band were chosen by Goffin and Feather. They constitute undoubtedly the most incredible collection of fakes and phonies ever assembled, with two or three exceptions. We note with surprise the presence of the editor of *Variety* and of the music editor of *Billboard*. We fail to see what qualifies these gentlemen as jazz experts. Why not also include someone from *The Ladies Home Journal* or maybe the editor of *The Sears-Roebuck Catalogue?* E. Simms Campbell is a good cartoonist, but his chapter on the Blues in *Jazzmen* is the weakest in the book, and sure enough his second choice among trumpet players is Harry James. That eminently silent critic Harry Lim is naturally one of the picked authorities. Bucklin Moon wrote a novel about Harlem, but since when does that make you a jazz critic? Who is Roger Kay? He is supposed to be a famous European critic, but no one ever heard of him in Europe. We know who Barry Ulanov is,—he is the editor of *Metronome*. That is enough. Paul Eduard Miller of *Down Beat* fame comes through with some selections that really knock you out: Red Nichols, Don Redman, Benny Goodman, Les Paul, and to make everything perfect vocals by Cab Calloway. You may disagree with Avakian's selections, but at least the musicians he chose fall within a definite pattern and his list makes sense. Bob Thiele, the Chocolate Kid, who is supposedly a jazz purist, likes Goodman, Hackett, and Hampton. We shall be charitable and ignore the rest of this motley crew. However, we want to make this clear: "We don't have the intention of attacking and finding fault with the selections of the *Esquire* judges. They are entitled to their opinions, and with obvious sincerity they have chosen their favorite musicians. What we violently object to is the fact that these people have been chosen as the foremost authorities on jazz music. With the exception of Avakian and Charles Edward Smith, whose article on jazz collecting is the only bright stop in the *Esquire* jazz number, all the serious students of jazz are shockingly conspicuous by their absence. *Esquire,* or rather Gof fin and Feather, fooled the American public by selecting as judges these incompetent jive fans. The motives of these two gentlemen don't escape us; they fully realized that if the judges had been really authoritative critics and collectors, several of them having perhaps a certain inclination for New Orleans music, the band these would have chosen would have been very different from the band that appeared at the Metropolitan. So, Goffin and Feather had to make sure that their boys won. They could not very well skip Louis Armstrong; the scandal would have been too great. (It may also be asked why among sixteen judges, only one was negro.)

Imagine the reaction of an average amateur of classical music, who knows nothing about jazz, but who is told that the best jazz critics of this country have chosen the All-American Band, and decides to go to the Metropolitan, or to listen over the air, in order to hear what he is told to be the very best in jazz sounds like. What will his opinion be,—what can it be,—after he has heard that horrible cacophony which is presented to him as the highest expression of jazz? If this person possesses any musical sensitivity, the disgust he will feel for what he thinks is good jazz will last until the end of his life, because although he may not know anything about jazz, he will be certin that what he heard was just plain bad music.

Continued on page 39

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LOUIS ARMSTRONG	TWO DEUCES/SQUEEZE ME	OK	8641	E
	SOMEBODY STOLE GAL/MUSICAL FAMILY	DK	797	N
	I CAN'T GIVE YOU/NO ONE ELSE	OK	41204	E
	SAVOY BLUES/WALKING MY BABY BACK	Vo	3217	N
DUKE ELLINGTON	SWANEE SHUFFLE/MYSTERY SONG	BB	6614	G
	GAL FROM JOE'S/I LET A SONG GO OUT	BR	8108	G
BENNY GOODMAN	MUSKRAT RAMBLE/AFTER AWHILE	BR	4968	E
	MAN I LOVE/AVALON	VI	25644	G
	PICKING MYSELF UP/DOWN SOUTH,ETC.	VI	25387	G
	IF I COULD BE WITH YOU/DEAR SOUTHL.	BB	10458	E
HARRY JAMES	TEXAS CHATTER/SONG OF THE WANDERER	BR	8067	E
	HODGE PODGE/FOUR OR FIVE TIMES	EL	5028	E
RED NICHOLS	RIVERBOAT SHUFFLE/ECCENTRIC	BR	3627	G
NOBLE SISSLE	BROADWAY BLUES/(ST.L.BL.,BERNARD)	EM	10296	G
KING OLIVER	MY GOOD MAN SAM/CAN I TELL YOU	VI	38049	G
PORTER GRANGER	TRIFFLING BLUES/NOBODYS BUSINESS	VI	19085	E
CL. WILLIAMS	FREEZE OUT/PAIN IN MY GLASS	Co	14460	N
N.O.WILLIE JACKSON	CHARLESTON BOUND(CLARENCE WILLIAMS)	Co	14165	N
JOHNNY HODGES	DREAM BLUES/I KNOW WHAT YOU DO	Vo	5353	E

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	CHARMAIN/DIANE	Co	36690	N
	MARGIE/ROSE MARIE	Co	36691	N
	LOUISE/JOSEPHINE	Co	36692	N

THE FOLLOWING RECORDS FOR SALE AT $1.50 EACH

WILL BRADLEY	DOWN THE ROAD APIECE	Co	35707	N
	BEAT ME DADDY	Co	35530	N
DUKE ELLINGTON	SOLITUDE	Co	35427	N
	TOOTING THROUGH THE ROOF	Co	35310	N
TEDDY WILSON	MY MELANCHOLY BABY	Co	35862	N
	EMBRACEABLE YOU	Co	35905	N
JIMMY LUNCEFORD	BAREFOOT BLUES	Co	35860	N
GENE KRUPA	DRUMMER MAN	Co	35324	N

THE FOLLOWING RECORDS FOR AUCTION

BING CROSBY	YOU'RE GOT ME CRYING AGAIN	BR	6515	G
	HOME ON THE RANGE	BR	6663	F
	YOUNG AND HEALTHY	BR	6472	G
	NOW THAT YOU'RE GONE	BR	6200	E
	SOMEBODY STOLE GABRIEL'S HORN(½" CH)	BR	6553	E
	AFTER SUNDOWN (¼" CHIP)	PE	13042	G
	MY HEART AND I	DE	631	G
	WOULD YOU	DE	756	E

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HENRY ALLEN

CANAL STREET BLUES	DE 18052	E

LOUIS ARMSTRONG

2:19 BLUES	DE 18094	E
COAL CART BLUES	DE 18091	E
HARLEM STOMP	DE 3092	P
SAVE IT PRETTY MAMA	DE 2405	E
GOING TO SHOUT ALL OVER GOD'S HEAVEN	DE 2085	G

CHARLIE BARNET

THE COUNT'S IDEA/DUKE'S IDEA	BB 10453	G

SIDNEY BECHET

COAL BLACK SHINE	VI 27346	N
I'M COMING VIRGINIA	VI 27904	N
THE MOOCHE	VI 20-1510	N
LAUGHIN' IN RHYTHM	VI 27663	N
SWING PARADE	VI 27574	N
OLD MAN BLUES	VI 26603	N

BUNNY BERIGAN

FATHER DEAR FATHER	VI 26061	G
JAZZ ME BLUES	VI 26244	F
PIANO TUNER MAN	VI 25776	V
I GOT A GUY	VI 25833	V
RINKA TINKA MAN	VI 25820	V
BLUES/I'M COMING, VIRGINIA	DE 18116	V
CHICKENS AND WAFFLES	DE 18117	V
'E AND MY MELINDA	FR 61	N
TWO IN LOVE	FR 62	N

BIG BILL BROONZY

TELL ME BABY	OK 6688	P
NIGHT WATCHMAN BLUES	OK 6705	F

BENNY CARTER

BABALU	BB 11090	N
SCANDAL IN A FLAT	VO 5112	F
MY FAVORITE BLUES	BB 11288	N
SUNDAY	BB 11341	G
SOMEBODY LOVES ME	DE 18256	E

CHOCOLATE DANDIES

BLUE INTERLUDE	DE 18255	N

BOB CROSBY

FIVE POINT BLUES	DE 2108	E
ROYAL GARDEN BLUES	DE 3339	N
BIG CRASH FROM CHINA	DE 1756	F
MY INSPIRATION	DE 2209	V

JOHNNY DODDS

GRAVIER STREET BLUES	DE 18094	E

BUD FREEMAN

MUSKAT RAMBLE	CO 35855	V

ELLA FITZGERALD

GULF COAST BLUES	DE 3324	N

LIONEL HAMPTON

RING DEM BELLS	VI 25689	V
I KNOW/SUNNY SIDE	VI 25592	N

COLEMAN HAWKINS (SOLOS)

I AIN'T GOT NOBODY	DE 18252	N
STAR DUST	DE 18251	[illegible]

ERSKINE HAWKINS

BICYCLE BOUNCE	BB 11547	N
TUXEDO JUNCTION	BB 10409	G
BEAR-MASH BLUES	BB 30-0813	E

FLETCHER HENDERSON

NAGASAKI	DE 18253	N
QUEER NOTIONS	DE 18169	N
SNAP IT/HOP OFF ('½" CHIP)	CO 35670	E
HOT AND ANXIOUS	CO 35840	N
A DIXIE FROM DIXIE	CO 36289	N
NIGHT LIFE	DE 18254	N
MONEY BLUES/STAMPEDE	CO 35669	N

HORACE HENDERSON

MINNIE THE MOOCHER'S WEDDIN DAY	DE 18171	N

JOE MARSALA

SLOW DOWN/BULL'S EYE	DE 3715	V

JAY MCSHANN

BAD HEART BLUES	DE 8623	V
THE JUMPIN' BLUES	DE 4418	V
LONELY BOY BLUES	DE 4387	E

JELLY ROLL MORTON

FREAKISH/SEATTLE HUNCH	VI 27565	N
MR. JELLY LORD/MIDNIGHT MAMA	BR 80040	N

BENNY MOTEN

SOUTH	VI 24693	N

JIMMIE MOORE

THE BLUES JUMPED A RABBIT	DE 18439	E
KEYSTONE BLUES	DE 18095	E

KING OLIVER

SNAG IT	BR 80039	N

LIPS PAGE

ROCK IT FOR ME	BB 7567	F

SAM PRICE

I KNOW HOW TO DO IT	DE 8546	F
MATCH BOX BLUES	DE 8624	V

LUIS RUSSELL

SARATOGA DRAG	BR 80038	N

ZUTTY SINGLETON

KING PORTER STOMP	DE 18093	E

JESS STACY

BARRELHOUSE/FLASHES	DE 18119	V

LEE WILEY

SUGAR	CWS 1507	[illegible]

BERT WILLIAMS

UNLUCKY BLUES	CO 35592	N

ALBERT WYNN

PARKWAY STOMP	BR 80041	N
DOWN BY THE LEVEE	BR 80042	N

PETE BROWN

TEMPO DI JUMP/OCEAN MOTION	DE 18118	V

EARL HINES

IN SWAMP LANDS	BB 11096	N
STORMY MONDAY BLUES	BB 11567	E
SWINGIN ON "C"	BB 11465	E
JELLY JELLY	BB 11065	E
ROSETTA/DEEP FOREST	CO 35478	E

PETE JOHNSON

627 STOMP	DE 18121	G

ANDY KIRK

BOOGIE WOOGIE COCKTAIL	DE 3481	G

GENE KRUPA

BLUES OF ISREAL	DE 18114	E
JAZZIE BLUES	DE 18115	V
ROCKIN CHAIR	OK 6352	V

JIMMY LUNCEFORD

MARGIE	DE 1617	E
FOR DANCERS ONLY	DE 1346	E
SWEET SUE JUST YOU	DE 1927	E
FOUR OR FIVE TIMES	DE 3515	E
POOPIN'	DE 3514	E
BLUES IN THE NIGHT I & II	DE 4125	G
MUDDY WATER	DE 1219	E
SIESTA AT THE FIESTA	DE 3931	E
HI SPOOK	DE 4032	P
OUTSKIRTS OF TOWN, I & II	DE 18324	G
WHITE HEAT	VI 24586	F
EASY STREET	DE 18534	N

WINGIE MANONE

STOP THE WAR/MAMA'S GONE GOOD-BYE	BB 11107	E

WALTER DAVIS

YOU KEEP ON CRYING	BB 8860	N

JESS STACY

MONI/JESS STACY BLUES	ASCH 350-2	N

JAMES P. JOHNSON

SNOWY MORNING BLUES	ASCH 350-3	N

FLETCHER HENDERSON

MILENBERG JOYS/12TH STREET RAG	ASCH 350-1	N

WANTED: MOST ANY COUNT BASIE; ANY BILLIE HOLLIDAY; ANY LONNIE JOHNSON.

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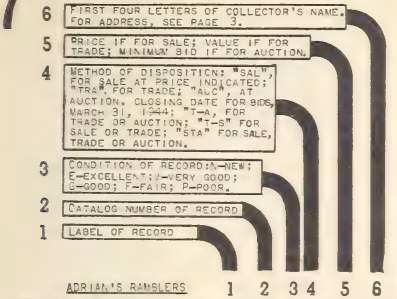

	1	2	3	4	5	6
ADRIAN'S RAMBLERS						
WISH I WERE TWINS/LETTER TO.	BR	6669	N	T-A	——	LEVI
ALABAMA WASHBOARD STOMPERS						
CORRINE CORRINA/FORTER'S	Vo	1630	V	AUC	——	CLAR
HENRY ALLEN						
PICTURE ME WITHOUT YOU	Vo	3306	E	T-A	——	UMPH
MEET ME IN THE MOONLIGHT	Vo	3574	E	T-A	——	UMPH
CHLOE/ROSETTA	Co	35954	N	T-A	——	EDEL
WHY DON'T YOU PRACTICE	PE	15930	G	T-A	——	GAYL
LIL ARMSTRONG						
SIXTH ST./MY SECRET FLAME	DE	7739	N	T-A	——	HERR
LOUIS ARMSTRONG						
CORNET CHOP SUEY	Co	36154	E	SAL	1.00	FISH
DON'T JIVE ME	Co	36376	E	SAL	1.00	FISH
BIG FAT MA/SWEET LITTLE PAPA	OK	8379	G	TRA	——	WINT
WEARY BLUES/THAT'S WHEN'LL	OK	8519	G	TRA	——	WINT
WILDMAN BLUES/MELANCHOLY	PARL	R2162	N	TRA	——	WINT
POTATO HEAD/HEEBIE JEEBIES	Co	35660	N	T-A	——	MONT
S.O.L. BLUES/SQUEEZE ME	Co	35661	N	T-A	——	MONT
NO ONE ELSE/SAVE IT MAMA	Co	35662	E+	T-A	——	MONT
12TH ST. RAG/KNOCKIN' A JUG	Co	35663	E+	T-A	——	MONT
(COLUMBIA KING LOUIS ALBUM)	Co	C-28	—	T-A	——	MONT
AS LONG AS YOU LIVE/WHEN STS	DE	2230	E	T-A	——	NEWL
LITTLE JOE/I'M IN THE MARKET	Vo	3301	G+	T-A	——	NEWL
BODY AND SOUL/YOU RASCAL	Vo	3072	F	AUC	——	CLAR
I MISS MY SWISS	Ha	4	N	AUC	——	GAIN
SWING THAT MUSIC	DE	866	V	AUC	——	MAHA
DALLAS BLUES	Vo	3025	F	AUC	——	MAHA
I'M SHOOTIN' HIGH	DE	623	E	AUC	——	MAHA
STRUTTIN' WITH SOME BARBECUE	DE	1661	V	AUC	——	MAHA
I'M NOT ROUGH(I" LAM.CRACK)	OK	8551	G	AUC	——	MAHA
LOVE, YOU FUNNY THING	OK	41557	G	AUC	——	MAHA
ST.LOUIS BL/AFTER YOU'VE GONE	OK	41530	G	T-A	——	EDEL
SONG OF ISLANDS/BLUE GREY	OK	41375	G	T-A	——	EDEL
WEATHER BIRD(HAIRLINE CRACK)	OK	41454	G+	T-A	——	EDEL
KING LOUIS ALBUM	Co	C-28	N	AUC	——	CLEA
MEMORIES OF YOU	PARL	R854	N	AUC	——	CLEA
TIGHT LIKE THIS/HEAH ME TALKING	CO	36378	N	TRA	——	FAY
ALLIGATOR CRAWL/WILLIE WEEPER	OK	8482	F	TRA	——	FAY
ORIENTAL STRUT	Co	36155	N	T-A	——	MELL
KEEPIN' OUT/LAWD, YOU	Vo	3181	E	T-A	——	AVER
DING DONG DADDY	PAE	796	N	T-A	——	AVER
CONFESSIN/SONG OF THE	PAE	909	N	T-A	——	AVER
LOVE,YOU/KEEPIN' OUT	PAE	1260	N	T-A	——	AVER
I CAN'T BELIEVE/I AIN'T GOT	PAE	1261	N	T-A	——	AVER
BODY & SOUL/YOU CAN DEPEND	PAE	1355	N	T-A	——	AVER
JUST A GIGOLO/I SURRENDER	PAE	1863	N	T-A	——	AVER
HURDY-GURDY/SKELETON IN CLOS	DE	949	V	AUC	——	CREA
MY WALKING STICK	DE	1892	N	T-S	——	CHOY
YOU'RE A LUCKY GUY	DE	2934	N	T-S	——	CHOY
ST.LOUIS BLUES/DUSKY STEVE	VI	24320	E	T-S	——	CHOY
HONKY TONK TOWN/COAL CART	DE	18091	N	AUC	——	CROC
BASIN STREET BLUES	BB	5408	N	T-A	——	WI,R
I'M IN THE MOOD FOR LOVE	DE	579	N	T-A	——	WI,R
TIGER RAG	OK	3009	N	T-A	——	WI,R
ST. LOUIS BLUES	BB	5280	N	T-A	——	WI,R
STRUTTIN' WITH BARBECUE	OK	8566	G	AUC	——	MERE
GUS ARNHEIM (VOCAL BY RUSS COLUMBO)						
A PEACH OF A PAIR	VI	22546	E	AUC	——	CLEA
GENE AUSTIN						
THINKING OF YOU/SUNDAY	VI	20411	F	T-S	——	MURC
BILLY BANKS						
HEAT WAVES/MINNIE MOOCHER'S	BA	32444	G	AUC	——	VOGE
MILDRED BAILEY						
UPTOWN LOWDOWN/LIBERTY	BR	6660	V	AUC	——	CLAR
WHERE ARE YOU	Vo	3456	N	AUC	——	FRY
GEORGIA ON MY MIND/I'M AFRAID	DE	3691	N	AUC	——	NEWT
GEORGIA ON MY MIND/I'M AFRAIN	DE	3691	N	T-A	——	MELL
ROCKIN' CHAIR/THERE'LL BE	CO	35943	N	T-A	——	HERR
I'M NOBODY'S BABY/GIVE ME TIME	CO	35626	N	T-A	——	HERR
EV'RYTHING DEPENDS ON YOU	DE	3888	N	T-A	——	HERR
WHAT SHALL I SAY/BLAME IT	Vo	4632	E	AUC	——	MATL
ROCKING CHAIR/CHANGES	Co	35943	N	AUC	——	MATL
'TAIN'T WHAT YOU DO/SLUMBER	Vo	4708	G	AUC	——	MATL
CHARLIE BARNET						
HAUNTED TOWN/BUFFY BOY	BB	11093	N	AUC	——	NAUL
CHEROKEE/ALL NIGHT RECORD MAN	BB	10373	N	AUC	——	NAUL
CHARLESTON ALLEY/G-F NOTHIN	BB	11037	N	AUC	——	NAUL
LITTLE DIP/PONCE DELEON	BB	11194	N	AUC	——	NAUL
HARLEM SPEAKS/SWINGIN' ON	BB	11281	E	AUC	——	NAUL
I'M PRAYIN' HUMBLE/I GET ALONG	BB	10119	N	AUC	——	NAUL
LAMENT FOR MAY	BB	10743	N	T-A	——	MELL
CHEROKEE/STAY UP STAN	BB	10373	N	T-A	1.00	CRON
CHARLESTON ALLEY/GOOD FOR N.	BB	11037	N	T-A	1.00	CRON
BIRMINGHAM BREAKDOWN	BB	——	N	AUC	2.00	CRON
WINGS OVER MANHATTAN	BB	10885	N	T-A	.75	CRON
LUMBY/PHYLLYSSE	BB	11014	N	T-A	.75	CRON
ALWAYS	BB	6487	G	T-A	——	CRON
I'M COMING VIRGINIA	BB	——	N	AUC	1.25	CRON
NOWHERE/YOU'RE MY THRILL	BB	1 41	N	TSA	——	CRON
CHEROKEE	BB	10373	N	AUC	——	CLEA
COUNT BASIE						
SMARTY/LISTEN CHILDREN	DE	1379	V	AUC	——	MAHA
JUMPIN' AT THE WOODSIDE	DE	3709	E	AUC	.75	JACC
DOWN DOWN DOWN	OK	6221	E	T-S	.75	KEND
ONE O'CLOCK JUMP(SLIGHT CHIP)	DE	1363	G	T-S	——	MURC
KING JOE/PARTS I & II	OK	6475	N	AUC	——	CHES
I NEVER KNEW/TICKLE-TOE	Co	35521	N	T-A	——	HERR
BOOGIE WOOGIE/HOW LONG	DE	2355	N	T-A	——	HERR
THE FIVES/HEY LAWDY MAMA	DE	2722	E+	T-A	——	HERR
THE FIVES/HEY LAWDY MAMA	DE	2722	E	AUC	——	CREA
HAM 'N EGGS	Co	——	N	T-A	——	WI,R
SIDNEY BECHET						
I'VE FOUND A NEW BABY	BB	10022	V	T-A	——	UMPH
SIDNEY'S BLUES/PALLET ON FLOOR	BB	8509	N	T-A	——	EDEL
COLD BLACK SHINE/BABY	VI	27366	N	T-A	——	EDEL
BLUES IN THE AIR	VI	20-1510	N	T-A	——	MELL
BLUES OF BECHET/SHEIK OF AR.	VI	27485	N	T-A	——	ROTH
THE MOOCHE/BLUES IN THE NITE	VI	20-1510	N	AUC	——	ROTH
BIX BEIDERBECKE						
ROYAL GARDEN BLUES	Co	35664	E	SAL	——	FISH
GOOSE PIMPLES/ROYAL GARDEN	Co	35664	N	T-A	——	MONT
LOUISIANA/THOU SWELL	Co	35665	N	T-A	——	MONT
OL' MAN RIVER/WA DA DA	Co	35666	N	T-A	——	MONT
SWEET SUE/FOR NO REASON	Co	35667	N	T-A	——	MONT
(BIX COLUMBIA ALBUM)	Co	C-29	N	T-A	——	MONT
JAZZ ME BLUES/JAZZ BAND BALL	Co	35674	N	TRA	——	FAY
GOOD MAN/CRYIN' ALL DAY	Co	35625	N	TRA	——	FAY
FOR NO REASON AT ALL	Co	35667	N	T-A	——	MELL
AT THE JAZZ BAND BALL	Vo	3042	N	AUC	——	STEN
THOU SWELL/SOMEBODY STOLE	OK	41030	F	AUC	——	CREA
SWEET SUE/(TRAM,BIX,LANG,REV.)	Co	35667	N	AUC	——	CROC
BUNNY BERIGAN						
MILES APART/A STRANGE LON.	VI	25690	V	AUC	——	VOGE
CAN'T HELP LOVIN' DAT MAN/SPAN	VI	26152	N	AUC	——	VOGE
FATHER DEAR FATHER/LET THIS	VI	26061	E	AUC	——	VOGE
AZURE/(DORSEY, REV.)	VI	25843	V	AUC	——	VOGE
JAZZ ME BLUES/CHANGES	VI	26244	N	AUC	1.00	JACO
I CAN'T GET STARTED (12")	VI	36208	N	AUC	——	KELL
I CAN'T GET STARTED (12")	VI	36208	N	T-A	——	BOOI
CHU BERRY						
MONDAY AT MINTON'S/BREEZE	CMS	——	E+	TRA	——	FAY
SHARKEY BONANO						
SWINGING ON THE SWANEE SHORE	Vo	3470	E	T-A	——	MELL
BOOTS AND HIS BUDDIES						
SAN ANTONE TAMALA/(PARHAM,REV)	BB	7005	V	AUC	——	CREA
SLEEPY GAL/(TAMPA RED, REV.)	BB	6968	V	AUC	——	CREA
CONNIE BOSWELL & CROSBY'S BOB CATS						
MARTHA/HOME ON THE RANGE	DE	1600	E+	T-A	——	GAYL
BOSWELL SISTERS						
ALEXANDER'S RAGTIME BAND	Vo	4239	E	AUC	——	MATL
CREEK TO CREEK/TOP HAT	DE	574	E	AUC	——	MATL
SHOUT SISTER SHOUT	BR	6109	V	AUC	——	MATL

FOR DISPOSITION

PERRY BRADFORD

ORIGINAL BLACK BOTTOM/KANSAS	OK	8416	V+1-A	——		LEVI

WILL BRADLEY

BEAT ME DADDY	Co	35330	E	T-A	——	UMPH
CELERY STALKS AT MIDNIGHT	Co	35707	E	T-A	——	UMPH
SCRUB ME MAMA WITH A BOOGIE	Co	35708	N	AUC	——	ROTH
RHUMBOOGIE	Co	35464	N	T-A	——	HERR
SLEEPY TIME GAL/WHO CAN I TURN	Co	35470	N	T-A	——	HERR

BROADWAY BELLHOPS

SOMEONE IS LOSING SUSAN	Ha	223	G	AUC	——	MATL
BARBARA	Ha	494	G	AUC	——	MATL
SPEAKING OF LOVE	Ha	648	V	AUC	——	MATL
HONEY BUNCH	Ha	163	G	AUC	——	MATL
BUT I DO YOU KNOW I DO	Ha	120	F	AUC	——	MATL

CLEO BROWN

HERE COMES COOKIE/I'LL TAKE	De	409	N	T-S	——	MURC

LES BROWN

BLUE DIVEL JAZZ/GRAVE DIGGER'S	BB	10827	E	AUC	——	NAUL
BOOG.WOOG.DIG/MISS IRISH	OK	6085	N	AUC	——	NAUL
BOOGIE WOOGIE/STARDUST	BR	7858	E	T-A	——	WI,R

PETE BROWN

TEMPO DI JUMP/OCEAN MOTION	DE	18118	N	SAL	1.25	JACO

WILLIE BRYANT

CROSS PATCH/MARY HAD	BR	6435	G	T-S	——	MURC
I LIKE BANANAS/I'M GRATEFUL	BB	6436	F	T-S	——	MURC
A VIPER'S MOAN/TEX. TEASER	BB	6750	G	AUC	——	CREA

CHUCK BULLOCK

SMOKE GETS IN EYES/JUST COUL.	BA	32922	E	AUC	——	VOGE
BLUE MOON/HAUNTING ME	BA	33316	E	AUC	——	VOGE

CALIFORNIA RAMBLERS

JUST A LITTLE DRINK/DROMED.	Co	340	E	T-A	——	BODI

BLANCHE CALLOWAY

SUGAR BLUES	BB	5334	V	T-A	——	UMPH

CAB CALLOWAY

HARLEM HOLIDAY/NOBODY'S SW.	OR	2908	G	AUC	——	VOGE
MOOD INDIGO/FAREWELL BLUES	PE	15457	E	AUC	——	VOGE
BUGLE CALL RAG/MAN FROM HARL.	OR	2766	G	AUC	——	VOGE
STARDUST/YOU CAN'T STOP ME	PE	15531	E	AUC	——	VOGE
STACK O LEE/WITHOUT RHYTHM	BA	32378	G	AUC	——	VOGE
ST. JAMES INFIRMARY	OK	6301	V+	AUC	——	KELL
SWING, SWING, SWING	VARI		501	N	AUC	—— KELL
TALL, TAN & TERRIFIC/IN MOOD	VARI		643	E+	AUC	—— KELL
COME ON WITH COME ON	OK	5687	V	AUC	——	KELL
STRICTLY CULLUD AFFAIR/AW YOU	BR	6292	V	AUC	——	VOGE
VIPERS DRAG/YALLER	PE	15412	G	AUC	——	FRY

HOAGY CARMICHAEL

GEORGIA/ONE NIGHT	VI	23016	V	T-A	——	EDEL

LEROY CARR

HOW ABOUT ME/THINKING	Vo	1259	V	AUC	——	CLAR

BENNY CARTER

SOMEBODY LOVES ME(FEAT.C.HAWK)	DE	18256	N	SAL	1.50	JACO
CUDDLE UP, HUDDLE UP	BB	11197	N	T-A	——	WI,R
VAGABOND DREAMS	Vo	5224	N	T-A	——	WI,R

CASA LOMA

BLUE JAZZ	BR	6358	G	AUC	——	CLAR
CHINATOWN	De	3524	E	T-S	——	CARM

THE CHARLESTON CHASERS

LOVABLE AND SWEET/RED HAIR	Co	1925	V+	AUC	——	CLAR
WABASH BLUES/DAVENPORT	Co	909	V	AUC	——	CLAR
YOU'RE LUCKY/LOVING YOU	Co	2309	V	AUC	——	CLAR

BOB CHESTER

OCTAVE JUMP/HEARTBREAKER	BR	10649	G	AUC	——	MAHA
WHING-DING/LOVEABLE MOOD	BB	10964	V	AUC	——	MAHA

CHOCOLATE DANDIES

CLOUDY SKIES/GOOD BYE	Co	35679	N	T-A	——	EDEL
SMACK/DEDICATION	CMS	533	E	T-A	1.50	WANG

LARRY CLINTON

WANT TO ROCK/JUMP JOE	BB	10961	G	AUC	——	MAHA
DIPPERMOUTH/MILENBERG JOYS	VI	26018	N	AUC	——	KELL
DIG ME HONEY/MY BUDDY	BB	10868	N	AUC	——	ROTH

BILL COLEMAN-OGANJO REINHARDT

SWING GUITAR	VI	26223	N	AUC	——	CLEA

JERRY COLONNA

I LOVE LIFE	Co	35371	N	T-A	——	MELL

EDDIE CONDON'S CHICAGOANS

CHANGES MADE/SOMEDAY SWING	DE	18041	N	AUC	——	CROC

EDDIE CONDON'S HOT SHOTS

I'M GONNA STOMP/SERIOUS THING	BR	10168	N	TRA	——	FAY

ZEZ CONFREY

FUZZY WUZZY BIRD/SOME LITTLE	VI	19037	G	T-A	——	CRON

(ZEZ CONFREY CONTINUED NEXT COLUMN)

(ZEZ CONFREY, CONTINUED)

NICKEL SLOT/MISS SHIVER	VI	19430	G	T-A	——	CRON
YOU PLAYIN FAIR	VI	18921	G	AUC	——	CRON
LIZA	VI	——	G	TSA	——	CRON

IDA COX

LAST MILE BLUES/I CAN'T QUIT	OK	6405	N	AUC	——	VOGE
BLUES AIN'T NOTHING ELSE	PARA	12212	G	AUC	——	VOGE
CHICAGO MONKEY MAN/WORRIED	PARA	12202	F+	AUC	——	VOGE

BING CROSBY

HOME ON THE RANGE	LUCKY	60003	G	T-A	——	UMPH
LITTLE THINGS/WRAP YOUR	BB	7102	V	AUC	——	CLAR
BEAUTIFUL GIRL	OK	2830	T	T-A	——	MELL
TEMPTATION	BRE	01668	E	T-A	——	MELL
BE HONEST WITH ME	DEE	Y5679	E	T-A	——	MELL

BOB CROSBY

PERUNA/W & L SWING	DE	2789	N	AUC	——	KELL
YOU'RE DRIVING ME CRAZY	DE	1680	N	AUC	——	KELL
V.I.P. SPIRIT/TECH TRIUMPH	DE	3080	N	AUC	——	KELL
PANAMA/BIG FOOT JUMP	DE	1615	N	AUC	——	KELL
CHERRY/DAY IN DAY OUT	DE	2703	N	AUC	——	KELL
CECILIA	DE	3090	G	AUC	——	KELL
BLUE SURREAL/BLACK ZEPHIR	DE	4415	V	AUC	——	KELL
WORLD WAITING FOR SUNRISE	DE	2734	N	AUC	——	KELL
NOBODY'S BABY/SPEAK EASY	DE	3179	N	AUC	——	KELL
SMOKEY MARY	DE	3336	N	AUC	——	KELL
COQUETTE/BIG CRASH CHINA	DE	1756	E	AUC	——	KELL
BIG TOM	DE	4403	N	T-A	——	MELL
WOLVERINE BLUES/PANAMA	DE	3340	E	TRA	——	PENS
YANCEY SPECIAL;JAZZ BALL	DE	1747	E	AUC	——	CREA
DON'T CALL ME BOY(MUGGSY)	DE	3431	N	T-S	——	CHOY

JOE DANIELS

TIGER RAG/DRUMMER MAN	DE	2725	E	T-S	——	CARM
12TH ST. RAG/THE SHEIK	DE	1905	E	T-S	——	CARM

EDDIE DELANGE

JUMP JUMP/BUTTON BUTTON	BB	7837	G	AUC	——	MAHA

DELTA FOUR

SWINGING AT FAMOUS DOOR	DE	3526	E	T-S	——	CARM

DIXIE STOMPERS

FLORIDA STOMP(TEST PRESSING)	—	——	E	T-A	20.00	NOVI

JOHNNY DODDS

WILD MAN BLUES/MELANCHOLY	BR	3567	E	AUC	5.00	MATL

DORSEY BROTHERS

ST. LOUIS BLUES	DE	3524	E	T-S	——	CARM
SANDMAN/MISSOURI MISERY	DE	297	N	T-S	——	CHOY
SENTIMENTAL OVER YOU	DE	1.5	V+	AUC	——	SM,B
SHIM SHAM SHIMMY(BERIGAN)	Co	36066	N	T-A	——	MELL
MILENBERG JOYS/ST. LOUIS BL	DE	119	E	SAL	5.00	STEW
DIRAH/NITE WIND	DE	376	E	SAL	5.00	STEW
NO STRINGS/TOP HAT	DE	516	V	AUC	——	MAHA
BASIN STREET/BY HECK	DE	118	F+	AUC	——	MAHA
DR. HECKLE & MR. JIBE	DE	117	G	AUC	——	MAHA
ECCENTRIC	DE	1304	N	AUC	——	GAIN
BY HECK	DE	118	N	AUC	——	GAIN
FOOTLOOSE/ALL I NEED	DE	482	G	AUC	——	CLAR
ANYTHING/JAZZ ME BLUES(E+)	Co	36064	N	T-A	——	MONT
OODLES OF NOODLES/PRAYIN'(E+)	Co	36063	N	T-A	——	MONT

JIMMY DORSEY

PARADE MILK BOTTLE CAPS	DE	941	G	AUC	——	MAHA
DUST IN UPPER SANDUSKY	DE	1929	E	T-A	——	UMPH

TOMMY DORSEY

HALLELUJAH	VI	27591	E	T-A	——	WI,R
ON THE ALAMO	VI	27578	E	T-A	——	WI,R
DAVENPORT BLUES	VI	26135	N	T-A	——	WI,R
SYMPHONY IN RIFFS	VI	26163	N	T-A	——	WI,R
HYMN TO THE SUN	VI	26259	N	T-A	——	WI,R
WASHBOARD BLUES	VI	26085	N	T-A	——	WI,R
LONESOME ROAD, PARTS 1 & 2	VI	25508	N	T-A	——	HARV
QUIET PLEASE/SO WHAT	BB	10810	N	T-A	——	HARV
BOOGIE WOOGIE/WEARY BLUES	VI	26054	E	STA	——	IDER
SO WHAT/IT'S DRUMMER IN ME	BB	10810	E	STA	1.00	IDER
BOOGIE WOOGIE	VI	26054	N	T-A	——	ROTH
MILENBERY JOYS	VI	26457	N	T-A	——	ROTH
NOT SO QUIET PLEASE	VI	27864	N	AUC	——	CHES
COPENHAGEN	VI	26016	E	T-S	.85	KEND
STOMP IT OFF	VI	26376	N	AUC	——	CLEA
DEEP NIGHT	VI	26445	N	AUC	——	CLEA
LONESOME ROAD, PARTS 1 & 2	VI	26508	N	AUC	——	CLEA
SHOOT THE SHERBERT(CLAM.7)	VI	26370	G	AUC	——	CLEA
STREET OF DREAMS (SINATRA)	VI	27903	E	T-A	——	GAYL
BEALE STREET BLUES	VI	25767	G	T-A	——	GAYL

(TOMMY DORSEY CONTINUED NEXT PAGE)

FOR DISPOSITION

(TOMMY DORSEY, CONTINUED)

TISKET A TASKET(CLAM.7)	VI	25899	G	T-A	——	MAYL
STOMPIN' AT THE STADIUM	VI	26062	E	AUC	——	COX
ALL IN FAVOR OF LOVE SAY	VI	26356	E	AUC	——	COX
GIPSY DOODLE	VI	25693	N	AUC	——	COX
FOR YOU/SWING LOW SWEET CHAR	VI	36399	N	AUC	——	KELL
ANOTHER ONE THEN THINGS	VI	27208	G	AUC	——	MAHA
HEAVEN CAN WAIT	VI	26154	V	AUC	——	MAHA
SWEET IS WORD FOR YOU	VI	25532	G	AUC	——	MAHA
EVERYBODY'S DOING IT	VI	25821	N	AUC	——	GAIN
MARIE SONG OF INDIA	VI	25523	N	AUC	——	BULL
WHO/GIPSY DOODLE	VI	25693	N	AUC	——	BULL
NANCHETA/YOU NEVER SMILE AG.	VI	26628	N	AUC	——	BULL
AFTER YOU'VE GONE	VI	25467	N	AUC	——	BULL
EDDIE DUCHIN						
STARDUST/STORMY WEATHER	CO	36[illegible]	N	T-A	——	MELL
JOHNNY DUNN						
FOUR O'CLOCK/MAMATIAN	CO	3729	G	T-S	——	CARM
CORNET BLUES (HAIR CRACKS)	CO	124	E	AUC	——	CLAR
ROY ELDRIDGE						
DEEP YOUR HEART BEAT FOR ME	VA	8044	N	SAL	——	HERR
YOU'RE A LUCKY BOY	VA	8094	N	SAL	——	HERR
DUKE ELLINGTON						
SAT. N'GHT FUNCTION	VI	24674	G	T-S	——	CARM
BLUE RAMBLE/LADY WHARBOOM	CO	35834	E	T-S	——	CHOY
TAKE THE A TRAIN	VI	27380	N	T-A	——	CHOY
CONCERTO FOR COOTIE	HMV	2896	E	T-A	——	MELL
DIGA DIGA DO	VI	39008	V	T-A	——	MELL
KO KO/CONGA BRAVA	VI	26577	N	TRA	——	FAY
BLACK AND TAN/CREOLE LOVE CALL	VI	2[illegible]137	E	TRA	——	FAY
DIMINUENDO & CRESCENDO IN BLUES	VI	3[illegible]127	V	TRA	——	FAY
CARAVAN/AZURE	OR	7997	N	TRA	——	FAY
BOUANGLES	VI	26644	V	AUC	——	CLEA
BLACK & TAN FANTASY	VI	24801	V	AUC	——	CLEA
FLAMINGO	VI	27328	N	AUC	——	CLEA
LADY WHO COULDN'T BE KISSED	VA	124	G	AUC	——	FRY
NEW BIRMINGHAM BREAKDOWN	VA	123	V+	AUC	——	CONN
EERIE MOAN	BR	6487	F	AUC	——	MAHA
SOL TUDE	VI	24755	F	AUC	——	MANA
OUR ALLEY BLUES/(REV.C.CHAS'S)	CO	1076	G+	AUC	——	CLAR
BARON ELLICTT						
STARDUST	MU	15[illegible]	E	T-A	——	MELL
ESQUIRE ALL AMERICAN BAND(HOME RECORDING)						
BASIN ST. BL/ESQUIRE BL/HONEYSUCKLE R.	N		N	T-A	——	BOOT
FIVE BIRMINGHAM BABIES						
REMEMBER THE NIGHT	PE	14635	E	AUC	——	CLAR
BUD FREEMAN						
THE JOURNEY NEED SOME PETTIN'	DE	1806[illegible]	N	SAL	.25	JACO
GRAZEBOOGIE/CAN'T HELP LOVING HIM	DE	31[illegible]-32	N	TRA	——	FAY
CHINA BOY/THE EEL	BB	10046	E	AUC	——	CREA
THAT DA DA STRAIN	CO	35854	E	SAL	——	FISH
FRIARS SOCIETY ORCHESTRA						
BUGLE CALL BLUES/DISC.BLUES	GE	4967	G	AUC	——	COX
BLIND BOY FULLER						
EVIL HEARTED WOMAN	WE	60564	E	T-A	——	UMPH
THE GEORGIANS						
LOOSE FEET/GRADUATIN' PAPA	CO	3825	G	AUC	——	CRON
GEORGIA STRUTTERS						
ORIGINAL BLACK BOTTOM/WASN'T	HA	311	V	T-A	——	LEVI
ORIGINAL BLACK BOTTOM/WASN'T	HA	311	V	T-A	——	NEWL
JEAN GOLDKETTE						
LOOK UP/COME UP	VI	21889	G	AUC	——	CLAR
PROUD OF A BABY LIKE YOU	VI	20469	V	AUC	——	GAIN
CLEMENTINE	VI	20994	G	AUC	——	COX
AFTER SAY I'M SORRY	VI	19947	E	AUC	——	CLEA
COOL ZING	VI	20270	V	T-A	——	MELL
BENNY GOODMAN						
FEELIN' HIGH AND HAPPY	VI	25840	E	T-A	——	UMPH
LIFE GOES TO A PARTY	VI	25726	E	T-A	——	UMPH
FULL MOON	CO	36590	V	T-A	——	UMPH
I WANT TO BE HAPPY	BR	10760	N	T-A	——	UMPH
BOY MEETS HORN	CO	35304	N	T-A	——	UMPH
WINTER WEATHER	OK	6516	E	T-A	——	UMPH
TILL TOM SPECIAL (SEXTET)	CO	35404	E	T-A	——	UMPH
KING PORTER	VI	25900	V	T-A	——	UMPH
ALWAYS AND ALWAYS	VI	25808	E	T-A	——	UMPH
TEA FOR TWO (TRIO)	VI	25527	N	T-A	——	UMPH
I'M AFRAID LONG DADDY(TRIO)	VI	25725	E	T-A	——	UMPH
I FOUND A NEW BABY(SEXTET)	CO	34039	E	T-A	——	UMPH
SIX APPEAL (SEXTET)	CO	35553	E	T-A	——	UMPH

(BENNY GOODMAN CONTINUED NEXT COLUMN)

(BENNY GOODMAN, CONTINUED)

AND THE ANGELS SING	VI	26[illegible]10	V	T-A	——	UMPH
KING PORTER STOMP	VI	25[illegible]	N	AUC	——	BULL
BUGLE CALL RAG	VI	26467	V	AUC	——	BULL
RIFFIN AT THE RITZ	VI	25445	N	AUC	——	BULL
ONE O'CLOCK JUMP	VI	25792	V	AUC	——	BULL
ROOM 1411/JUNGLE BL(SM.CRACK)	BR	4013	V	AUC	——	CLAR
GET HAPPY	VI	25[illegible]9	V	AUC	——	GAIN
GOODNIGHT SW LOVE	VI	25461	V	AUC	——	GAIN
SANDMAN/GOODBYE	VI	25215	V	AUC	——	MAHA
ONE O'CLOCK JUMP/DON'T BE	VI	25792	G	AUC	——	MAHA
SWEET SUE	VI	25473	N	AUC	——	COX
SING SING SING	VI	25796	N	AUC	——	COX
RUNNIN' WILD	VI	25529	N	AUC	——	COX
OOOH BOOH	VI	25808	V	AUC	——	COX
CAMEL HOP	VI	25717	N	AUC	——	COX
I'M HUNDRED PER CENT FOR YOU	CO	2988	E	AUC	——	FRY
JERSEY BOUNCE A STRING OF	OK	6590	N	TRA	——	BELL
LET'S DANCE	CO	35301	N	AUC	——	CLEA
O'CLOCK JUMP	VI	25792	G	AUC	——	CLEA
STOMPIN' AT THE SAVOY	VI	25247	E	AUC	——	CLEA
YOU'RE LOVELY MADAME	VI	26053	E	AUC	——	CLEA
AND ANGELS SING	VI	26170	E	AUC	——	CLEA
ONE O'CLOCK JUMP	VI	25792	N	T-S	.85	KEND
SING, SING, SING	VI	25796	N	T-A	——	BOOT
MORE THAN YOU KNOW (12")	CO	55002	N	T-A	——	BOOT
(ALL SEXTETS)	CO	——	N	TRA	——	FAY
SING, SING, SING (12")	VI	——	N	TRA	——	FAY
BEI MIR BIST DU SCHON,1 & 2	VI	25751	G	AUC	——	CHES
WHERE OR WHEN (SEXTET)	OK	6553	N	T-A	——	ROTH
SOMEBODY STOLE MY GAL	CO	35916	N	T-A	——	HERR
CORN SILK/THE MEM'RY OF A ROSE	CO	35992	N	T-A	——	HERR
ONCE MORE/CAN'T YOU TELL	CO	35543	N	T-A	——	HERR
TAKE IT	CO	36067	N	T-A	——	HERR
THE WANG WANG BL/THE WAY YOU	CO	36594	N	T-A	——	HERR
YOU'RE A HEAVENLY THING/REST.	VI	25021	E	T-A	——	HERR
GET RHYTHM IN FT./BALLAD IN	VI	25031	N	T-A	——	HERR
MY MELANCHOLY BABY/WRAPPIN IT	VI	25880	E	T-A	——	HERR
THAT FEELING IS GONE/LULLABY	VI	25827	E	T-A	——	HERR
NO OTHER ONE/YANKEE	VI	25193	E	T-A	——	AVER
I LET A SONG/FEELIN'	VI	25840	E	T-A	——	AVER
THIS CAN'T SING FOR	VI	26099	E	T-A	——	AVER
'TAIN'T NO USE(BG VOC)/GOODN.	VI	2546[illegible]	E	AUC	——	CREA
MINNIE MOOCHER/BOB WHITE	VI	25683	E	AUC	——	CREA
CAMEL HOP/LOCH LOMOND	VI	25717	E	AUC	——	CREA
CAMEL HOP/LOCH LOMOND	VI	25717	E	AUC	——	CREA
ROSE ROOM/FLYING HOME	CO	35254	N	AUC	——	TOER
REMEMBER/BLUE SKIES	VI	25860	E	T-A	——	HARV
JAM SESSION/SOMEBODY LOVES	VI	25497	E	T-A	——	HARV
SING SING (10 INCH), 1 & 2	VI	25796	N	AUC	——	CROC
SANDMAN/GOOD BYE	VI	25215	N	AUC	——	CROC
TAKE IT	CO	36067	E	T-A	——	WI,R
STRING OF PEARLS	OK	6590	N	T-A	——	WI,R
BIG JOHN SPECIAL	VI	25871	N	T-A	——	WI,R
CAMEL HOP	VI	25717	N	T-A	——	WI,R
LET'S DANCE	CO	35301	N	T-A	——	WI,R
I FOUND A MILLION DOLLAR BABY	CO	——	N	T-A	——	WI,R
SMOKE GETS IN YOUR EYES	CO	——	N	T-A	——	WI,R
CORN SILK	CO	——	N	T-A	——	WI,R
OLD MILL STREAM	CO	——	N	T-A	——	WI,R
TEDDY GRACE (WITH BUD FREEMAN)						
SEE WHAT THE BOYS IN THE BACK	DE	3123	N	T-A	——	HERR
GLEN GRAY						
THE HOUSE IS HAUNTED	BR	6858	V	AUC	——	BULL
CHINATOWN MY CHINATOWN	DE	199	N	T-S	——	HERR
AIN'T IT JUST TOO BAD	DE	375	N	T-S	——	HERR
BUGLE CALL RAG	DE	869	N	T-S	——	HERR
GREEN BROTHERS						
THE MOAN/(SANFORD ORCH,REV.)	EM	10223	F	STA	——	CRON
TOM GERIN						
SING YOU SINNERS/IN MY HOPEC.	BR	4727	E	STA	——	CRON
GRANT AND WILSON						
KEEP YOUR HANDS(HAIRLINE CR.)	VO	03121	E	AUC	——	CLAR
SONNY GREER						
BEGGARS(F)/SATURDAY (V)	CO	2833	-	T-A	——	EDEL
SAT.NITE FUNCTION(B-GROOVE CH)	VO	3012	V	AUC	——	CONN
LIONEL HAMPTON						
FLYING HOME	DE	18394	F	AUC	——	CLEA
HOUSE OF MORGAN	VI	26751	N	AUC	——	CLEA
DRUM STOMP/CONFESSIN'	VI	25655	N	TRA	——	FAY

(LIONEL HAMPTON CONTINUED NEXT PAGE)

FOR DISPOSITION

(LIONEL HAMPTON, CONTINUED)

I'M ON MY WAY/I AIN'T NAMED — VI 26476 N TRA —— FAY
RHYTHM CHINA STOMP — VI 25596 E AUC —— CREA
SUNNY SIDE ST/I KNOW — VI 25592 E AUC —— CREA
STOMPOLOGY/SWING GUITARS — VI 25601 E T-A —— HARV
BIG WIG IN WIGWAM/STAND BY — VI 26296 N AUC —— NAUL
MARTIN ON EVERY BLOCK/CHARLIE — VI 26739 N AUC —— NAUL
JOHNNY GET YOUR HORN/LOVE — VI 26343 N AUC —— NAUL
JIVIN' WITH JARVIS/BLUE SEC. — VI 26724 N AUC —— NAUL
SUNNY SIDE OF ST./I KNOW YOU — VI 25592 N AUC —— NAUL
12TH ST. RAG/AIN'T CHA COMIN — VI 26362 N AUC —— NAUL
SINGIN' THE BLUES/DINAH — VI 26557 N AUC —— NAUL
BLUE/JIVIN' WITH JARVIS — VI 26724 N AUC —— NAUL
3/4 BOOGIE/GIVE ME SOME SKIN — VI 27409 N AUC —— NAUL
BOUNCE AT BEACON/FIDDLE DEE DEE — VI 27364 N AUC —— NAUL
BOGO JO/OPEN HOUSE — VI 27341 N AUC —— NAUL

COLEMAN HAWKINS

LOST IN A FOG/I AIN'T GOT NO — DE 18252 N SAL 1.50 JACO
BODY AND SOUL/FINE DINNER — BB 10523 N AUC 2.00 JACO
NETCHA'S DREAM/CHICAGO — DE 661 N AUC .90 JACO
BODY AND SOUL — BB 10523 N AUC —— COX
SHIEK OF ARABY — BB 10770 N AUC —— COX
BODY AND SOUL — BB 10523 N AUC —— CLEA
BODY AND SOUL/FINE DINNER — BB 10523 N T-A —— HARV

ERSKINE HAWKINS

EASY RIDER/STUDY IN BLUE — BB 10029 E T-A —— UMPH
RAID THE JOINT/SWING OUT — BB 10224 F AUC —— MAHA

EDGAR HAYES QUINTET

I KNOW/WHEN YOU AND I — DE 1509 N T-S —— MURC

MONK HAZEL

HIGH SOCIETY/SIZZLIN' BLUES — BR 4181 G AUC —— MERE

FLETCHER HENDERSON

NEW KING PORTER STOMP — OK 41565 V+AUC —— LEVI
NAGASAKI — DE 18253 E SAL —— FISH
NAGASAKI/SUGAR FOOT STOMP — VO 3322 V+T-A —— NEWL
SUGAR FOOT STOMP/WHAT-CHA-CALL — CO 395 G T-A —— NEWL
MEANEST KIND/KIND OF — VO 14880 E AUC —— CLAR
FAREWELL BLUES (J.SMITH) — PARA 12033 V AUC —— GAIN
MOTEN STOMP/DON'T LET RHYTHM — VO 4180 V AUC —— KELL
KING PORTER STOMP/YEAH MAN — VO 2527 V+AUC —— KELL
LET 'ER GO/WORRIED OVER YOU — VO 3713 G+AUC —— KELL
HONEYSUCKLE ROSE/HARLEM MOON — CO 2732 E AUC —— KELL
TIDAL WAVE/D.SOUTH CAMP MEET — DE 213 N AUC —— KELL
MALINDA'S WEDDING DAY — VI 22775 G T-A —— GAYL
OH, IT LOOKS LIKE RAIN — VI 22786 N T-A —— GAYL
STAMPEDE/JACKASS BLUES — CO 654 G T-A —— GAYL
GRAND TERRACE SWING — VO 3213 N AUC —— CLEA
HOUSE OF DAVID BL(CONNIE'S INN) — ME 12216 E TRA —— FAY
A PIXIE FROM DIXIE/WE GO WELL — CO 36289 N T-A —— HERR
DOWN SOUTH BLUES/JUST HOT — VO 14691 E T-A —— CHOY
COTTON PICKERS BALL — VO 14759 E T-A —— CHOY
MEANEST KIND OF BLUES — VO 14880 E AUC —— HATL
31ST ST. BLUES/BLACK JOE BL. — PAT 036042 G T-S —— CARM

HORACE HENDERSON

IN GROOVE/KITTEN ON TOAST — VO 5433 V+T-A —— CRON
STUFFLIN' JOE/GOT RHYTHM — VO 5518 V+AUC 1.00 CRON
FLINGING WHING/DREAMS TRUE — OK 5749 N AUC —— CRON
COQUETTE/HAVE DREAMS — OK 5841 N T-A —— CRON
AIN'T MISBEHAVIN/SMOOTH SAIL — OK 5900 E AUC 1.50 CRON

WOODY HERMAN

SOUTH FAN IT — DE 3761 E AUC —— CREA

MILT HERTH

STOMPIN' AT SAVOY — DE 911 E AUC —— MAHA

TEDDY HILL

WHEN ROBIN SINGS AGAIN — ME 13364 G AUC —— MAHA

EARL HINES

SKYLARK/REMEMBER — BB 11512 E AUC —— CLAR

JOHNNY HODGES

DAY DREAM/JUNIOR HOP — BB 11021 E AUC —— CREA

BILLIE HOLIDAY

I'M ALL FOR YOU/I HEAR MUSIC — OK 5831 N AUC —— NAUL
YOU GO TO MY HEAD/THE MOON L. — OK 4126 N AUC —— NAUL
I'VE GOT MY LOVE/ONE NEVER K — OK 3431 N AUC —— NAUL
SAME OLD STORY/PRACTICE MAKES — OK 5806 N AUC —— NAUL
FALLING IN LOVE/GHOST OF YEST — OK 5609 N AUC —— NAUL
LAUGHING AT LIFE/TELL ME MORE — OK 5719 N AUC —— NAUL
APRIL IN MY HEAR/I'LL NEVER — BR 8265 G AUC —— NAUL

CLAUDE HOPKINS

CHURCH ST. SOBBIN' BLUES — DE 1286 G AUC —— CLEA

HOTSY TOTSY GANG

DIGGA DIGGA LOW DOWN — BR 4014 V AUC —— CLAR
DIGGA DIGGA LOW DOWN — BR 4014 V+T-A —— EDEL

SPIKE HUGHES

NOCTURNE/ARABESQUE — DE 19170 N SAL 1.25 JACO

EDGAR HAYES

STOMPIN' AT THE RENNY — DE 1416 V AUC —— MATL

JACK HYLTON

BOLERO/VIENNA — VI 25533 V AUC —— CHES

EARL JACKSON & MUSICAL CHAMPIONS

ROCKIN' CHAIR/BLACK & TAN — ME 12093 N AUC —— NAUL

HARRY JAMES

BRAGGIN' — CO 36081 N AUC —— CLEA
DUKE'S MIXTURE — CO 36339 N AUC —— CLEA
MAKE LOVE TO ME — CO 36446 N AUC —— CLEA
DAY DREAMING — CO 36455 N AUC —— CLEA
BLUES IN THE NITE — CO 36500 N AUC —— CLEA
I REMEMBER YOU — CO 36518 N AUC —— CLEA
STRICTLY INSTRUMENTAL — CO 36579 N AUC —— CLEA

HARRY JAMES

TUXEDO JUNCTION/PALMS OF — VA 8194 N T-A —— AVER
HOW HIGH/YOU'VE GOT — VA 8221 N T-A —— AVER
FOOLS RUSH/SECRETS IN — VA 8264 N T-A —— AVER
ORCHIDS FOR/IT'S THE — VA 8349 N T-A —— AVER
HOW HIGH MOON/OUT ON LIMB — VA 8221 V AUC —— CROC

JAMES (STUMP) JOHNSON

THE DUCK/THE SNITCHER'S BLUES — QRS 7049 F T-A —— NEWL

LONNIE JOHNSON

MOVE OVER/HARLEM TW(ELLINGTON) — OK 8638 G T-A —— EDEL
RAMBLER'S BLUES — BB 30-0703 N T-A —— MELL

MAGGIE JONES

CHEATIN' ON ME/MAMMA WON'T — CO 14074 G T-A —— NEWL

JONES & COLLINS

DAMP WEATHER/TIP EASY — BB 10952 E AUC —— CLAR

JONES-SMITH, INC.

BOOGIE WOOGIE/LADY BE GOOD — VO 3459 P AUC —— CROC

THE JUNGLE BAND

JAZZ CONVULSIONS/JOLLY — BR 4705 V AUC —— CLAR
HOME AGAIN BLUES(10 GROOVE CH) — BR 6003 V AUC —— CLAR
WANG WANG BLUES — BR 6003 F AUC —— MATL

FREDDIE KEPPARD

SALTY DOG/STOCKYARD STRUT — UHCA 73 N TRA —— CARM

JOHN KIRBY

BUGLER'S DILEMMA — VI 27568 G AUC —— CLEA
SWEET GEORGIA BROWN — CO 36001 N T-A —— MELL
COQUETTE — CO 35999 N T-A —— MELL
ST.LOUIS BLUES — VI —— N T-A —— WI,R
CUTTIN' THE CAMPUS — CO —— N T-A —— WI,R

ANDY KIRK

TWINKLIN(MLW)/FLOYD GUITAR — DE 2483 E AUC —— CREA
YOU SET ME ON FIRE — DE 2383 V AUC —— MATL
LADY WHO SWINGS THE BAND — DE 1085 V AUC —— MATL
BETTER LUCK NEXT TIME — DE 1422 V AUC —— MATL

CARL KRESS

DANZON/STAGE FRIGHT(MCDONOUGH) — BR 6917 E AUC —— CLAR
SOLO ALBUM (LESS "PEGLEG") — DE 114 E T-A 2.00 WANG

BENNIE KRUEGER

SINGIN' THE BLUES — BR 2066 V T-S —— MURC

GENE KRUPA

ANNIE LAURIE/PRELUDE — BR 3139 E AUC —— CLAR
BEST GAL/WALKIN — BR 8253 N AUC —— CLAR
BYE BYE BLUES/AFTER — BR 8249 E+AUC —— CLAR
ANY TIME MY OWN — BR 8205 E+AUC —— CLAR
MUTINY IN THE PARLOR/I'M GON. — VI 25263 E SAL 7.00 STEW
SYMPHONY IN RIFFS/MARCHETA — CO 35387 N SAL 1.50 JACO
"I JOEDEH" HE SAYS — OK 6695 N T-A —— MELL
HODGE PODGE/ON THE BEAM — CO 35262 N T-A —— HERR
DRUMMER BOY/LOOKING FOR — OK 5747 N T-A —— IDER
ALL THIS AND HEAVEN TOO — CO 35520 E STA —— IDER
MAKE BELIEVE ISLAND — CO 35474 E STA —— IDER
OLD BLACK JOE/KENTUCKY HO — CO 35205 N AUC —— CROC

TOMMY LADNIER

WEARY BLUES/JA-DA — BB 10086 E+TRA —— FAY
WEARY BLUES/JA-DA — BB 10086 E+AUC —— CONN

HARLAN LEONARD

HAIRY JOE JUMP/MY GAL SAL — BB 10625 N T-A —— HERR
PARADE OF THE STOMPERS/I'M IN — BB 10736 N T-A —— HERR
MY POP GAVE ME A NICKLE/400 — BB 10823 N T-A —— HERR

LEWIS-JOHNSON-AMMONS

BOOGIE WOOGIE PRAYER, PTS 1&2 — CO 35960 N T-A —— HERR

TED LEWIS

THROUGH (LAM.CRACKS) — CO 1957 V AUC —— CLAR
HARMONICA HARRY/YOU'VE — CO 2089 E AUC —— CLAR

(TED LEWIS CONTINUED NEXT PAGE)

(TED LEWIS, CONTINUED)

DALLAS BLUES	ME	13379	N	AUC	——	FRY	
YELLOW DOG BLUES	ME	13380	N	AUC	——	FRY	
BEALE ST. BLUES	Co	3972	G	AUC	——	FRY	
ECCENTRIC/SWEET LITTLE YOU	Co	19[illegible]	N	AUC	——	FRY	
MONKEY DOODLE-DOO	Co	620	E	AUC	——	FRY	
WHEN MY BABY SMILES AT ME	Co	922	N	AUC	——	FRY	
FRANKIE AND JOHNNY	Co	1017	N	AUC	——	FRY	
BEALE STREET BLUES	Co	105[illegible]	N	AUC	——	FRY	
GOOD MAN IS HARD TO FIND	Co	1428	N	AUC	——	FRY	
JUNGLE BLUES/JAZZ HOLIDAY	Co	1525	V	AUC	——	FRY	
CLARINET MARMALADE	Co	1573	N	AUC	——	FRY	
LIMEHOUSE BLUES	Co	1789	N	AUC	——	FRY	
SAN/AUNT HAGAR'S BLUES	Co	2113	F	AUC	——	FRY	
SINGING A VAGABOND SONG	Co	2144	N	AUC	——	FRY	
SOMEBODY STOLE MY GAL	Co	2336	E	AUC	——	FRY	
HEADIN FOR BETTER TIMES	Co	2378	N	AUC	——	FRY	
TRULY/AT LAST I'M HAPPY	Co	2408	N	AUC	——	FRY	
ONE MORE TIME HO HUM	Co	2452	G	AUC	——	FRY	
ROYAL GARDEN/DALLAS BLUES	Co	2527	N	AUC	——	FRY	
TIGER RAG/FAREWELL BLUES	OK	41580	E	AUC	——	FRY	
DINAH/SWEETIN' BLUES	OK	41585	N	AUC	——	FRY	
WHEN MY BABY SMILES AT ME	Co	A2908	P	T-S	——	MURC	

LITTLE RAMBLERS

MUSIC GOES ROUND AND ROUND	BB	6220	E	AUC	——	FRY	
TESSIE/HARD HEARTED HANNAH	Co	203	N	AUC	——	FRY	
DEEP BLUE SEA BLUES	Co	217	N	AUC	——	FRY	
COULD I/HERE COMES MALINDA	Co	628	N	AUC	——	FRY	
SWAMP BLUES/PLAY IT RED	Co	1103	N	AUC	——	FRY	
TAP-ROOM SPECIAL	BB	6193	E	AUC	——	FRY	

CRIPPLE CLARENCE LOFTON

BROWN SKIN GIRLS	ME	61166	G	AUC	——	FRY	
STREAMLINE TRAIN/HAD A DREAM	SA	12003	E+T-A		——	LEVI	

ELLA LOGAN

JINGLE (BINGLE) BELLS	BR	8057	E	AUC	——	MATL	

VINCENT LOPEZ

RAGGIN THE SCALES/GLORIA	OK	4921	F	T-S	——	MURC	

LOUISIANA FIVE

THUNDERBOLT/DIXIE BLUES	EM	1026	F	AUC	——	FRY	
YELPING DOG BLUES	Co	A2742	F	AUC	——	FRY	

LOUISIANA RHYTHM KINGS

LAZY DADDY	BR	6838	N	AUC	——	FRY	
OH, LADY BE GOOD	BR	4706	N	AUC	——	FRY	
MEANEST KIND OF BLUES	BR	4845	N	AUC	——	FRY	
KARAVAN	BR	4908	E	AUC	——	FRY	

LOUISIANA SUGAR BABES

WILLOW TREE/'SIPPI	VI	21348	N	AUC	——	FRY	
THOU SWELL/PERSIAN RUG	VI	21346	N	AUC	——	FRY	

LOUISVILLE STOMPERS

CLEF CLUB STOMP	VI	38011	V	AUC	——	MATL	
DANCE HALL SHUFFLE	VI	38557	V	AUC	——	MATL	

CLYDE LUCAS & CALIFORNIA JONS

SWINGIN' IN A JUG/CHINESE	VAR	667	N	AUC	——	FRY	

JIMMY LUNCEFORD

STARDUST/RHYTHM BUSINESS	DE	369	V+T-A		——	EDEL	
JAZZNOCRACY/WHITE HEAT	BB	5713	N	AUC	2.00	JACO	
WHITE HEAT/JAZZNOCRACY	BB	5713	N	AUC	——	FRY	
BREAKFAST BALL/HERE GOES	BB	6133	E	AUC	——	FRY	
MISS OTIS REGRETS/MANA	DE	130	N	AUC	——	FRY	
ROSE ROOM/MOOD INDIGO	DE	131	N	AUC	——	FRY	
STRATOSPHERE/SOLITUDE	DE	299	N	AUC	——	FRY	
STAR DUST/RHYTHM	DE	369	N	AUC	——	FRY	
RUNNIN' WILD/FOUR OR FIVE	DE	503	E	AUC	——	FRY	
OH BOY/CHARMAINE	DE	628	N	AUC	——	FRY	
HARLEM SHOUT/CAN'T ESCAPE	DE	980	N	AUC	——	FRY	
AIN'T GOT RHYTHM/SLUMMING	DE	1128	N	AUC	——	FRY	
MUDDY WATER/HONEST	DE	1219	N	AUC	——	FRY	
SWEET SUE/OLD MILL STREAM	DE	1927	E+T-A		——	GAYL	
HE AIN'T GOT RHYTHM/SLUMMING	DE	1128	N	AUC	——	NEWT	
CHARMAINE	DE	628	E	AUC	——	CLEA	
DINAH, 1 & 2	Co	36054	N	T-A	——	BODI	
SEE YOU IN MY DREAMS	DE	1318	V	AUC	——	SM,B	
LIZA/I USED TO LOVE YOU	Vo	5276	N	AUC	——	STEN	
AIN'T SHE SWEET/WHAT IS THIS	Vo	4875	N	T-A	——	HARV	
UPTOWN BLUES/PUT IT AWAY	Vo	5362	E	T-A	——	HARV	
WHITE HEAT/LEAVIN' ME	VI	24586	E	T-A	——	HARJ	

ABE LYMAN'S SHARPS AND FLATS

JAZZ HOLIDAY/SOME RAINY	BR	4155	E	AUC	——	FRY	

ABE LYMAN'S ORCHESTRA

WEARY WEAZEL	BR	2504	N	AUC	——	FRY	

WINGIE MANONE

MANONE BLUES/LET'S BREAK	BB	7633	E	AUC	——	KELL	
ANNIE LAURIE/LOCH LOMOND	BB	7389	E	AUC	——	KELL	
MY MARJUCCIA/LAND YAMO YAMO	BB	——	E	AUC	——	KELL	
SUGAR WALKS DOWN STREET	BB	30-0801	G	AUC	——	KELL	
I'VE GOT A NOTE	Vo	3071	E	AUC	——	FRY	
DALLAS BLUES	BB	6375	G	AUC	——	FRY	
ISN'T LOVE THE STRANGEST TH.	BB	6393	N	AUC	——	FRY	
A GOOD MAN IS HARD TO FIND	BR	6537	E	AUC	——	FRY	
MY HONEY'S LOVING ARMS	BB	30-0801	N	T-A	——	MELL	
MY HONEY'S LOVING ARMS	BB	30-0801	N	T-A	——	ROTH	
COTTAGE MOON/IT CAN HAPPEN	BB	6536	E	AUC	——	CREA	
GYPSY IN ME/AND THEY SAID	BB	6549	E	AUC	——	CREA	
SAY CAN YOU SWING	BB	6806	V	AUC	——	MATL	
JAZZ ME BLUES	BB	7198	N	T-A	——	WI,R	

GILBERT MARSH

LUCKY LITTLE DEVIL	PNY	34041	E	AUC	——	CLAR	

PAUL MARES

NAGASAKI/LAND OF DREAMS	Co	35990	E	AUC	——	CLAR	

JOE MARSALA

I KNOW THAT YOU KNOW/LOWER REG	DE	3764	N	SAL	.85	JACO	
BULL'S EYE/SLOW DOWN	DE	3715	N	SAL	.95	JACO	

JIMMY MCHUGH

GREAT BIG WAY/LET'S SIT	HA	823	V+T-A		——	EDEL	
WHOOPEE STOMP/FUTURISTIC RHY.	VE	1836	E	TRA	——	WINT	
WHOOPEE STOMP/FUTURISTIC RHY.	VE	1836	V	T-A	——	LEVI	

MCKENZIE'S BLUE BLOWERS

ONE HOUR/HELLO LOLA	BB	10037	E+AUC		——	CONN	

MCKENZIE-CONDON

CHINA BOY/SUGAR	Co	REISS.	N	TRA	——	FAY	
LIZA/NOBODY'S SWEETHEART	Co	35952	N	T-A	——	EDEL	

MCKINNEY'S COTTON PICKERS

OKAY BABY/LITTLE GIRL	VI	23000	G+AUC		——	CLAR	
MILENBURG JOYS	VI	21611	V	AUC	——	GAIN	
ZONKY/IF I BE WITH YOU	VI	38118	N	T-S	——	CHOY	
TEA FOR TWO	Co	——	N	T-A	——	WI,R	

JIMMY MCPARTLAND

JAZZ ME/CHINA BOY	DE	18042	N	AUC	——	CROC	
PANAMA/(REV., TEAGARDEN)	DE	3522	N	AUC	——	CROC	
PANAMA/ECCENTRIC	DE	3363	N	AUC	——	CRON	

MEZZ MEZZROW

APOLOGIES/SENDING THE	BB	10250	E	TRA	——	PENS	
35TH AND CALUMET	BB	10251	E	TRA	——	PENS	
35TH AND CALUMET	BB	10251	N	TRA	——	FAY	
SENDIN' THE VIPERS	BB	10252	N	TRA	——	FAY	

BUBBER MILEY

I LOST MY GAL FROM MEMPHIS	VI	38138	N	T-A	——	WILL	
LOST MY GIRL FROM MEMPHIS	VI	38138	G	AUC	——	MATL	

GLENN MILLER

PRESIDENT'S BALL	BB	11429	E	AUC	——	MAHA	
STRING OF PEARLS	BB	11382	E	AUC	——	MAHA	
TUXEDO JUNCTION	BB	10612	N	AUC	——	MAHA	

RAY MILLER BLACK & WHITE MELODY

WEEP NO MORE/THE SHEIK	Co	A3519	V	STA	——	CRON	

MILLS BLUE RHYTHM BAND

CONGO CARAVAN/RIDE RED RIDE	OK	6119	N	T-A	——	UMPH	
ST.LOUIS WIGGLE RHYTHM/RED RH	Co	3135	N	T-A	——	UMPH	

MILLS BLUE RIBBON BOYS

STARDUST/MINNIE MOOCHER	BA	32166	V	AUC	——	VOGE	
HEAT WAVES/MINNIE'S WEDDING	BA	32444	V	AUC	——	VOGE	
TALLAHASSEE/ONCE TO EVERY	BR	7534	V	AUC	——	VOGE	
SOLITUDE/KEEP RHYTHM GOING	Co	2994	V	AUC	——	VOGE	
LET'S HAVE A JUBILEE/OUT OF	Co	2963	E	AUC	——	VOGE	

MILLS BROTHERS

GOOD BYE BLUES (THEME)	RO	2381	N	T-A	——	GAYL	
YOU RASCAL/BABY WON'T	BR	6225	F	AUC	——	CLAR	
ROCKIN' CHAIR/GOOD BYE	BR	6278	G	AUC	——	CLAR	

MILLS MERRY MAKERS

MOANIN' LOW	CA	9235	G	AUC	——	CLAR	

MILLS MUSIC MASTERS

PLEASE DON'T TALK/THEY	ME	12091	G	AUC	——	CLAR	

MIFF MOLE & MOLERS

FEELIN' NO PAIN/IMAGINATION	Co	35678	N	TRA	——	FAY	

LEE MORSE BLUE GRASS BOYS

MISSISSIPPI MUD/MUST HAVE MAN	Co	1584	G	T-A	2.00	CRON	

JELLY ROLL MORTON

PRETTY LIL.N.O. BUMP	VI	38078	E+T-A		——	LEVI	
BLACK BOTTOM ST./CHANT	VI	20221	V	T-A	——	EDEL	
WEST END BLUES/CLIMAX	BB	10442	E	AUC	——	CONN	
OH DIDN'T HE RAMBLE(REV. E)	BR	10429	E+AUC		——	CONN	
SHOE SHINER'S DRAG/SHREVEPORT	VI	21658	V	TRA	——	FAY	
BLACK BOTTOM STOMP/CHANT	VI	20221	E	AUC	——	SM,B	

FOR DISPOSITION

CURTIS MOSEBY

LOUISIANA BOND/BETWEEN YOU	Co	40001	E	T-A	——	WINT

BENNIE MOTEN

SLOW MOTION/HOT WATER BLUES	Vi	38012	V	T-A	——	LEVI
EVIL MAMA BL/BREAK O'DAY BLUES	OK	8101	G	T-A	——	WINT
KANSAS CITY SHUFFLE/YAZOO	Vi	20435	E	AUC	——	CLAR
SOUTH/VINE ST. BLUES	OK	8191	G	T-A	——	EDEL
SOUTH/SHE'S NO TROUBLE	Vi	38021	V	TRA	——	FAY
12TH STREET RAG	Vi	20945	V	AUC	——	MATL
NEW ORLEANS/LAFAYETTE	BB	10955	E	T-S	——	CARM

MOUND CITY BLUE BLOWERS*

BROKEN RECORD/MUSIC GOES R'ND	CH	40081	V+T-A		——	LEVI
TAILSPIN BLUES/REASON INC	Vi	38087	E	T-A	——	EDEL
ONE HOUR (HAWKINS)	BB	6456	G	T-A	——	GAYL
ONE HOUR/HELLO LOLA	BB	10037	N	TRA	——	FAY

ROY NEWMAN

TIN ROOF BLUES/GARBAGE MAN BL	Vo	02994	E	AUC	——	CRON

NEW ORLEANS RHYTHM KINGS

WEARY BLUES/WOLVERINE	Ge	5102	G	AUC	——	FRY
TIN ROOF/SAN ANTONIO	De	161	V	AUC	——	FRY
PANAMA/JAZZ IT BLUES	De	162	N	AUC	——	FRY
OSTRICH WALK/ORIG. DIXIE	De	229	E	AUC	——	FRY
BABY BROWN/NO LOVERS	De	401	V	AUC	——	FRY
SENSATION/BLUIN THE BLUES	De	464	G	AUC	——	FRY
MAPLE LEAF RAG/CLARINET MARM.	BrE	02209	N	T-A	——	WINT

RED NICHOLS

HURRICANE/ALABAMA STOMP	Br	3550	V	AUC	——	CLAR
BONEYARD SHUFFLE/HABITS	Br	3477	G	AUC	——	CLAR
YOU RASCAL YOU/JUST A CRAZY	Br	6133	E	SAL	3.00	STEW
GOOFUS/GOING TO TOWN	Br	6312	E	SAL	3.50	STEW
MY HONEY'S LOVIN'ARMS/ROCKIN'	Br	6012	E	SAL	5.00	STEW
O-SOLE-MIO/HUMORESQUE	VARI	——	E	AUC	——	KELL
CORNFED/MEAN DOG BLUES	Br	3597	N	AUC	——	FRY
I NEVER KNEW/WHO'S SORRY	Br	4243	E	AUC	——	FRY
ALLAH'S HOLIDAY/ROSES	Br	4286	E	AUC	——	FRY
CHINATOWN/ON THE ALAMO	Br	4363	F	AUC	——	FRY
ALICE/PRETTY GIRL	Br	4456	G	AUC	——	FRY
I MAY BE WRONG/NEW YORKER	Br	4500	N	AUC	——	FRY
CAN'T BE/WAIT FOR	Br	4510	V	AUC	——	FRY
HALLELUJAH/SOMETIMES	Br	4701	G	AUC	——	FRY
AFTER YOU'VE GONE/I'M JUST	Br	4839	E	AUC	——	FRY
I GOT RHYTHM/EMBRACEABLE	Br	4957	G	AUC	——	FRY
LINDA/YOURS AND MINE	Br	4982	V	AUC	——	FRY
ROCKIN CHAIR/MY HONEY'S	Br	6012	E	AUC	——	FRY
SWEET & HOT/YOU SAID IT	Br	6029	G	AUC	——	FRY
SWEET ROSITA/PEANUT VEND	Br	6035	G	AUC	——	FRY
KEEP A SONG/THINGS I	Br	6068	G	AUC	——	FRY
WERE YOU SINCERE	Br	6070	E	AUC	——	FRY
LOVE IS LIKE THAT	Br	6113	E	AUC	——	FRY
DAVENPORT BLUES/WAIL WINDS	BB	10408	E	AUC	——	CREA
PUZZLE RECORD	Vi	22745	E	T-A	——	AVER
LADY OF SPAIN	Vi	22774	E	T-A	——	AVER
HOLD MY HAND/PIED	Vi	24034	E	T-A	——	AVER
LOVE IS THE/I'LL DO	Vi	24333	V	T-A	——	AVER
PETER! PETER!	Vi	24556	E	T-A	——	AVER
SLUMMING/I'VE GOT MY	Vi	25507	E	T-A	——	AVER

RAY NOBLE

WAY DOWN YONDER IN NEW ORLEANS	Vi	25082	G	AUC	——	CLFA
DINAH/BUGLE CALL	Vi	25223	N	AUC	——	CLAR

JIMMY NOONE'

LOVE ME OR LEAVE ME	Vo	1272	G	AUC	——	CLFA
ON REVIVAL DAY	Vo	1506	E	AUC	——	FRY
CHICAGO RHYTHM (RIM CHIP)	Vo	1267	F+	AUC	——	CLAR

RED NORVO

DECCA STOMP	De	3527	E	T-S	——	CARM
I SURRENDER DEAR/OLD FASHIONED	Co	35638	N	TRA	——	FAY
BLUES IN "E" FLAT/BUGHOUSE	Co	35679	N	TRA	——	FAY
POLLY WOLLY DOODLE	De	670	N	TRA	——	BELL
BUGHOUSE/BLUES	Br	8208	V+	AUC	——	CLAR
DANCE OF THE OCTOPUS/IN A MIST	Br	6906	N	T-A	——	LEVI

KING OLIVER

EVERY TUB/SHOWBOAT SHUFFLE	Br	3998	N	T-A	——	LEVI
ST. JAMES/I'LL EIL YOUR SMILING	Vi	22298	V	T-A	——	EDEL
JACKASS BLUES	Vo	1014	G	AUC	——	CONN
CHIMES BLUES/FROGGIE MOORE	Ge	5135	G	TRA	——	CARM

ORIGINAL DIXIELAND JAZZ BAND

CRAZY BLUES/HOME AGAIN	Vi	18729	E	AUC	——	CROC
BOW BOW BLUES	Vi	19850	V	AUC	——	MATL
DANGEROUS BLUES	Vi	18798	E	AUC	——	MATL
BROADWAY ROSE	Vi	18722	V	AUC	——	MATL

(ORIGINAL DIXIELAND J.B. CONT. NEXT COLUMN)

(ORIGINAL DIXIELAND JAZZ BAND, CONTINUED)

MARGIE	Vi	18717	V	AUC	——	MATL
CRAZY BLUES	Vi	18729	G	AUC	——	MATL
BLUIN THE BLUES TIGER RAG	Vi	25403	E	AUC	——	CREA

ORIOLE TERRACE ORCHESTRA

TOOT TOOTSIE/CLOVER BLOSSOM	BLBR	2337	G	T-A	1.50	CRON

TINY PARHAM

SUD BUSTERS DREAM/FOUND	Vi	22778	V+	AUC	——	CLAR

JACK PETTIS

SOMEBODY TO LOVE	Ba	1929	F+	AUC	——	CLAR
AIN'T SHE SWEET/HAPPINESS	RE	8263	G+	AUC	——	CLAR

BEN POLLACK

SONG OF THE BLUES (B.G.,TEA)	Vi	22147	V	AUC	——	VOGE
BUY BUY FOR BABY/SHE'S ONE	Vi	21743	E	AUC	——	VOGE
IF I COULD BE WITH YOU	OR	1998	E	AUC	——	VOGE
DEED I DO	Vi	20408	V	AUC	——	VOGE
DEEP ELM	VAR	504	V	AUC	——	COX

BOB POPE-JIM GUNN

MADHOUSE/SLATS SHUFFLE	BB	6508	E	AUC	——	CREA

MEL POWELL

BLUE SKIES/LEAVE HEAVEN	CMS	543	N	AUC	——	SM,B
WORLD IS WAITING/MOOD AT	CMS	544	N	AUC	——	SM,B

LOUIS PRIMA

PENNIES FROM HEAVEN/WHAT WILL	Vo	3376	G+	T-A	——	NEWL
SWEET AND LOWDOWN	De	2749	N	T-A	——	MELL

JOE PULLEM

BEDROOM BLUES/HATTIE GREEN	BB	6426	N	T-A	——	UMPH

RED HEADS

GOOD MAN IS HARD/BALTIMORE	PE	14882	V	TRA	——	FAY

DON REDMAN

HOW YA' FEELING	Br	6523	N	AUC	——	FRY
BUGLE CALL RAG/TOO BAD	ME	61218	V	AUC	——	FRY
SHIM-ME-SHA-WABBLE/CHANT OF	BB	10765	N	SAL	1.00	JACO
YOU AIN'T NOWHERE/ABOUT RIP	BB	10615	N	SAL	1.00	JACO
I GOT RHYTHM/NAGASAKI	ME	51104	N	T-A	——	UMPH

RHYTHM WRECKERS

MARIE/SEPT. IN THE RAIN	Vo	3608	E	AUC	——	KELL

GIL RODIN

RIGHT ABOUT FACE/LOVER'S SER.	ME	13376	N	T-A	——	UMPH

ADRIAN ROLLINI

BILL	De	1638	E	AUC	——	GAIN
SOMEBODY LOVES ME	De	3525	E	T-S	——	CARM

HARRY ROY

LIMEHOUSE/CHINATOWN	De	1108	E	T-S	——	CARM
PORCUPINE RAG/PIANO MADNESS	De	1043	E	T-S	——	CARM

LUIS RUSSELL

PRIMITIVE/MY BLUE HEAVEN	RO	2499	E	T-A	——	GAYL
SARATOGA SHOUT/SONG OF SWAN.	OK	8780	G	T-A	——	EDEL
JERSEY LIGHTNING/CALL FREAKS	Co	35690	N	T-A	——	EDEL

SAVANNAH SYNCOPATORS

JACKASS BLUES/DEEP HENDERSON	Br	3245	G	AUC	——	COX
JACKASS BLUES/DEEP HENDERSON	Br	3245	F+	AUC	——	CLAR
WA WA WA/SOMEDAY	Br	3373	V	AUC	——	CLAR

JAN SAVITT ORCHESTRA

DOODY DOO/DOIN' TONITE	BB	7737	G	AUC	——	MAHA
RUNNING THRU MY MIND	DE	2614	G	AUC	——	MAHA

RAYMOND SCOTT

EAGLE BEAK/1950	Co	35911	V	AUC	——	MAHA

SEVEN HOT AIR MEN

LOW DOWN RHYTHM/GOTTA FEELING	Co	1850	G	T-S	——	CARM
LOW DOWN RHYTHM/GOTTA FEELING	Co	1850	F+	T-A	——	GAYL

SHARKEY AND SHARKS OF RHYTHM

SWINGIN'/RUSTY GATE	Vo	3470	E	AUC	——	CLAR
OLD FASHIONED SWING/BIG	Vo	3450	E	AUC	——	CLAR
MISTER BROWN GOES TO TOWN	Vo	3400	N	AUC	——	FRY

ARTIE SHAW

SUMMIT RIDGE/CROSS HEART	Vi	26763	N	AUC	——	MAHA
SAY IT WITH A KISS	BB	10079	V	AUC	——	MAHA
SPECIAL DELIVERY STOMP	Vi	26762	N	AUC	——	ROTH
DR. LIVINGSTONE I PRESUME	Vi	27289	V	TRA	——	PENS
NIGHTMARE/NON STOP FLIGHT	BB	7875	E	TRA	——	PENS
YESTERDAYS/THING CALLED LOVE	BB	10001	E	AUC	——	CREA
THE CHANT/FE FI FO FUM	Br	7952	E	AUC	——	CREA
ONE NIGHT STAND/ONE FOOT	BB	10202	E	STA	1.00	IDER
TRAFFIC JAM/SERENADE TO	BB	10385	N	AUC	——	CROC

MILT SHAW & DETROITERS

ON THE ALAMO	OK	41172	E+	AUC	——	CLAR

NOBLE SISSLE

I TAKE YOU (VOC. LENA HORNE)	DE	847	N	T-S	——	MURC

SIX JUMPING JACKS

DAN-ELEVATOR MAN/SEND FOR	Br	4759	N	T-A	——	CRON

FOR DISPOSITION

FREDDIE SLACK

BOOGIE KITTEN ON KEYS DE 4043 E T-S —— CARM

BESSIE & CLARA SMITH (ACC. F. HENDERSON)

FAR AWAY BLUES/I'M GOING CO 13007 G+AUC —— ROTH

BESSIE SMITH

COLD IN HAND/GOOD OLD WAGON CO 35672 N T-A —— MONT
YOUNG WOMAN'S/CAKE WALKING CO 35673 N T-A —— MONT
LOST YOUR HEAD/BABY DOLL CO 35674 N T-A —— MONT
EMPTY BED BLUES, 1 & 2 CO 35675 N T-A —— MONT
(COLUMBIA BESSIE SMITH ALBUM) CO C-31 N T-A —— MONT
PREACHIN' THE BLUES CO 35842 N T-A —— EDEL
PREACHIN' THE BLUES CO 14195 V T-A —— EDEL
ST. LOUIS BLUES (LOUIS) CO 14064 G+T-A —— EDEL
RECKLESS (LOUIS)(HAIRLINE CR) CO 14056 G T-A —— EDEL
MY MAN BLUES/NOBODY'S BLUES CO 14098 G+AUC —— ROTH
PINCHBACKS TAKE 'EM AWAY CO 14025 G+AUC —— ROTH
SOBBIN' HEARTED BLUES/RECKLESS CO 14056 G AUC —— ROTH
FRANKIE BLUES/HATEFUL BLUES CO 140 3 G AUC —— ROTH
I WANT EV'RY BIT OF IT/WHAT CO 14129 G AUC —— ROTH
PREACHIN'BLUES/BACKWATER CO 14195 E T-A 2.00 WANG
DOWN HEARTED/GULF COAST CO A3844 E AUC —— CROC

MAMIE SMITH

MY MAMMY'S BLUES/DO IT OK 40019 G T-S —— CARM
DADDY,YOUR MAMA'S LONESOME OK 4416 G T-S —— CARM

PINETOP SMITH

PINETOP'S BOOGIE WOOGIE UHCA 113 E+AUC —— STEN

RUBY SMITH

BACK WATER BLUES VO 4903 E T-A —— UMPH

TRIXIE SMITH

DESPERATE BLUES/TRIXIE'S BL BS 2039 G T-A —— LEVI

WILLIE (LION) SMITH

SWAMPLAND/I CAN SEE YOU ALL DE 1291 N AUC —— VOGE
I'VE GOT TO THINK IT OVER/ DE 1957 N AUC —— VOGE

EDDIE SOUTH

STOMPIN' AT THE SAVOY CO 36193 N AUC —— CLEA

SOUTHERN RHYTHM KINGS

CARAVAN/JOSEPHINE BB 7079 E AUC —— KELL

MUGGSY SPANIER

HESITATING BLUES DE 4271 E T-A —— LEVI

VICTORIA SPIVEY

MOANING THE BLUES/TELEPHONING VI 38546 E T-A —— BODI

MUGGSY SPANIER

SOMEDAY SWEETHEART BB 10384 N AUC —— CONN
MANDY MAKE UP MIND/(REV. E) BB 10766 E+AUC —— CONN
DIPPERMOUTH/(REV. E) BB 10506 E+AUC —— CONN
DINAH/BLACK & BLUE BB 10682 F AUC —— CONN
ECCENTRIC/BUTTER-EGG MAN BB 10417 E AUC —— CONN
JAZZ BAND BALL/LIVERY STABLE BB 10519 E AUC —— CONN

JOE SULLIVAN

LITTLE ROCK GETAWAY/ONYX UHCA 34 N AUC —— STEN

MAXINE SULLIVAN

PLEASE BE KIND(ACC.THORNHILL) VI 25802 E T-A —— MELL

JOHNNY SYLVESTER & PLAYMATES

A BLUES SERENADE GE 6062 V+T-A —— LEVI

TAMPA RED

BOOGIE WOOGIE/BUMBLE BEE VO 1619 F AUC —— CROC

ART TATUM

I AIN'T GOT NOBODY DE 741 N T-S —— HERR
ANYTHING FOR YOU/LIZA DE 1373 N T-S —— HERR
ROCK ME MAMA DE 8577 N T-S —— HERR

JACK TEAGARDEN

JUNK MAN BR 7652 V T-A —— EDEL
ST.JAMES INFIRMARY DE 3844 N T-A —— HERR
RIPPLING WATERS CO 35727 N T-A —— HERR
BLUES TO THE DOLE BR 8454 V T-A —— HERR
STOP KICKIN MY HEART AROUND CO 35245 N T-A —— HERR
WOLVERINE BLUES/MUDDY RIVER CO 35297 N T-A —— HARV
CLASS WILL TELL BR 8373 N T-A —— WI,R
UNDERTOW (REV. REUSS SOLO) BR 8401 N T-A —— WI,R

TEN BLACK BERRIES

ST. JAMES/SMILING PE 15272 V AUC —— CLAR

SKEETS TOLBERT

BUGLE BLUES/DRAFTIN' BLUES DE 8516 E AUC —— SM,B

PAUL TREMAINE

STORMY WEATHER BB 5049 N STA —— CRON

FRANK TRUMBAUER

IN A MIST BR 6997 E AUC —— CLAR
PLANTATION MOODS/TROUBLED VI 24834 G AUC —— CLAR
MISSISSIPPI MUD (2 GROOVE CHIP) OK 40979 V AUC —— GAIN
SINGING THE BLUES OK 40772 F AUC —— COX

(FRANK TRUMBAUER CONTINUED NEXT COLUMN)

(FRANKIE TRUMBAUER, CONTINUED)

BORNEO/MY PET OK 41039 N AUC —— FRY
SENTIMENTAL BABY OK 41128 N AUC —— FRY
I HOPE GABRIEL LIKES MY MUSIC BR 7613 E AUC —— FRY
CLARINET MARMALADE/WAY DOWN VO 4412 N AUC —— STEN
JIMTOWN BLUES/LAZIEST GAL VA 8223 E AUC —— CREA
3 BLIND MICE/CRAZY KAT OK 40903 V AUC —— MERE

JOE TURNER

FREEZE & MELT/MISS MOAN(DUKE) CO 1813 G T-A —— GAYL

VARSITY SEVEN (HAWKINS, CARTER)

POM POM/HOW LONG BLUES VA 8173 N T-A —— GAYL
POM POM/HOW LONG BLUES VA 8173 N AUC —— GAIN
SCRATCH MY BACK VA 8135 N AUC —— GAIN
EASY RIDER VA 8147 N AUC —— GAIN

VENUTI, LANG, ETC.

BLACK & BLUE BOTTOM/STRINGING CO 914 E T-A —— WINT
MY HONEY'S ARMS/GOING HOME OK 41251 E AUC —— CLAR
BEATIN' THE DOG/CAT OK 40853 G+AUC —— CLAR
WILD DOG/DINAH OK 41025 E AUC —— CLAR
SWEET SUE/NEW BABY OK 41469 V AUC —— CLAR
HEAT WAVE/EASTER PARADE PE 15836 V AUC —— MAHA
TAP ROOM BLUES DE 3527 E T-S —— CARM

THE VIRGINIANS (R.GORMAN)

AGGREVATIN' PAPA/AUNT HAGAR VI 19021 G+AUC —— CRON
DA DA STRAIN/MAY BE YOUR MAN VI 19013 V AUC —— CRON
BARKIN DOG CO 2844 G AUC —— CRON

SIPPIE WALLACE

TROUBLE EVERYWHERE/I CAN'T OK 8212 G TRA —— WINT

FATS WALLER

BASIN ST. BLUES/AFRICAN B 10115 N T-A —— EDEL
BABY BROWN VI 24867 V AUC —— FRY
I AIN'T GOT NOBODY/VIPER'S BB 10133 N T-A —— BODI
A LITTLE INDEPENDENT/SWEET VI 25196 F AUC —— CHES
STAYIN' AT HOME BB 10841 N AUC —— SM,B
12TH ST. RAG/SWEET SUE VI 25087 E AUC —— CREA
HONEYSUCKLE ROSE/BRAKIN'ICE VI 24826 E AUC —— CREA
VIPERS DRAG/HANDFUL OF KEYS VI 27768 N TRA —— CARM

WASHINGTONIANS

MOVE OVER RO 829 V T-A —— EDEL

ETHEL WATERS

JERSEY WALK/MY SPECIAL FRIEND CO 14182 E AUC —— NEWT
GIVE ME A HEART TO SING TO DE 141 N T-A —— MELL
DINAH DE 234 N T-A —— MELL

LU WATTERS

COME BACK SWEET PAPA/TIGER R. JM 6 N TRA —— FAY

DICKY WELLS & ORCH

BUGLE CALL RAG/DEVIL & DEEP VI 26220 E AUC —— NAUL
HANGIN AROUND BOUDON/FOUND A VI 26617 N AUC —— NAUL
D.WELLS BLUES/B.COLEMAN BLUES VI 27318 N AUC —— NAUL

GEORGE WETTLING

BUGLE CALL/SISTER KATE DE 18044 N AUC —— CROC
STRUTTER'S BALL/NEW BABY DE 18045 N AUC —— CROC

PAUL WHITEMAN

COQUETTE VI 21301 E+AUC —— CLAR
I'M COMING VIRGINIA VI 20571 V AUC —— COX
SENSATION STOMP VI 21119 V AUC —— COX
CHINABOY/OH MISS HANNAH CO 1945 N AUC —— FRY
FROM MONDAY ON/WHAT PRICE LY. VI 21302 E AUC —— NEWT
MANDALAY/DRIFTWOOD (12") VI 35744 E AUC —— NEWT
HOW ABOUT ME?/CRADLE OF LOVE CO 1723 E AUC —— NEWT
JUST A MEMORY VI 20881 G AUC —— CLEA
NITE OWL (WITH RHYTHM BOYS) VI 24400 E AUC —— CLEA
OL' MAN RIVER(VOCAL BING CROSBY) VI 25249 N AUC —— CLEA
PICKING COTTON CO 1464 N T-A —— MELL
SAN VI 24078 N T-A —— MELL
IF I HAD A TALKING PICTURE CO 2010 V T-A —— MELL
GEORGEE PORGEE CO 1491 G T-A —— MELL
(P.WHITEMAN ALBUM;BIX,TRAM) VI P-100 N AUC —— ROTH
MISSISSIPPI MUD/AIN'T SHE VI 20783 V T-A —— AVER
FROM MONDAY ON/WHAT PRICE VI 21302 E T-A —— AVER
ORANGE BLOSSOM TIME CO 1845 N T-A —— CHOY
SWEET SUE/JUST YOU (12") CO 50103 E T-A —— CHOY
BROADWAY/MANHATTAN MARY VI 20874 E T-S —— CHOY

ALEC WILDER OCTET

A LITTLE GIRL GROWS UP/CONC. CO 36126 N T-A —— HERR

CLARENCE WILLIAMS

JUST GOT A LITTLE BIT LEFT VO 2563 V T-A —— LEVI
GEER GARDEN BLUES/BREEZE OK 2541 E AUC —— VOGE
CANDY LIPS/NOBODY BUT OK 8440 E AUC —— VOGE
THE WRONG KEYHOLE(4 GR.CHIP) OK 8173 E AUC —— GAIN
SHAKE THAT THING/GET IT FIXED OK 8267 V TRA —— FAY

FOR DISPOSITION

COOTIE WILLIAMS

CARNIVAL IN CAROLINE	VO	4061	N	AUC	——	GAIN
BLACK BEAUTY/NIGHT SONG	VO	4958	E	AUC	——	CREA

DOUGLAS WILLIAMS

ROADHOUSE STOMP/SLOW DEATH	VI	21209	V	+T-A	——	NEWL

FESS WILLIAMS

GOIN' TO SET CHA/SLIDE	VI	38106	G	T-A	——	GAYL
CAROLINE/OTHER TIME	GE	3210	V	AUC	——	CLAR

DRUMMER JAMES JOHNNY WILLIAMS

CLARINET MARMALADE/MEMORY	VO	5213	E	AUC	——	ROTH

JAMES LOU WILLIAMS

SCRATCHIN' IN THE GRAVEL	VAR	8190	N	T-A	——	WI,R
TEA FOR TWO	VAR	8193	N	AUC	——	GAIN

DUKE WILSON & TEN BLACKBERRIES

HOW AM I GOING (NEEDLE CATCH)	PE	15603	G	AUC	——	CLAR

TEDDY WILSON

THESE N THAT N THOSE/SUGAR PL	BR	7577	V	AUC	——	BULL
MORE THAN YOU KNOW/SUGAR	CO	35117	N	T-A	——	HERR
IN THE MOOD/CRYING MY SOUL OUT	CO	35372	N	T-A	——	HERR
WHAM/MOON RAY	CO	35354	N	T-A	——	HERR
SWEET LORRAINE/LIZA	CO	35711	N	T-A	——	HERR
JUMPIN ON BLACK & WHITE	CO	35232	N	T-A	——	HERR
SOME OTHER SPRING	CO	35208	E	T-A	——	WI,R
IN THE MOOD	CO	35372	N	T-A	——	WI,R
WHAM/MOON RAY	CO	——	N	T-A	——	WI,R
I CRIED FOR YOU	CO	——	N	T-A	——	WI,R

WOLVERINES

OH BABY/COPENHAGEN	GE	5453	V	AUC	——	MERE

SCOTT WOOD & SIX SWINGERS

HANDEL IN HARLEM	CDE	1405	E	AUC	——	MATL

ALBERT WYNN & GUT BUCKET FIVE

CRYING MY BLUES AWAY	VO	1208	V	AUC	——	VOGE

JIMMY YANCEY

YANCEY'S BUGLE CALL/35TH &	VI	27238	N	T-A	——	HERP

ALBUMS

ANTHOLOGY OF WHITE JAZZ	DE	——	N	TRA	——	FAY
HOT TROMBONES	CO	C-45	N	AUC	——	GAIN
HOT TRUMPETS	CO	C-6	N	AUC	——	GAIN
BIX BEIDERBECKE	CO	C-23	N	AUC	——	GAIN

THURMAN & MARY GROVE
4709 Frankford Ave., Baltimore 6, Md.
FOR TRADE OR AUCTION

MCKINNEY'S	PRECIOUS LITTLE THING	VI	38051	E
GOODMAN TRIO	SOMEDAY SWEETHEART	BB	10463	E
BARNEY BIGARD	READY EDDY	BB	11098	N
F. HENDERSON	ROSE ROOM	VO	3511	N
TEN BLACKBERRIES	ST. JAMES	PE	15272	V
MEZZROW	COMIN ON, 1 & 2	BB	10085	N
BESSIE SMITH	STANDING IN THE RAIN	CO	14338	E+
BUNK JOHNSON	MOOSE MARCH	JM	9	N
MUGGSY SPANIER	DINAH	BB	10662	V
BESSIE SMITH	EMPTY BED BLUES	CO	14312	G

ALSO WATTERS JM #2 FOR TRADE ONLY FOR JM #1.

WANTED: TOM DELANEY CO 14122 PARSON JONES AND CO 14082 GEORGIA STOCKADE AT $2.50 EACH. SUNDRY BESSIES PAGE 33, 34 HOT DISCOGRAPHY, PARTICULARLY CO 14538. ARMSTRONG OK 8396, OK 8474, OK 8447, OK 8343. MANY BLUES SINGERS LISTED IN HENDERSON AND L.AUSTIN SECTIONS OF H.D.

AUCTION — FRED FAGET — AUCTION
356 Fifth Ave., Redwood City, Calif.
Records sent express collect
Auction closes March 31, 1944

SPECIAL
MUGGSY SPANIER ON BLUEBIRD
COMPLETE SET OF ALL EIGHT
NEW CONDITION. $15 MINIMUM BID

ALBUMS

GEMS OF JAZZ. VOL. I	DE	200	N
COLORED JAZZ	DE	192	N
LOUIS ARMSTRONG HOT FIVE	CO	57	N

JELLY ROLL MORTON

WHY/GET THE BUCKET	GE	1706	N
JUNGLE BLUES/WILDMAN	BB	10256	N

AUCTION — NORMAN LIFSCHITZ — AUCTION
1023 Ave. St. John, Bronx 55, N.Y.
Closing date for bids: March 31, 1944

LOUIS ARMSTRONG

1. WHEN YOU'RE SMILING/SOME OF THESE	VO	3202	N
2. MAHOGANY HALL STOMP/BEAU KOO JACK	CO	35879	N
3. SAVE IT PRETTY MAMA/NO ONE ELSE BUT	CO	35662	N
4. MY HEART/CORNET CHOP SUEY	CO	36154	N
5. SWING THAT MUSIC/THANKFUL	DE	866	N
6. SHOE SHINE BOY/I HOPE GABRIEL LIKES	DE	672	N
7. AFTER YOU'RE GONE/I GOT RHYTHM	VO	3643	N

ALBERT AMMONS

8. NAGASAKI/BOOGIE WOOGIE STOMP	DE	749	N
9. MILE-OR-NO-BIRD RAG/EARLY MORNING BL	DE	975	N

ALL STAR BAND

10. BLUES/BLUE LOU	VI	26144	E

CHOCOLATE DANDIES

11. KRAZY KAPERS/ONCE UPON A TIME	HRS	16	N

ROY ELDRIDGE

12. HECKLER'S HOP/THAT THING	VO	3577	E
13. WABASH STOMP/FLORIDA STOMP	VO	3479	E

BUD FREEMAN

14. I'VE FOUND A NEW BABY/EASY TO GET BL	BB	10370	E
15. CHINA BOY/THE EEL	BB	10386	E

GENE GIFFORD

16. NEW ORLEANS TWIST/NOTHIN' BUT THE BL.	BB	10704	N

FLETCHER HENDERSON (LOUIS' HARLEM STOMPERS)

17. BUSINESS IN F/CASA LOMA STOMP	CO	2615	E

COLEMAN HAWKINS

18. BODY AND SOUL/FINE DINNER	BB	10523	N

JOHNNY HODGES

19. HOMETOWN BLUES/DANCE OF THE GOON	VO	4941	E

BENNY GOODMAN

20. GOODBYE/SANDMAN	VI	25215	E
21. DIZZY SPELLS(QUART)/SWEET LORRAINE(TRIO)	VI	25822	E

LIONEL HAMPTON

22. DOWN HOME JUMP/ROCK HILL SPECIAL	VI	26114	V
23. SHOE SHINERS DRAG/I'M IN THE MOOD FOR	VI	26011	V
24. BUZZIN' ROUND WITH THE BEE/WHOA BABE	VI	25575	N
25. HOT MALLETS/WHEN LIGHTS ARE LOW	VI	26371	E
26. STOMPOLOGY/SWING GUITARS(QUINTETTE)	VI	25601	E
27. STOMP/JIVIN' THE VIBRES	VI	25535	N

JONES & COLLINS ASTORIA HOT EIGHT

28. ASTORIA STRUT/DUET STOMP	BB	8168	N
29. TIP EASY BLUES/DAMP WEATHER	BB	10952	N

TOMMY LADNIER

30. REALLY THE BLUES/WHEN YOU AND I	BB	10089	N
31. WEARY BLUES/JA DA	BB	10086	E

WINGY MANNONE

32. UP THE COUNTRY/SHAKE THAT THING	DE	7366	V

MIFF MOLE (TEA)

33. ORIGINAL DIXIE ONE STEP/MAKING FRIENDS	CO	36010	N

JELLY ROLL MORTON

34. BLUE BLOOD BLUES/MUSHMOUTH SHUFFLE	BB	8201	N

MEZZ MEZZROW

35. THE PANIC IS ON/MUTINY IN THE PARLOR	BB	6319	E

MEZZROW-LADNIER QUINTET

36. NONE OF MY JELLY-ROLL/EVERYBODY LOVES	BB	10090	E

RED MCKENZIE & M.C.B.B.

37. ONE HOUR/HELLO LOLA	BB	10037	N

NEW ORLEANS RHYTHM KINGS

38. TIN ROOF BLUES/SAN ANTONIO SHOUT	DE	161	N

NEW ORLEANS FEETWARMERS

39. SWEETIE DEAR/MAPLE LEAF RAG	BB	7614	N

RED NORVO

40. BLUES IN E FLAT/BUGHOUSE	BR	8208	N

JOE SULLIVAN

41. LITTLE ROCK GETAWAY/JUST STROLLING	DE	600	N

JESS STACY

42. CLARINET BLUES/I CAN'T BELIEVE	VAR	8132	N

SIX BLUE CHIPS

43. STEEL ROOF/CHEATIN' CHEECH	DE	740	E

MUGGSY SPANIER (2 & 3 COPIES OF EACH)

44. RELAXIN' AT THE TOURO/RIVERBOAT SHUF.	BB	10532	N
45. BIG BUTTER AND EGG MAN/ECCENTRIC	BB	10417	N
46. SOMEDAY SWEETHEART/THAT DA DA STRAIN	BB	10384	N
47. SISTER KATE DIPPER MOUTH BLUES	BB	10506	N
48. LONESOME ROAD/MANDY, MAKE UP YOUR MIND	BB	10766	E
49. LIVERY STABLE BLUES/JAZZ BAND BALL	BB	10518	N

FATS WALLER

50. THE MINOR DRAG/HARLEM FUSS	BB	10185	N

AUCTION

ARTHUR L. RASNER

AUCTION

607 Van Sicklen Ave., Brooklyn, N.Y.
Closing date for bids: March 31, 1944

KING OLIVER	CHATANOOGA STOMP/NEW ORLEANS STOMP	CO	13003	N
KING OLIVER	MABEL'S DREAM/SWEET BABY DOLL	OK	8235	N
KING OLIVER	JAZZIN' BABIES' BLUES	OK	4975	N
CLARENCE WILLIAMS BLUE FIVE	GET IT FIXED/SHAKE THAT THING	OK	8267	N
CLARENCE WILLIAMS BLUE FIVE	COAL CART BLUES/SANTA CLAUS BLUES	OK	8245	E
CLARENCE WILLIAMS BLUE FIVE	WILD CAT BLUES/KANSAS CITY MAN BLUES	OK	4925	F
JELLY ROLL MORTON	STEAMBOAT STOMP/SMOKEHOUSE BLUES	VI	20296	N
JELLY ROLL MORTON	SHOE SHINERS DRAG/SHREVEPORT	VI	21658	N
JELLY ROLL MORTON	JUNGLE BLUES	VI	21345	N
BECHET-SPANIER BIG FOUR	LAZY RIVER/SWEET LORRAINE	HRS	2000	N
BECHET-SPANIER BIG FOUR	CHINA BOY/FOUR OR FIVE TIMES	HRS	2001	N
BECHET-SPANIER BIG FOUR	THAT'S A PLENTY/IF I COULD BE WITH YOU	HRS	2002	N
BECHET-SPANIER BIG FOUR	SWEET SUE/SQUEEZE ME	HRS	2003	N
REX STEWART'S BIG SEVEN	CHERRY/DIGA DIGA DO	HRS	2004	N
JACK TEAGARDEN'S BIG EIGHT	BIG EIGHT BLUES/WORLD IS WAITING	HRS	2007	N
ELLINGTONIA	LOW COTTON/MONTMARTRE	HRS	1003	N
LOUISIANA RHYTHM KINGS	NOBODY'S SWEETHEART/MISSISSIPPI MUD	VO	15657	E
LOUISIANA RHYTHM KINGS	THAT'S A PLENTY	VO	15784	G
LOUISIANA RHYTHM KINGS	BALLIN' THE JACK/WINDY CITY STOMP	HRS	15	N
CHICAGO FOOTWARMERS	BRUSH STOMP/GET 'EM AGAIN BLUES	OK	8599	N
WINGY MANNONE	NICKEL IN THE SLOT/SWING BROTHER SWING	OK	41573	N
EDDIE CONDON	HOME COOKIN'/THE EEL	BR	6743	E
EDDIE CONDON	THAT'S A SERIOUS THING/I'M GONNA STOMP	VI	38046	N
RAY MILLER	THAT'S A PLENTY/ANGRY	BR	81257	N
THE CELLAR BOYS	BARRELHOUSE STOMP/WAILING BLUES	VO	1503	N
ALBERT WYNNE	PARKWAY STOMP/DOWN BY THE LEVEE	VO	1220	N
HARRY DIAL	POISON/WHEN MY BABY STARTS TO SHAKE	VO	1594	N
JIMMY BERTRAND	THE BLUES STAMPEDE/EASY COME EASY GO	VO	1100	F
JED DAVENPORT JUG BAND	DIRTY DOZEN/BEALE STREET BREAKDOWN	VO	1478	F
FATS WALLER	LOOKIN' GOOD/I NEED SOMEONE LIKE YOU	VI	38086	N
TED LEWIS	FAREWELL BLUES/WABASH BLUES	CO	2029	N
TE ROY WILLIAMS	LINDBERGH HOP/OH MALINDA	HA	439	N
YOUNG'S CREOLE JAZZ BAND	TIN ROOF BLUES	CLAX	40272	N
RED NICHOLS	WHO/CAROLINA IN THE MORNING	BR	4925	N
NEW ORLEANS RHYTHM KINGS	I NEVER KNEW/BABY	OK	40422	F
NEW ORLEANS RHYTHM KINGS	SOBBIN' BLUES/ANGRY	GE	5219	F
RED NORVO	BLUES IN E FLAT/BUGHOUSE	CO	3079	E
MA RAINEY	SEEKING BLUES/MOUNTAIN JACK BLUES	PARA	12352	N
MA RAINEY	SOUTH BOUND BLUES/LAWD SEND ME A MAN	PARA	12227	N
MA RAINEY	LUCKY ROCK BLUES/THOSE DOGS OF MINE	PARA	12215	N
JOSIE MILES	WAR HORSE MAMA/YOU DON'T KNOW MY MIND	GE	5359	N
IDA COX	SOUTHERN WOMAN'S BLUES/MISTREATIN' DADDY	PARA	12298	N
ALBERTA HUNTER	MISTREATED BLUES	PARA	12043	N
BUTTERBEANS & SUSIE	A TO Z BLUES/CONSTRUCTION GANG	OK	8163	N
BUTTERBEANS & SUSIE	KISS ME SWEET	OK	8182	E
BERTHA CHIPPIE HILL	DO DIRTY BLUES/SPORT MODEL MAMA	OK	8473	N
CLARA SMITH	NOBODY KNOWS THE WAY I FEEL DIS MORNIN'	CO	14058	N
MAGGIE JONES	THUNDERSTORM BLUES/POORHOUSE BLUES	CO	14050	N
EARL HINES	CHIMES IN BLUES/STOWAWAY	QRS	7038	N
FATS WALLER	THE DIGAH'S STOMP/GEECHEE	VI	21358	N
FATS WALLER	LENOX AVENUE BLUES/ST. LOUIS BLUES	VI	20357	N
ROOSEVELT SYKES	ROOSEVELT'S BLUES/TEN AND FOUR BLUES	OK	8776	N
JOE SULLIVAN	ONYX BRINGDOWN	CO	2925	N
CHARLIE SPAND	HASTINGS STREET	PARA	12863	N
GEORGIA GRINDER	SOUTHERN JACK CHIMES/BEALE STREET DRAG	VO	02792	N
PINETOP SMITH	PINETOP'S BOOGIE WOOGIE/PINETOP'S BLUES	VO	1245	N
HOCIAL THOMAS	GAMBLER'S DREAM/WASHWOMAN BLUES	OK	8289	E
KID RENA'S JAZZ BAND	COMPLETE SET	DELTA	800/7	N
DELAUNAY	HOT DISCOGRAPHY 1936 EDITION		UNCUT	

AUCTION — JIM MILLER'S DISPOSAL OF RECORDS THROUGH — AUCTION

THE RECORD BAR

7612 Wydown Blvd., Clayton 5, Missouri

Closing date for bids: March 31, 1944

GROUP #1 Minimum bid $2.00

BENNY GOODMAN

BIG JOHN SPECIAL	VI 25871	E
MARCIE	VI 26060	G
SMOKE HOUSE/TOPSY	VI 26107	V
ROSETTA/I WANT TO BE HAPPY	BB 10760	E
SING ME A SWING SONG/CAN'T WE	BB 10462	E
CHRISTOPHER COLUMBUS/EVIL	BB 10460	V
MAD HOUSE/GET HAPPY	BB 10461	E
BLUE SKIES/REMEMBER	BB 10680	V
WALK JENNY WALK/ALWAYS	BB 10799	G
I SURRENDER DEAR/BOY MEETS	Co 35482	E
JUNK MAN/OLD PAPPY	Co 2892	F+
BALLAD IN BLUE/DIXIELAND BAND	BB 10851	G

BENNY GOODMAN TRIO

OPUS 3/4/SUGAR	VI 26240	C+
PICK A RIB	VI 26166	N
I CRIED FOR YOU	VI 26139	E
BLUES IN YOUR FLAT	VI 26044	G
BIE MIR BIS DU SHOEN	VI 25751	E
WHERE OR WHEN/DING DONG	VI 25725	E
AVALON/MAN I LOVE	VI 25644	N
SMILES/LIZA	VI 25660	E
WHO/SOME DAY SWEETHEART	BB 10463	E
DIZZY SPELLS/DING DONG DADDY	BB 10903	E

BENNY GOODMAN SEXTETTE

A SMOOTH ONE/GOOD ENOUGH	Co 36099	E
NEW BABY/BREAKFAST FEUD	Co 36039	N
ON THE ALAMO	Co 35938	E
ROYAL GARDEN BLUES	Co 35810	E
AS LONG AS I LIVE/BENNY'S BUGLE	Co 35901	E
THESE FOOLISH THINGS/SIX APPEAL	Co 35553	E
TILL TOW SPECIAL	Co 35404	E
POOR BUTTERFLY/SHIEK	Co 35466	E
MEMORIES OF YOU	Co 35320	E
FLYING HOME/ROSE ROOM	Co 35254	E

MEZZ MEZZROW

35TH AND DEARBORN/OLD FASHIONED	BB 10251	E
APOLOGIES/SENDING THE VIPERS	BB 10250	E
BLUES IN DISGUISE	VI 25636	F+

MUGGSY SPANIER

LONESOME ROAD/MANDY	BB 10766	E
BLUIN THE BLUES/SUNDOWN	BB 10719	E
RELAXIN' AT TOURO/RIVERBOAT	BB 10532	G
DINAH/BLACK AND BLUE	BB 10682	G
DIFFERMOUTH/SISTER KATE	BB 10506	E
JAZZ BAND BALL/LIVERY STABLE	BB 10518	G
DA DA STRAIN/SOMEDAY SWEETHEART	BB 10384	V
ECCENTRIC/BIG BUTTER AND EGG MAN	BB 10417	G

LOUIS ARMSTRONG

SLEEPY TIME/MIGHTY RIVER	BB 10703	G
BASIN STREET/DUSKY STEVEDORE	BB 5408	G
HIGH SOCIETY/RIGHT TO SING BLUES	BB 6771	F+
SITTIN' IN THE DARK/HUSTLIN' &	BB 7506	G
HONEY DO/HONEY DON'T YOU LOVE ME	BB 7787	E
MAHOGANY HALL/BEAU KOO JACK	OK 8680	F

GENE GIFFORD

N.O. TWIST/NOTHING BUT BLUES	BB 10704	N

RED MCKENZIE

HELLO LOLA/ONE HOUR	BB 10037	E
TAILSPIN BLUES	BB 10209	E

HENRY ALLEN

IT SHOULD BE YOU/PLEASIN' PAUL	BB 10235	N
SWING OUT/FEELIN DROWSY	BB 10702	N

ROY ELDRIDGE

WABASH STOMP/FLORIDA STOMP	VO 3479	N
AFTER YOU'VE GONE/WHERE LAZY RIVER	VO 3458	N

PAUL WHITEMAN

CHRISTMAS NIGHT/FARE THEE WELL	BB 10969	E
NOBODY'S SWEETHEART/AIN'T MISBEHAVIN	BB 10957	E

DON'T HESITATE TO OFFER MINIMUM BID.
ALL RECORDS SHIPPED C.O.D. TO HIGHEST BIDDER.
CLOSING DATE FOR BIDS: MARCH 31, 1944.

GROUP #2 Minimum bid $1.25

BENNY GOODMAN

DIXIELAND BAND/KUNKADOOLA	VI 25009	E
JINGLE BELLS/(DORSEY REV.)	VI 25145	V
GOODBYE/SANDMAN	VI 25215	E
THESE FOOLISH THINGS/SENTIMENTAL	VI 25351	N
I FOUND A NEW BABY/SWING TIME	VI 25355	E
ROLL EM/AFRAID TO DREAM	VI 25627	V
MINNIE THE MOOCHER'S/BOB WHITE	VI 25683	G
LIFE GOES TO A PARTY/IF DREAMS	VI 25726	V
LULLABY IN RHYTHM/FEELIN IS GONE	VI 25827	G
I LET A SONG GO OUT OF MY HEART/FEELIN	VI 25840	V

LIONEL HAMPTON

JIVIN' THE VIBES/STOMP	VI 25535	E
EVERYBODY LOVES MY BABY	VI 25682	V
DENISON SWING/WIZZIN' THE WIZZ	VI 26233	E
SHUFFLIN AT THE HOLLYWOOD/IT DON'T ME	VI 26254	V
I CAN GIVE YOU LOVE/JOHNNY GET	VI 26343	G
GIN FOR XMAS/JEEBIE JEEBIES	VI 26423	G
DINAH/SINGIN' THE BLUES	VI 26557	V
CHARLIE WAS A SAILOR/	VI 26739	G

FLETCHER HENDERSON

SUGARFOOT STOMP/HOCUS POCUS	BB 10247	N
DOWN SOUTH CAMP MEETIN/TIDAL	De 213	G
BIG JOHN SPECIAL/HAPPY	De 214	N
BLUE LOU/CHRISTOPHER COLUMBUS	Vo 3211	E

DUKE ELLINGTON

OLD MAN BLUES/DOUBLE CHECK	BB 6450	E
HOT FEET/JUNGLE NIGHTS IN HARLEM	BB 6335	G
SGT. WAS SHY/SERENADE	Co 35214	G

SIDNEY BECHET

LAY YOUR RACKET/I WANT YOU	BB 10472	N
SHAG/I FOUND A NEW BABY	BB 10022	N
HOLD TIGHT/JUNGLE DRUMS	Vo 4537	N
MAPLE LEAF RAG/SWEETIE	BB 7614	E
SIDNEY'S BLUES/MAKE ME A PALLET	BB 8509	E
INDIANA SUMMER/PREACHIN' THE BLUES	BB 10623	E

BOBBY HACKETT

SINGIN' THE BLUES/CLARINET MARM.	Vo 4593	E
SUNRISE SERENADE/THAT'S HOW DREAMS	Vo 4806	E
EMBRACABLE YOU/AIN'T MISBEHAVIN	OK 4877	N

BENNY CARTER

I'VE GOT TWO LIPS/SWINGIN THE BLUES	Vo 3279	E
RIFF ROMP/FAVOR OF A FOOL	Vo 5294	V

DICKY WELLS

BUGLE CALL RAG/BETWEEN DEVIL	VI 26220	G

ARTIE SHAW

BLUES, A & B	Vo 4401	F+

RHYTHMAKERS

OH PETER/WHO STOLE LOCK	Co 35841	E

BUNNY BERIGAN

I CAN'T GET STARTED/RHYTHM SAVED	Vo 3225	V

DELTA FOUR

FAREWELL BLUES/SWINGIN' AT	De 737	N

COLEMAN HAWKINS

BOUNCIN' WITH BEAN/WHEN DAY IS DONE	BB 10693	E

JAM SESSION AT VICTOR

HONEYSUCKLE ROSE/BLUES	VI 25559	F+

MCKINNEY'S COTTON PICKERS

GEE, AIN'T I GOOD TO YOU/WHEREVER THERE	BB 10249	E

JEAN GOLDKETTE

CLEMENTINE/MY PRETTY GIRL	VI 25283	V

CAB CALLOWAY

WILLOW WEEP FOR ME/JONAH JONES	OK 6109	G

BUNNY BERIGAN

MAHOGANY HALL/(B. SHEFTER)	VI 25662	E

LEWIS, JOHNSON, AMMONS

BOOGIE WOOGIE PRAYER/STOMP	Vo 4606	N

TEDDY WILSON

DON'T BLAME ME	Co 3627	E

HARRY JAMES

ROO WOO/WOO WOO	BR 8318	F+

EDDIE CONDON

THAT'S A SERIOUS THING/MR. HENRY BROWN	BB 10168	N

Many Basie, Lunceford, Ellington, Jelly-Roll Morton, Armstrong, and Goodman records also for auction.

AUCTION AUCTION

NESUHI ERTEGUN

1106 23rd St.,N.W., Washington, D.C.

Closing date for bids: March 31, 1944.

BIX & WOLVERINES			
RIVERBOAT SHUFFLE/SUSIE	CLAXTONOLA	40339	N
SENSATION/LAZY DADDY	CLAXTONOLA	40375	N
OH BABY/COPENHAGEN	CLAXTONOLA	40336	N
BUCKTOWN FIVE			
HOT MITTENS	CLAXTONOLA	40353	N
STEADY ROLL BL/REALLY A PAIN	GE	5419	G
LOUIS ARMSTRONG			
TIGER RAG/DINAH	OK	8800	V
GOT NO BLUES/I'M NOT ROUGH	OK	8551	V
TIGHT LIKE THIS/HEAR ME TALKIN'	OK	8649	E
SHINE/JUST A GIGOLO	OK	41486	N
SKIP THE GUTTER/KNEE DROPS	OK	41157	N
WEATHERBIRD/DEAR OLD SOUTHLAND	OK	41454	V
BASIN ST. BL/SOME SWEET DAY	FR.R.M.V.	K8152	V+
YOU RASCAL YOU/(JACK PURVIS' "POOR RICHARD", REVERSE)	PAE	R992	E
DALLAS BLUES/BESSIE COULDN'T HELP IT	VO	3025	E
LOUIS ARMSTRONG ACCOMPANIEMENTS			
LILLIE DELK CHRISTIAN			
TOO BUSY/WAS IT A DREAM	OK	8596	N
YOU'RE A REAL SWEETHEART/LAST NIGHT	OK	8607	N
MAGGIE JONES			
IF I LOSE/EARLY EV'RY MORN	Co	14059	V
GOOD TIME FLAT BL/(CHIPPIE HILL,REV.)	HRS	Div.	N
HOCIEL THOMAS			
LONESOME HOURS/DEEP WATER BLUES	OK	8297	N
ADAM AND EVE/PUT IT WHERE	OK	8258	G
KING OLIVER			
DIPPERMOUTH/WHERE DID YOU STAY	OK	4918	G+
JELLY ROLL MORTON			
GRANDPA'S SPELLS/KANSAS CITY STOMPS	GE	5218	F
JOHNNY DODDS			
MELANCHOLY(25)/WILD MAN BLUES(25)	BR	3567	V
OH LIZZIE/NEW ST.LOUIS BL(SOLO)	BR	3585	V
CHARLIE JOHNSON			
HARLEM DRAG/HOT BONES AND RICE	VI	38059	N
BUNNY BERIGAN			
I CAN'T GET STARTED(12 INCH)	VI	36208	N
BENNY GOODMAN			
SING SING SING(12 INCH) PTS I & II	VI	25796	E

RALPH J. STURGES

131 Washington St., Hartford C, Conn.

FOR SALE OR AUCTION

BING-J.SULLIVAN	MOONBURN	DE	617	N
COOTIE WILLIAMS	DOWNTOWN UPROAR	Vo	3614	N
WELLS-B.COLEMAN	BLUES(WITH DJANGO)	VI	27316	N
D.WELLS ORCH.	DEVIL & DEEP BLUE SEA	VI	26220	E
GENE KRUPA	PRELUDE TO A STOMP	BR	8139	N
T.LEWIS & SPANIER	DALLAS BLUES/SHIM-ME	ME	13379	V+
TEAGARDEN	THE BLUES	VARS	8218	N
GOODMAN SEXTET	THE SHEIK	Co	35466	N
BOB CROSBY	H.SOCIETY/B.W. MAXIXE	DE	2848	V+
BROAD.B'CASTERS	IF I HAD YOU	CA	9057	G
BROAD.B'CASTERS	HONEY	CA	9130	G+
MA RAINEY	L. MINUTE BLUES	PARA	12080	F
FLHENDERSON	LIMEHOUSE BLUES	DE	157	N

WANTED

NEW ORLEANS RHYTHM KINGS	ANY	$2.00+	GENNETT
JELLY ROLL MORTON	ANY	$2.00+	GENNETT,VOC.
EARL HINES	ANY	———	H.R.S.
ART YOUNG (BOOK) "ON MY WAY"		———	
RED & MIFF'S STOMPERS	EDISON	51854,51878.	

STEWART & BATES

R.F.D. #1, Camp Hill, Penna.

FOR TRADE OR AUCTION

BLANCHE CALLOWAY (WITH ARMSTRONG)			
LONESOME LOVESICK/LAZY WOMAN	OK	8279	N
ROSA HENDERSON & HENDERSON JAZZ 5			
I'M A GOOD GAL/PAPA WILL BE GONE	BR	2580	E
CLARENCE WILLIAMS BLUE FIVE			
SHAKE THAT THING/GET IT FIXED(E.TAYLOR)	OK	8267	N
SHREVEPORT BLUES/MEAN BLUES	OK	40006	V
ETHEL WATERS (WITH CORDY WILLIAMS)			
DOWN HOME BLUES/OH DADDY	BS	2010	G
BUTTERBEANS AND SUSIE			
YOU AIN'T TALKIN'/DON'T START NOTHIN'	OK	8233	E
HANNAH SYLVESTER (WITH HENDERSON)			
I DON'T LET NO ONEMAN/MIDNIGHT BLUES	EM	10625	N
JOSIE MILES (HENDERSON & JOE SMITH)			
YOU DON'T KNOW MY MIND/WAR HORSE MAMA	GE	5359	V
MA RAINEY			
ROUGH AND TUMBLE/MEMPHIS BOUND BL.	PARA	12311	E

WANTED

ALL LOUIS ARMSTRONG & JELLY ROLL MORTON RECORDS

AUCTION AUCTION

WILLIAM C. LOVE

930 BROADWAY
NASHVILLE, TENNESSEE

Perfect copies
of the following publications

JAZZ INFORMATION
Vol.1: Nos. 26,27,28, & 29
Vol.2: Nos.4,7,8,9,10 & 11

HOT JAZZ
Nos.11,12,14,15,16,17,18,21 & 31

RECORD CHANGER
April 1943

JAZZ
All issues

COLUMBIA CATALOGS
1929, 1939,1931

VICTOR CATALOG
1928

BRUNSWICK CATALOG
1937

DECCA CATALOG
1941 race

FOR TRADE

Several Hundred
Recent and Old Blues
and Jazz Records
For Trade

SEND WANT LISTS

For my wants see Wanted Section
of this month's Record Changer.

B. T. Doane, 2712 East West Highway
Chevy Chase, Maryland

WANTED

ANY 33 1/3 R.P.M.
COMMERCIAL TRANSCRIPTIONS
OF GOOD SWING OR HOT JAZZ INTEREST

(STATE PRICE AND CONDITION)

Jackson Hoffman
13514 Earlwood Rd.
Cleveland, 10, Ohio

FLASH DEPARTMENT: We are more than proud to announce that Arnold Gingrich, Editor of Esquire Magazine, has offered to invite the three top men in the "Record Changer Jazz-Authority Poll" to take their places on Esquire's board of jazz experts, and to assist in assembling the Esquire All-American Jazz Band of 1945.

LEMME TAKE THIS CHORUS

Due to the unsettled state of world affairs at the present time, we are going to streamline the Record Changer a bit.

Effective March 16, all advertising concerning out-of-print records will be consolidated into the two classified sections "WANTED" and "FOR DISPOSITION".

This means that beginning with the May issue no more display ads will be set up for out-of-print records.

Beginning March 16, all advertising received by us must be submitted on the forms shown on page 3.

We believe this will not only save us time and trouble, but will also make the Record Changer a more serviceable medium of exchange to advertisers as well as readers. For instance, all items by a particular recording group will be found in only two places,—either "wanted" or "for disposition". It will no longer be necessary to thumb through the entire magazine to find what you're looking for. Furthermore, under this arrangement, all collectors' advertising will be on a common footing. There will be no necessity for collectors competing with each other by buying excessive space to advertise their records.

However, extremely rare records may be given extra space in the classified sections. For such a record we will set up a one-inch box, showing in bold type the record label data and the name and address of the advertiser. The fee for this service will be $2.00 per record.

Rates for commercial ads are shown on page 2.

* * *

Our circulation has doubled within the past six months. This has increased our cost of publication. Effective March 16, our new advertising rates will be:

Items wanted..... 5c each
Items for disposition....10c each

* * *

FROM SAM MELTZER, NEW YORK

I've received word from England on Frank Teschmacher's *Indiana/Oh Baby.* It's scheduled for release on March 1st on English Parlophone.

Harry Lim is recording for Keynote a trio of trumpets with rhythm (a la Panassié) featuring Roy Eldridge.

Art Hodes is issuing another side by the Childs band.

Bob Thiele's latest recording date featured Barney Bigard and trio, with Shelly Manne, drums, and Eddie Haywood, piano. Selections: *Tea for Two, Moonglow,* and two originals by Bigard, *Step Steps Up* and *Step Steps Down.* Seems that at a concert up in New England recently, the Ellington band was obliged to walk up a long flight of stairs to the hall. Bigard, upon surmounting this hazardous incline, tripped at the top and rolled to the bottom. Since that time Barney has been known by the nickname "Steps".

* * *

The Record Changer suggests that record collectors suspend dealings with

Pvt. Sol Gritz,
Camp Croft, S. C.

until further notice.

* * *

The Record Changer is always in the mail before the first of the month. Nobody receives his copy by air mail or special delivery. Your copy is mailed on the same day as all others sent to your locality. There is nothing we can do to improve the delivery of your copy. Wait until the 20th of the month before advising us that you have not received your copy for that month. If you have not received your copy by the 20th of the month, we will extend your subscription one month.

* * *

We do not bill. All advertising must be accompanied by the appropriate remittance.

* * *

Send special delivery letters to the Record Changer at 1220 North Capitol Street, Washington, D. C.

FROM THURMAN & MARY GROVE, BALTIMORE, MD.

Bill Riddle believes he has a previously unreported Dodds item on the reverse of Lizzie Miles Vi 38607, which is a vocal duet and on which he hears Dodds playing accompaniment along with piano and drums, possibly Lil and Baby Dodds. The record is under the name of Smith and Lee, the title is *If I Could Be With You One Hour Tonight,* and composers are stated as B. Smith and P. Lee, although this is the well-known Creamer-Johnson tune, made famous by George Thomas of McKinney's Cotton Pickers.

The week of March 3rd brings Earl Hines and Orchestra into the Royal Theater. Last visit here, Hines featured a terrific white drummer named Dennifer. On April 7th, Louis Armstrong opens at the Royal.

Jesse Means, Baltimore collector, reported for duty at Fort Meade recently. Jesse is a fine guitarist and has been playing the local spots with a small band for several years.

JAZZ AUTHORITY POLL

Response to the Record Changer's poll of its readers on the question "Who are the foremost jazz authorities in the world?" is just beginning to come in, and in next month's issue we will print the results. William Russell and Eugene Williams, who should be included on *any* board of jazz experts, are out in front at this time.

As an afterthought we printed on our ballot the question "Whom do you regard as the most over-rated jazz authority." The response to this question has been rather humorous, 90% of the votes so far received going to a certain party.

If you haven't yet mailed us your ballot, we would like you to do so. You have just enough time to make the deadline, March 15th.

THE RECORD CHANGER
OFFERS AN AWARD OF

$10.00

each month for
the best article submitted to us
for publication

Manuscripts will be read on the last day of each month, by Nesuhi Ertegun, Tom Williston, and Gordon Gullickson. Decisions of the judges will be final.

Names of contributors will be withheld from judges until after manuscripts are read.

No limitations of subject matter are prescribed, and anything bearing on jazz music or jazz collecting will be considered.

Manuscripts printed in the Record Changer become its property and are subject to reprinting in the Jazz Music Bulletin, London. Manuscripts not printed will be returned.

JAZZBO BROWN, CONTINUED

We therefore maintain that *Esquire,* with all its ill-advised advisers, has done infinitely more harm than good to the cause of jazz. It will attract to it a great number of neophyte jitterbugs and would-be hepcats, but all serious lovers of music will have been introduced to jazz in the worst possible manner; the so-called experts of *Esquire,* by keeping good jazz safely hidden from the public while forcing upon them the Eldridges, the Tatums and the Pettifords have created in the minds of intelligent music followers a totally false impression of real American jazz music. The two inane short-stories in the Jazz Number, fabricated by people who clearly don't have the slightest insight into the psychology of jazz musicians, and who furthermore don't know how to write, will increase the inaccuracy of the caricature that *Esquire* has so painstakingly produced.

* * *

Jazz would be in much better health if Goffin would concentrate on subjects he knows something about, if Feather would curtail his activities to being a good publicity agent, and if *Esquire* would leave it alone.

JAZZ IN SAN FRANCISCO CONTINUED

cisco in 1915 fascinated Paul Lingle, then a boy in knee pants. His influence on Lingle's work shows, even today. Although possessed of an ability that would enable him to play with the best bands in the country, he prefers to play true jazz in relative obscurity here in San Francisco.

Before the audience realizes it, the afternoon has worn on and the band is playing the last bars of Bunk's closing theme, "Down By the Riverside." Bunk looks over his group and stamps his foot sharply for the final chorus. The people gather up their coats and hats and prepare to leave. One person says to his neighbor, "Surely this can't go on. Bunk will add some saxophones and sign with a booking agency and go on tour." But happily he never does. You can always count on hearing good authentic jazz music in San Francisco these days.

AUCTION	J. O'BYRNE DeWITT 51 Warren Street, Roxbury 19, Mass. (Auction closes January 31, 1944.	AUCTION
DUKE ELLINGTON	CREOLE LOVE CALL/BLACK AND TAN FANTASIE	VI 21137 V
DUKE ELLINGTON	MISSISSIPPI/SWANEE SHUFFLES	VI 38089 V
DUKE ELLINGTON	MISTY MORNIN'/SARATOGA SWING	VI 38058 V
DUKE ELLINGTON	AZURE/CARAVAN	CO 36120 N
WASHINGTONIANS	MOVE OVER	CA 9025 V
WASHINGTONIANS	JUBILEE STOMP/EAST ST. LOUIS TOODLE-OO	CA 8182 V
HARLEM HOT CHOCOLATES	SING YOU SINNERS HIT OF THE WEEK	1045 V
IVY ANDERSON & BOYS FROM DIXIE	OLD PLANTATION/ALL GOD'S CHILLUN GOT RHYTHM	VAR 591 E
JOHNNY HODGES	KITCHEN MECHANIC'S DAY/YOU CAN COUNT ON ME	VO 4917 N
JOHNNY HODGES	YOU WALKED OUT OF THE PICTURE/EMPTY BALLROOM BLUES	VO 4213 E
LOUIS ARMSTRONG	I'LL BE GLAD WHEN YOU'RE DEAD/WHEN IT'S SLEEPY TIME	OK 41504 G
LOUIS ARMSTRONG	ST. LOUIS BLUES/AFTER YOU'VE GONE	OK 41350 G
LOUIS ARMSTRONG	JUST A GIGOLO/SHINE	OK 41486 G
LOUIS ARMSTRONG	I GOT RHYTHM/CHINATOWN, MY CHINATOWN	OK 41534 G
LOUIS ARMSTRONG	IF I COULD BE WITH YOU/CONFESSIN' THAT I LOVE YOU	OK 41448 G
LOUIS ARMSTRONG	ST. LOUIS BLUES/BASIN STREET BLUES	VO 3008 G
LOUIS ARMSTRONG	WHEN YOU'RE SMILING/SOME OF THESE DAYS	OK 8729 V
MAGGIE JONES	POOR HOUSE BLUES/THUNDERSTORM BLUES (LAMINATION CRACK)	CO 14050 V
BEN'S BAD BOYS	YELLOW DOG BLUES/WANG WANG BLUES	VI 21971 V
BENNY GOODMAN/TOMMY DORSEY	THERE'S A SMALL HOTEL/THAT'S A PLENTY	VI 25363 E
BENNY GOODMAN	I HAD TO DO IT/IS THAT THE WAY TO TREAT A SWEETHEART	VI 26082 V
BENNY GOODMAN	I'VE HITCHED MY WAGON TO A STAR/LET THAT BE A LESSON	VI 25708 E
BENNY GOODMAN	I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY/SUGARFOOT STOMP	VI 25678 V
BENNY GOODMAN QUARTET	STOMPIN' AT THE SAVOY/VIGRAPHONE BLUES	VI 25521 G
BENNY GOODMAN SEXTET	I SURRENDER DEAR/BOY MEETS GOY	CO 35482 G
BENNY GOODMAN	A LITTLE KISS AT TWILIGHT/WHAT GOES ON HERE IN MY HEART	VI 25878 G
BENNY GOODMAN	MAMA, THAT MOON IS HERE/YOU TOOK THE WORDS RIGHT OUT OF	VI 25720 G
BENNY GOODMAN	WHAT HAVE YOU GOT THAT GETS ME/YOU'RE LOVELY MADAME	VI 26053 G
BENNY GOODMAN	HERE'S LOVE IN YOUR EYES/YOU TURNED THE TABLES ON ME	VI 25391 G
BENNY GOODMAN	GEE BUT YOU'RE SWELL/SMOKE DREAMS	VI 25486 G
JIMMY JOHNSON	HARLEM WOOGIE/AFTER TONIGHT	VO 4768 E
BILLIE HOLIDAY	YOU GO TO MY HEAD/THE MOON LOOKS DOWN AND LAUGHS	VO 4126 G
BILLIE HOLIDAY	HAVIN' MYSELF A TIME/SAYS MY HEART	VO 4208 N
TEDDY WILSON (B.HOLIDAY)	LET'S DREAM IN THE MOONLIGHT/YOU'RE SO DESIRABLE	BR 8283 V
VICTORIA SPIVEY AND CHICAGO FOUR	ANY-KIND-A-MAN/I AIN'T GONNA LET YOU SEE MY SANTA CLAUS	VO 3366 N
PUTNEY DANDRIDGE	DINNER FOR ONE PLEASE JAMES/A BEAUTIFUL LADY IN BLUE	VO 3189 V
PUTNEY DANDRIDGE	IT'S A SIN TO TELL A LIE/ALL MY LIFE	VO 3252 V
PUTNEY DANDRIDGE	OL' MAN RIVER/WHY WAS I BORN	VO 3269 E
CHARLESTON CHASERS	DELIRIUM/DOWN IN OUR ALLEY BLUES	CO 1076 G
MIFF MOLE & MOLERS	THE NEW TWISTER/HONOLULU BLUES	OK 40984 G
HENRY "RED" ALLEN	MEET ME IN THE MOONLIGHT/DON'T YOU CARE WHAT ANYONE	VO 3574 E
DIXIE STOMPERS	ST. LOUIS BLUES/VARIETY STOMP	HA 451 G
DIXIE STOMPERS	ST. LOUIS BLUES/VARIETY STOMP	DI 2451 G
DIXIE STOMPERS	NERVOUS CHARLIE STOMP/BLACK HORSE STOMP	HA 153 V
CONNIE'S INN ORCHESTRA	MILENBERG JOYS/TWELFTH STREET RAG	VARS 8042 E
FLETCHER HENDERSON	THE STAMPEDE/JACKASS BLUES	CO 654 N
BOBBY HACKETT	THAT DA-DA STRAIN/YOU YOU AND EXPECIALLY YOU	VO 4142 E
TENNESSEE MUSIC MEN	GEORGIA ON MY MIND/I CAN'T BELIEVE THAT YOU'RE IN LOVE	CL 5389 V
FRANK NEWTON	JITTERS/JAM FEVER	VO 4851 E
FRANKIE NEWTON	ROSETTA/THE WORLD IS WAITING FOR THE SUNRISE	BB 10176 V
TOMMY LADNIER	WHEN YOU AND I WERE YOUNG, JAGGIE/REALLY THE BLUES	BB 10089 E
MEZZ MEZZROW/MEZZROW-LADNIER	REVOLUTIONARY BLUES/GETTIN' TOGETHER	BB 10088 E
BOSWELL SISTERS	SHUFFLE OFF TO BUFFALO/FORTY SECOND STREET	BR 6545 V
BOSWELL SISTERS	THE GOLD DIGGERS' SONG/IT'S SUNDAY DOWN IN CAROLINE	BR 6596 G
BING CROSBY & MILLS BROTHERS	DINAH/SHINE	BR 6485 G
BING CROSBY	HOME ON THE RANGE/THANKS	ME 13131 G
BING CROSBY	THANKS/BLACK MOONLIGHT	BR 6643 V
BING CROSBY	MY KINDA LOVE/TILL WE MEET	CO 1773 E
BING CROSBY	ONCE IN A BLUE MOON/GOOD NIGHT, LOVELY LITTLE LADY	BR 6854 G
BING CROSBY	I FOUND YOU/SNUGGLED ON YOUR SHOULDER	BR 6248 E
BING CROSBY	STRAIGHT FROM THE SHOULDER/LOVE IN BLOOM	BR 6936 V
BING CROSBY & GUY LOMBARDO	YOUNG AND HEALTHY/YOU'RE GETTING TO BE A HABIT WITH ME	BR 6472 V
BING CROSBY	SHADOW WALTZ/TEMPTATION	ME 13136 V
BING CROSBY	SOME OF THESE DAYS/LET'S SPEND AN EVENING AT HOME	ME 13130 G
BING CROSBY	LOVE THY NEIGHBOR/SHE REMINDS ME OF YOU	ME 13168 E
BING CROSBY	THE LAST ROUND-UP/SOMEONE STOLE GABRIEL'S HORN	ME 13170 F
BING CROSBY	STAY ON THE RIGHT SIDE OF THE ROAD/STRAIGHT FROM SHOULDER	ME 13169 G
BING CROSBY	WALTZING IN A DREAM/PLEASE	BR 6394 G
JOSEPH ROBECHAUX	ST. LOUIS BLUES/KING KONG STOMP	VO 2539 V
JOHNNY DUNN	HALLELUJAH BLUES/SPANISH DREAMS	CO 3839 V
JAMES P. JOHNSON	WEEPING BLUES/WORRIED AND LONESOME BLUES	CO 3950 V
JELLY-ROLL MORTON	MOURNFUL SERENADE/RED HOT PEPPER	BB 6601 V
BUTTERBEANS AND SUSIE	A TO Z BLUES/CONSTRUCTION GANG	OK 8163 G
RED NICHOLS	SOMETIMES I'M HAPPY/HALLELUJAH	BR 4701 G
CHOCOLATE DANDIES	PADUCAH/FOUR OR FIVE TIMES	OK 8627 V
FLETCHER HENDERSON	STOCKHOLM STOMP/HAVE IT READY	BR 3460 G
BILLIE HOLIDAY	BACK IN YOUR OWN BACK YARD/WHEN A WOMAN(LAM. CRACK)	VO 4029 F

THE *Record Changer*

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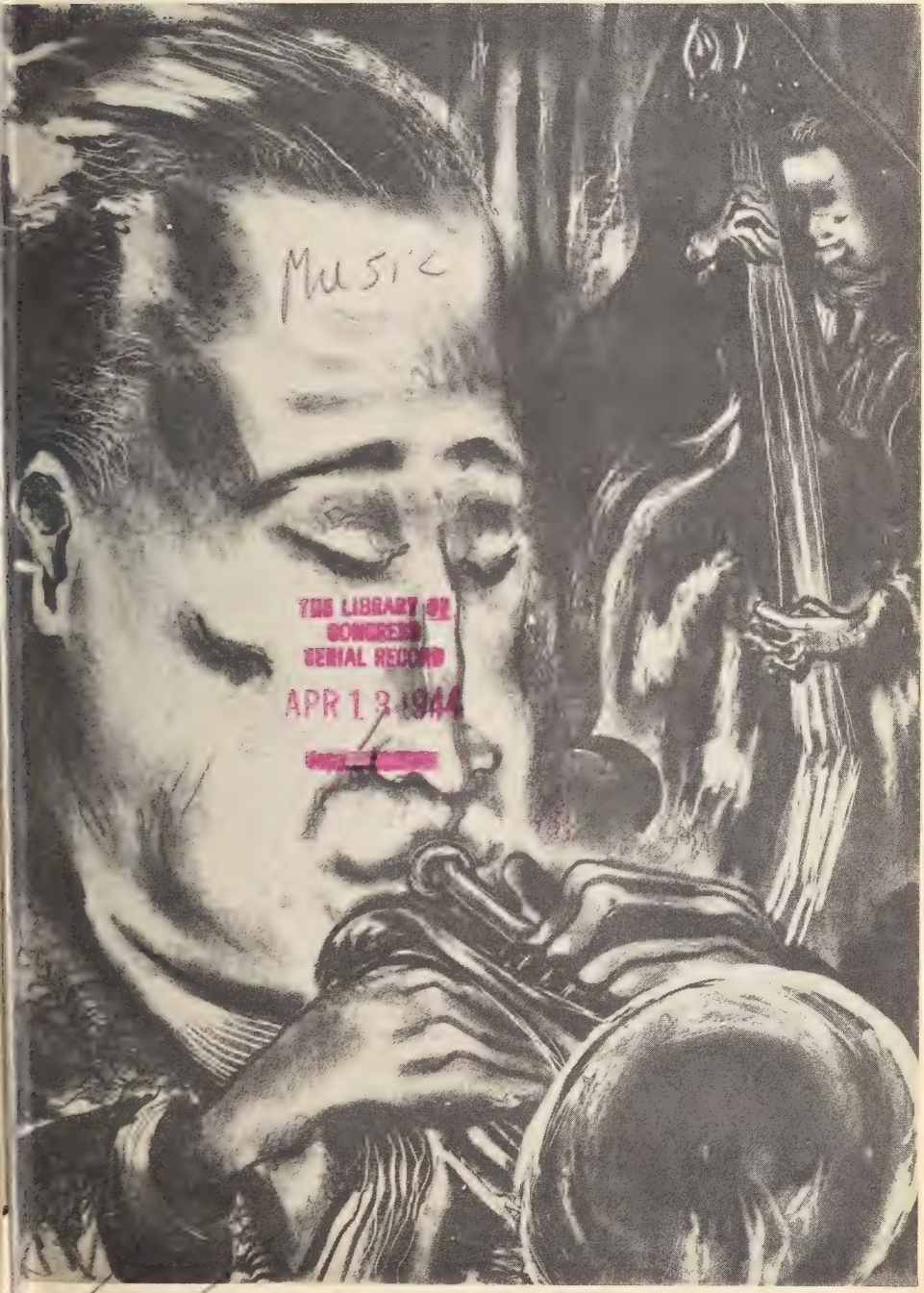

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THE RECORD CHANGER.

Gordon Gullickson, editor publisher; Don Wilson circulation manager; Don Anderson, staff artist. Published every month at Fairfax, Virginia, and copyright 1944, Gordon Gullickson. $1.50 (U.S. money). 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION". The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records

Column 1 of these sections shows the abbreviation of the label of each record:

BA – BANNER	CoF – FRENCH COLUMBIA	HA – HARMONY	PE – PERFECT
BB – BLUEBIRD	CR – CROWN	HMV – HIS MASTER'S VOICE	QRS – QRS
BS – BLACK SWAN	DE – DECCA	HRS – HOT RECORD SOCIETY	RE – REGAL
BR – BRUNSWICK	DeF – ENGLISH DECCA	MA – MASTER	RO – ROMEO
BRE – ENGLISH BRUNSWICK	DeF – FRENCH DECCA	ME – MELOTONE	SW – SWING
BRF – FRENCH BRUNSWICK	DI – DIVA	OK – OKEH	UHCA – UNITED HOT CLUBS
CA – CAMEO	DO – DOMINO	OR – ORIOLE	VAR – VARSITY
CMS – COMMODORE MUSIC SHOP	ED – EDISON	PaE – ENGLISH PARLOPHONE	VE – VELVETONE
CL – CLARION	EM – EMERSON	PaF – FRENCH PARLOPHONE	VI – VICTOR
CO – COLUMBIA	GE – GENNETT	PARA – PARAMOUNT	VO – VOCALION
CoE – ENGLISH COLUMBIA	GRF – FRENCH GRAMOPHONE	PAT – PATHE	VoE – ENGLISH VOCALION

Condition of each record for disposition is shown by the following abbreviations:

N (NEW): SURFACE NOISE EQUAL TO AN UNPLAYED RECORD; NO VISIBLE OR AUDIBLE WEAR PERCEPTIBLE; ORIGINAL FINISH INTACT.

E (EXCELLENT): SURFACE NOISE LOW, SMOOTH, UNIFORM. NOT IRREGULAR OR CRACKLING, EASILY DISREGARDED IN LISTENING. NO PERCEPTIBLE DISTORTION.

V (VERY GOOD): SURFACE NOISE SOMEWHAT MORE PROMINENT; LIGHT FOREIGN NOISES, BUT SLIGHT DISTORTION, IF ANY; NOISES NOT SERIOUSLY DISTRACTING.

G (GOOD): A MODERATE AMOUNT OF SURFACE NOISE; BACKGROUND MAY BE SOMEWHAT IRREGULAR AND CRACKLING; SOME FOREIGN NOISES, AND A LITTLE DISTORTION; ON THE WHOLE, REASONABLY SATISFACTORY LISTENING WITHOUT UNDUE DISTRACTION OF ATTENTION. FOREIGN NOISES DEFINITELY LESS PROMINENT THAN THE MUSIC.

F (FAIR): FOREIGN NOISES, TAKEN TOGETHER, ARE ABOUT AS PROMINENT AS THE MUSIC, AND THERE IS CONSIDERABLE DISTRACTION OF ATTENTION, AND LISTENING REQUIRES SOME EFFORT AND CONCENTRATION; NEVERTHELESS, UNDER THESE CONDITIONS, LISTENING SHOULD BE FAIRLY SATISFACTORY.

P (POOR): FOREIGN NOISES, COLLECTIVELY, ARE LOUDER THAN THE RECORDED MUSIC; CONTINUOUS CONCENTRATION IS REQUIRED, AND THERE IS LITTLE SATISFACTION IN LISTENING.

Column 4 of the "FOR DISPOSITION" section shows the method by which each record is to be disposed.

"SAL": THE RECORD IS FOR SALE AT THE PRICE INDICATED. FIRST OFFER TAKES THE RECORD.

"AUC": THE RECORD IS AT AUCTION. THE HIGHEST BID TAKES THE RECORD. BID ONLY WHAT THE RECORD IS WORTH TO YOU.

"TRA": THE RECORD IS FOR TRADE ONLY. IF YOU ARE NOT FAMILIAR WITH THE WANTS OF THE ADVERTISER SEND FOR HIS WANT LIST. IF YOU HAVE CERTAIN RECORDS IN WHICH HE MAY BE INTERESTED, MENTION THESE IN YOUR LETTER.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

Advertising Rates

Records wanted..... 5¢ each
Records for disposition.....10¢ each

All advertising concerning out-of-print records must be submitted on our special order blanks. A sample copy is shown on page 18. The rate for advertising not submitted on these forms is 15¢ per item-

RATES FOR
Notices, announcements, and other advertising which can not be shown in the classified "WANTED" and "FOR DISPOSITION" sections

	Full page	Half page	Col. inch
Ads to set in type	$20.00	$12.00	$2.00
Ads ready to photograph.....	10.00	6.00	1.00

Subscription Rate **$1.50 PER YEAR**

The Record Changer
FAIRFAX, VA

Advertisers whose addresses are not shown elsewhere

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IDER: Pvt. J. Van Iderstine, Box 146, Wortendyke, New Jersey.
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KAUF: G.C. Kaufman, ATB Solomons Branch, Disbursing Office, Washington, D.C.
KEND: Carl Kendziora,Jr., 74 South Road, Harrison, New York.
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PODE: Major Edward A. Podesta, #0-1284208, 17th Co., 1st S.T.R., O.A.C.#52, Fort Benning, Ga.
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RAAB: Max Raab, Worcester Academy, Worcester, Massachusetts.
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RAYM: Gene Raymond, RFD #2, Box 2799, Redwood City, California.
RHOA: Robert Rhoads, 3439 Kramer Street, Progress, Pennsylvania.
RICE: Lt. Eddie Rice, U.S.S. Ancon, c/o Fleet Post Office, New York City.
RIDL: Richard E. Ridlon, 14 Ardale Street, Roslindale, Massachusetts.
RING: Wilson I. Ringer, Y2C, USNR, 12 West 87th St., Apt. 20, New York 24, New York.
ROBI: George D. Robinson, 600 E. 21st Street, Brooklyn 26, New York.
ROSE: Boris Rose, #32966185, Det.C, Bks T-353, Pvg. Gnd. Det., Aberdeen Proving Grounds, Md.
ROTH: Alfred F.M. Roth, 26 Nassau Street, Trenton 8, New Jersey.
SARL: Carl M. Sarles, #12155, Box 145, Wethersfield, Connecticut.
SHAR: Fred Sharp, 7702 Home Court #6, Cleveland, Ohio.
SIEG: Miss Rita Siegel, Box 8, Ashburnham, Massachusetts.
SMIT: Bob Smith, Jr., 203 West 2nd Street, Frederick, Maryland.
SPIL: Seymour Spilka, 424 North 18th Street, Fort Dodge, Iowa.
THOM: V.S. Thomas, 2518 E. Norris Street, Philadelphia, Pennsylvania.
VOGE: Leon D. Vogel, 1219 Steelton Avenue, Baltimore, Maryland.
WA,H: Howard Wallach, 235 West 76 Street, New York, New York.
WA,R: Robert Waller, 628 Montgomery St., Room 327, San Francisco, California.
WTKR: Elizabeth Whitaker, Box 134, Greenville, Michigan.
WHIT: Jerry W. White, 1392 Eastview Avenue, Columbus, Ohio.
WILL: PFC Boswell Willis, USMC, Base Exchange, Marine Corps Base, San Diego 40, Calif.
WITT: John Wittwer, 1115 34th Street, S., Seattle 44, Washington.
WOLF: Leon Wolff, 755 Bittersweet Place, Chicago, 13, Illinois.
WOOD: Amos Wood, U.S. Naval Air Station, Operations Hangar, Patuxent River, Md.

FOR TRADE OR AUCTION FOR TRADE OR AUCTION

MARTIN KAPLAN
1053 2nd Avenue, New York 22, N.Y.
(Closing date for bids: April 30)

LOUIS ARMSTRONG			
STAR DUST	Co	2574	V
ST. JAMES INFIRMARY	OK	41180	V
NEW TIGER RAG	Co	2631	V
SWEETHEARTS ON PARADE	Vo	3337	N
DEAR OLD SOUTHLAND	Co	36282	N
CHARLIE BARNETT			
TOO GOOD TO BE TRUE	ME	60712	E
COW COW DAVENPORT			
MY OWN MAN BLUES	PARA	12436	N
BING CROSBY			
THERE'S A CABIN	BR	6610	G+
SHINE (3/4" HAIR CRACK)	BR	6276	G+
AFTER SUNDOWN	BR	6694	G+
CABIN IN THE COTTON(CHIP TO 1ST GR)	BR	6329	G+
LOVE IN BLOOM (2 COPIES)	ME	13165	G
LOVE IN BLOOM	BR	6936	G+
GIVE ME A HEART	BR	6953	G+
LOVE THY NEIGHBOR	BR	6852	G+
LITTLE DUTCH MILL	BA	33186	V
GAY LOVE (LAMINATION CRACK)	Co	2001	V
AT YOUR COMMAND	BR	6145	G+
SWEET GEORGIA BROWN (EDGE CHIP)	BR	6320	G+
PLEASE	BR	6394	G+
I'LL FOLLOW YOU	BR	6427	G
DUKE ELLINGTON			
RENT PARTY BLUES	CHAL	867	E
RED DEVIL	Do	127	V
SLIPPERY HORN	BR	6527	V
ROSE ROOM	BR	6265	F+
RAISIN' THE RENT (EDGE CHIP)	BR	6571	G
MOOD INDIGO	BR	6682	E
THE GAL FROM JOE'S	BR	8108	E

COLEMAN HAWKINS			
I AIN'T GOT NOBODY	DE	18252	N
STAR DUST	DE	18251	N
JOHNNY HODGES			
HODGE PODGE	Vo	4573	V
EARL HINES			
57 VARIETIES	Co	35875	N
ROSETTA	Co	35878	N
A MONDAY DATE	Co	35876	N
LOVE ME TONIGHT	Co	35877	N
HOTSY TOTSY GANG			
DIGGA DIGGA DO (BENNY)	BR	4014	V
JELLY ROLL MORTON			
PANAMA	GENR	1703	E+
BIG LIP BLUES	GENR	1704	E+
SHAKE IT	GENR	1707	E+
MAMMA'S GOT A BABY (2 COPIES)	GENR	1710	E+
DIRTY DIRTY DIRTY	GENR	1711	E+
RED NICHOLS			
EMBRACEABLE YOU (EDGE CHIP)	BR	4957	G+
LOUIS PRIMA (BRUNIS)			
SWING ME WITH RHYTHM	BR	7431	V
JOE MARSALA			
SALTY MAMMA BLUES	GENR	1717	E
THOMAS C. MORRIS (WALLER)			
PDQ BLUES	Vi	20330	E+
JOE MANNONE			
CAT'S HEAD	Co	14282	G
SPECKLED RED			
SPECKLED RED'S BLUES	BR	7164	E

WANTED WANTED

MARTIN KAPLAN
1053 2nd Ave., New York 22, N.Y.

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The Anthropologist Looks at Jazz

by Ernest Borneman

Anthropology (from **anthropos** = man, **logos** = reason) is the study of that branch of natural history which deals with the human species. Its point of departure is the tenet that man is not exceptional among other creatures and forms a natural continuity with all animate and inanimate phenomena of reality; its method of investigation is analysis and coordination without necessarily accepting evolution as a progress in values. To the anthropologist there are no such things as "primitive" societies or "primitive" music; all societies from the beginning of mankind to the present date, from the scattered tribes of Africa to the United States of America, from the mud hut to the skyscraper, are considered in terms of their own logic and the standards of the one are never applied to the other unless it be to study the processes of acculturation, assimilation and other such specialized fields of which comparative musicology is one.

To the anthropologist there are no superior races and no inferior ones. If he studies music as an aspect of cultural anthropology he is not allowed to judge its value with the current standards of his own civilization; faced with, say. the boat-songs of seventeenth century Dahomey, he is not in a position to say that song A is "better" than song B, or that singer X is "better" than singer Y. Instead, he will have to investigate how and why songs like A and B came to exist, what function they perform in the tribal pattern and, finally, why singer X is considered by his own tribe as a better singer than Y. Similarly, on approaching a native American pattern of culture such as the jazz idiom and its tradition, it would be inadequate to say that **St. Louis Blues** is a better piece of music than **Pistol Packin' Mama,** or that Louis Armstrong is a better trumpeter than Clyde McCoy; instead, we shall want to know how and why **St. Louis Blues** and **Pistol Packin' Mama** came to exist, what function they perform in the American social pattern and, finally, why Armstrong is considered by our own musicians and critics as a better musician than McCoy.

In other words, anthropology is first and foremost a field science; it accepts no teleology, and thus, if the following notes on the evolution of the jazz idiom appear to stem from a hypothesis rather than from a digest of field data, this is to be understood merely as a lucky accident of research. In most cases, hypotheses formed before going into the field have proved fallacies. The Hornbostel theory of musicology, from which the present thesis evolved, was the condensation of a lifetime of field work in all borderline territories of musicology, linguistics and anthropology: it was not evolved in a rocking chair.

If jazz is here considered in terms of its African roots, I do not wish to imply that Negroes alone are capable of producing jazz; nor that the African idiom to the extent that it survives in jazz is a racially inherited quality: on the contrary, the more we learn about the survival of cultural patterns the more clearly do we notice that all of them are matters of social habit and tradition rather than biological characteristics. Their perseverance and survival appears to be due to the fact that children receive them before their consciousness is formed; thus they become semi-automatic patterns of behaviour and appear in practice as motor reactions. In this manner, children of musical parents tend to be more musical than those who have never heard music in their earliest childhood days; this gives then rise to the misconception that musical talent

is inherited. Actually, white boys growing up in the colored districts of New Orleans have acquired the jazz language right from the beginning of its formation, Africanisms included, whereas northern pure-blooded Negroes grown up in regions where no jazz was ever heard failed to recognize and understand the New Orleans language.

My own first impression of Negro music left its mark on my whole life because it was received at the most impressionable age of childhood; I was ten years old when my parents took me to the Paris World Fair where the Congo drummers played those polyrythmical twelve-part fugues that made me badger my father, all through my school years, to let me go to West-Africa after matriculation. When the time came, however, he did not let me go, but took me to see Professor Erich von Hornbostel, who dominated the whole of European musicology in those days and whose ideas were to influence and model the thinking of the whole new generation of anthropologists now teaching "primitive" music in the key centers of learning all around the globe. In many ways, Hornbostel's position among the musicologists of his time was still more outstanding than Boas's among contemporary anthropologists. Thus in 1929, when he set me to work on West-African music (which was not among his own fields of speculation), he outlined a series of suggestions which were confirmed, point for point, by the research of the next fifteen years.

The whole thesis was summed up best in a one-sentence annotation he made at the foot of one of my first papers: "Compare significant tone in Fanti dialects with vocal vibrato of Fanti singers and check if vibrato effects are noticeable as scalar or harmonic alterations when singing European songs on the diatonic scale." The insight here shown into the relations between significant tone on the one side and the development of new scales and harmonies on the other, has proved the key to the study of African survivals in American music.

We knew fifteen years ago when the Hornbostel hypothesis was first suggested that for more than three hundred years most West-African languages had evolved not only from vowels and consonants but also from a third element of articulation which was based simultaneously on variations of pitch, timbre and timing. Today we know that the West-African drum language is not a primitive sort of Morse code but a phonetic reproduction of the sound of words; only languages dependent on pitch, vibrato and timing lend themselves to such treatment. The time element is the easiest to reproduce on a drumhead; changes of pitch are effected by changes of pressure on the drum skin; changes of vibrato are effected by vibrating the knees while holding the drum tightly clasped to the drummer's lap.

Thus language and music are not strictly divided and the average standard of musical talent is extraordinarily high. Drumming, singing and dancing are practiced universally. Children learn to discern subtleties of rhythm, melody and tone-color as parts of their language; music-making takes a little more skill but is never considered as an "art". The most highly skilled musicians are warriors and witch doctors. Three hundred years ago these were the most valuable slaves, and since they were the strongest in body and mind they showed also the highest rate of survival after the slave ships had taken their toll of death and disease. It is due to this lucky accident of the survival of the best musicians that African music survived on the continent of America after one of the saddest periods of African history.

When the slaves first heard the white man's music in the New World, they tried to imitate it—first in the characteristic African spirit of satire and parody but soon as a matter of habit and tradition. Elements of harmony, alien to African music, were altered and curtailed, and gradually these songs which had come into existence as mere imitations began to emancipate themselves and emerged as Afro-American folk songs of a new type—the Habanera, Tango, Rumba, Son and Danzon of Cuba, the Mazouk of Martinique, the Calypso, Foyen and Leggo of Trinidad, the Candade, Samba, Candomble, Marchinha and Maxixe of Brazil, the Pasillo of Co-

lombia, the Voudon, Petro, Rada, Congo and Bamboche dances of Haiti and numerous other cross-bred products of Afro-American lineage.

Obstacles in the course of this union went a good deal beyond racial antagonisms. On a purely musical level, the European tradition, which had long lent its best efforts to harmonic and instrumental developments, was bound to clash most violently with the African tradition which had developed timing and timbre at the expense of melodic and harmonic achievements.

Up to the time when slavery first brought Africans into extensive contact with alien civilizations, African music from the Ivory Coast to the Congo had remained without any developments of a native harmony. Even today, wherever natives have remained untouched by alien music, chords are only produced as accidental meeting points of three or more lines of melody. Melodies move within a simple non-hemitonic pentatone system—a scale of five whole tones which coincides with five intervals of the diatonic scale and clashes with two of them, i.e., the third and seventh step which are semitone intervals in the diatonic and are therefore alien to the African ear. When faced with music in the diatonic major, the African will tend to become uncertain wherever the third or seventh or any of their chords are approached. He will tend to skid around them by violent vibrato effects until they reach scalar value and become effective as sharps or flats. In the course of time, such modulations tend to crystallize into new scalar patterns which can no longer be shrugged off as freaks, but must be accepted into our musical vocabulary as native creations of a new Afro-American tradition. Such scales have arisen in the Suriname region of Dutch Guiana, the Bahia region of Brazil, all over the Caribbean and West-Indian islands, and even on the North-American mainland. Out of one of these scales emerged the whole tradition of American jazz.

This scale is the diatonic major with added minor thirds and sevenths which has sometimes been called the "blues" scale. At first sight, the blues scale appears to consist simply of sub-dominant modulations with alternatives of major and minor, but on closer inspection the diminished notes and chords show themselves not as regular half-tone modulations but as glissando effects which are linked more closely with the use of significant tone in African language than with any proper element of music as we understand it.

In our occidental music, a trained singer's voice differs from an untrained one mainly by the regularity and control of its vibrato. In Africa, where vibrato serves to define lingual meaning, vibrato control is not a matter of regularity but of adaptation to a purpose. The African singer alters both frequency and amplitude of his vibrato according to the meaning of the words and the purpose of the song. Songs of great emotional depth are invariably sung with a fast and narrow vibrato which is given a harsh and dirty effect at its climax points. African instrumentalists try to reproduce this effect by lip and tongue vibrato, or by vibrating the instrument with their hands, their legs or their whole body. Singers and wind instruments sometimes reach vibrato effects of such amplitude and violence that they appear as half-tone tremolos, and in these cases all differentiation between timbre and pitch becomes idle and academic. This, however, is exactly what occurs in the blues. That it does occur more frequently on the third and seventh step of the scale than on any other is simply the result of viewing the diatonic scale through the eyes of the pentatonic. The tonic third is approached as the seventh of the sub-dominant and the vibrato amplitude becomes effective as a flattening of all sub-dominant chords.

Yet the complex structure of the traditional twelve-bar blues could hardly have been evolved without the survival of a third Africanism—rhythmic variations on a metric theme. In West-African music a rhythmic theme, i.e., a series of beats with a definite pattern of volume and timing (sometimes strung to a tune and sometimes not), may be varied by one or more musicians until complexities are reached which may well compare with the finest of our own melodic and harmonic variations on given themes. Themes and variations may evolve contrapun-

tally, i.e., the variation may appear simultaneously with the theme, or two themes may interweave polyrhythmically, or the theme may be assumed as existing in the listener's memory and variations may then evolve on a third plane of complexity frequently beyond the understanding of the occidental ear.

Wherever Africans are taught occidental music, they tend to strip down its harmonic structure and apply their own variations of timbre and timing, and though syncopation is no Africanism and is found no oftener in African music than numerous other forms of rhythmic variation, yet syncopation is one of the first and simplest rhythmical variations generally applied by Africans to our music.

In its first and simplest form this syncopation takes the shape of hand claps on the weak beats while the feet mark the strong beat and the voice rests strongly on the beat. At the next stage, hands and feet cease marking all but the second or fourth bar line and allow the voice to proceed by implied syncopation. At the third stage, these pauses are artificially produced by curtailing the end of one line and the start of the next so as to insert short solo passages whose timing stands in direct or implied contrast to the adjoining lines of music. After a while these solo passages become standardized and traditional and are then used contrapuntally against the melodic line in the manner of a complex basso continuo.

The Wesleyan and methodist hymns, which formed the original themes of a great many spirituals, were therefore transformed by American Negroes in a fairly general and standardized manner: the accent was shifted from the strong to the weak beat; only one or two lines out of the total length of the tune were accepted and these were varied in repetition by shifted beats, glissando and vibrato effects and finally by the introduction of flattened thirds and sevenths.

Inevitably, rhythmic variations had their effect on the whole structure of the song. All untrained singers, Africans as well as Occidentals, tend to sharpen the accented beats and to flatten the unaccented ones. Thus, strong beats shifted to weak ones by syncopation tend to be flattened in the process, and the Africans' natural tendency to diminish certain notes and chords of the diatonic scale was confirmed and encouraged. Moreover, syncopation tends to encourage glissando and portamento effects, and these were exactly the effects most natural to the African sense of variation. Each and all of these elements drove American Negro music quite inexorably towards one definite form which would combine all surviving Africanisms with as much of the white man's music as was accessible and acceptable to the Negro singers. This form was the blues.

In its first form, during the Civil War years, the blues consisted of single lines between two and four bars long which were repeated any number of times and broken by throat sounds to mark the beat. The meter was invariably in unaccented four-four time, the simplest signature capable of the greatest variation. The chords were inevitably the basic chords—tonic, subdominant, dominant—which together contain all the notes of the scale and whose basic progressions were demonstrated to the first Afro-Americans by their masters' use of hymnology. Irresistably, the singer would start his first line on the tonic, move to the subdominant in the second line and to the dominant in the third, then end as naturally and inevitably on the tonic as he had begun on it: what emerges is the chord progression of the blues. Let an African sing this progression and he will add the diminished seventh to the tonic in his first line, to the subdominant in the second and to the dominant in the third. Thus he arrives at the peculiar harmonic structure of the blues—four bars tonic with the diminished seventh brought in gradually towards the end, four bars split between sub-dominant and tonic with the diminished seventh carried over from the end of the first line into the beginning of the second, four bars split between dominant and tonic with the diminished seventh covering the first half—and the twelve-bar blues is complete.

As in the spiritual, the voice rests on the beat, the foot marks the strong beat, the hand marks the weak beat.

the banjo or guitar marks all four beats evenly. Soon the rhythmic variations already noted in the metamorphosis of hymns into spirituals make their appearance: Hands, feet and guitar learn to build rhythmic tension by marking only every second or fourth bar line and thus the predecessor of the stop-chorus makes its appearance. The pauses at the end of the first and second four-bar phrase are filled in by bridge passages of a stop-chorus type and so the predecessor of the break makes its appearance. The breaks become standardized and are used contrapuntally against the melodic line and thus the riff and its modern use as a section pattern has emerged: we have not reached the twentieth century yet and already the blues pattern is complete with all its fertile elements that are to form the inspiration for the whole of jazz in the decades to come.

Not until slavery was at least partly broken and not until the formation of an urban and secular Negro background could any such form as the blues evolve on the North American mainland. But it evolved out of the agricultural worksongs and the spirituals and the whole African heritage of playsongs and musical rites rather than out of the white man's popular music, and in many cases the whole genesis of a blues from its ancestry of methodist hymnology to its secularization as urban ballad and its decline from the blues form to popular jazz can be traced step by step. In such hymns as "Hold On, Keep Your Hands on the Plough" the distance between the first and last link of the chain is spanned by such direct verbal (and harmonic) transferences as Jesus-the-Saviour or Mary-the-Mother who become Willie-the-Weeper or Minnie-the-Moocher after the intermediate steps of ballad (St. James Infirmary) and blues (Dying Gambler's Blues) had been passed. Compare this to the evolution of a typical theme of white jazz and it will become immediately apparent that all the elements which differentiate jazz from the pre-jazz tradition of popular dance music are present in the first case and absent in the second: "La Marseillaise", a French quadrille, was taken up by Jack Laine and became "Praliné," a rag tune whose suspended notes differed little from any contemporary European usage of syncopation, whose harmonic structure showed no deviation from any Gilbert and Sullivan tune and whose vibrato and portamento effects became only noticeable after it became "No. 2 Rag" in the hands of Mutt Carey. When Jelly Roll Morton takes it over as "Get Out of Here and Go Home", it becomes a stomp with a "Spanish bass" and all of Jelly Roll's tricks of "faking and fumbling", but when the Original Dixieland Jazzband gets hold of it as "Tiger Rag", none but Larry Shields' clarinet shows any elements that could not be found in the brass bands, fold songs or popular dance music of the time. In other words, not even the transformation by skilled improvisers could infuse the white tradition of dance music with any of the elements of jazz proper, and thus it is seen that the music which was soon to be called "jazz" (West African for coitus) is little else than the application of blues elements to any sort of tune.

Where the tune is longer or shorter than twelve bars, it is broken into the traditional four-bar blues phrases; chords are changed by the introduction of minor thirds and diminished sevenths; the metric structure of unaccented four-four time is superimposed on pieces written in two-four or three-four time; where the blues singer's foot used to mark the strong beat and the hands the weak one, there the drummer now uses the same technique; where the singer rested steadily on the beat, the melody instruments now do the same (and it is no accident that jazz began to decline when the solo players began to play around the beat instead of resting on it and when the drummer's hands forgot the blues tradition of marking the weak beat and fell back on the ragtime system of marking the strong ones on the high hat cymbal). Out of the need of improvising breaks in the traditional blues intervals came the main stimulus for jazz improvisation; when the breaks became traditional, like Baquet's "Well-in-a-Bucket", they were used as riffs and as such served both as new

Continued on page 53

THE FOLLOWING ALBUMS ARE FOR AUCTION--OR I WILL TRADE FOR OLD JAZZ RECORDINGS ON GENNETT, PARAMOUNT, VOCALION, OKEH, ETC.,BY OLIVER, DODDS, ARMSTRONG, N.O.R.K.,BEIDERBECKET, ETC. ALL ALBUMS ARE BRAND NEW. J.O'BYRNE DE WITT, 51 WARREN ST., ROXBURY 19,MASS. CLOSING DATE: APRIL 29,1944.

DECCA ALBUM	No. 32	Bob Crosby Showcase	Bob Crosby
DECCA ALBUM	No. 132	Dixieland Jazz	Bob Crosby
DECCA ALBUM	No. 135	Contrasting Music	Jimmy Dorsey
DECCA ALBUM	No. 137	Boogie Woogie Music	——
DECCA ALBUM	No. 144	New Orleans Jazz	——
DECCA ALBUM	No. 152	Count Basie at the Piano	Count Basie
DECCA ALBUM	No. 153	Blues on Parade	Woody Herman
DECCA ALBUM	No. 126	Art Tatum Piano Solos	Art Tatum
DECCA ALBUM	No. 183	Anthology of White Jazz	——
DECCA ALBUM	No. 184	For Dancers Only	Jimmie Lunceford
DECCA ALBUM	No. 200	Gems of Jazz, No. 1	——
DECCA ALBUM	No. 201	Gems of Jazz, No. 2	——
DECCA ALBUM	No. 214	Kansas City Jazz	——
DECCA ALBUM	No. 216	Drummer Boy	——
DECCA ALBUM	No. 182	Anthology of Colored Jazz	——
DECCA ALBUM	No. 218	One O'clock Jump	Count Basie
DECCA ALBUM	No. 235	Boogie Woogie No. 2	——
DECCA ALBUM	No. 242	Gems of Jazz No. 3	——
DECCA ALBUM	No. 249	Gems of Jazz, No. 4	——
DECCA ALBUM	No. 324	Gems of Jazz, No. 5	——
DECCA ALBUM	No. 131	Five Feet of Swing (12 inch)	——
COLUMBIA ALBUM	No. C-28	King Louis	Louis Armstrong
COLUMBIA ALBUM	No. C-46	Hot Trombones	——
COLUMBIA ALBUM	No. C-44	Boogie Woogie	——
COLUMBIA ALBUM	No. C-29	Bix Beiderbecke	Bix Beiderbecke
COLUMBIA ALBUM	No. C-57	Louis Armstrong & His Hot Five	Louis Armstrong
COLUMBIA ALBUM	No. C-63	Theme Songs	——
COLUMBIA ALBUM	No. C-66	Hot Trumpets	——
COLUMBIA ALBUM	No. C-93	Teddy Wilson at the Piano	Teddy Wilson
VICTOR ALBUM	No. 75	Hot Pianos	Ellington, Morton, Hines, & Waller
VICTOR ALBUM	No. C-28 (12 inch)	Symposium of Swing	Goodman, Dorsey, Waller & Berigan

SPECIAL AUCTION. Closing date for bids: April 29, 1944.

LOUIS ARMSTRONG & HIS HOT FIVE AND HOT SEVEN

Once in a While/Struttin' with some Barbecue	OK 8566	V
Keyhole Blues/Melancholy Blues	OK 8496	V
Potato Head Blues/Put 'em Down Blues	OK 8503	V
Weary Blues/That's when I'll Come Back	OK 8519	V
(Lamination crack on latter side)		

BILLIE HOLIDAY	No Regrets/Did I Remember	Vo	3276	V
BILLIE HOLIDAY	One Never Knows/Got My Love	Vo	3431	G
BILLIE HOLIDAY	Who Wants Love/Getting Some Fun	Vo	3701	N
BILLIE HOLIDAY	Havin' a Time/Says My Heart	Vo	4208	V
BILLIE HOLIDAY	Gonna Lock My Heart/I Wish	Vo	4238	E
BILLIE HOLIDAY	Jungle Moon/Everything Happens	Vo	4786	N
BILLIE HOLIDAY	Lucky Guy/You're Just a No Account	Vo	5302	G
BILLIE HOLIDAY	Jim/Love Me or Leave Me	OK	6369	V
REX STEWART	Sugar Hill Shim/Love in My Heart	OK	3844	N
WOODY HERMAN	Woodchoppers' Ball	De	2440	N
BUNNY BERIGAN	I Can't Get Started/Prisoners	Vi	36208	N
BENNY GOODMAN	Sing Sing Sing, 1 & 2	Vi	36205	N
ARTIE SHAW	Concerto for Clarinet, 1 & 2	Vi	36383	N
HARRY JAMES	Back Beat Boogie/Night Special	Co	35456	N
BOB CROSBY	Sc. Rampart Street/Dogtown Blues	De	15038	N
BOB CROSBY	Ec Stacy/Chain Gang	De	15064	N
COUNT BASIE	Don't Worry/What Goes Up	Vo	4734	N
COUNT BASIE	Taxi War Dance/One Hour	OK	4748	N
COUNT BASIE	You Can Count/You and Love	Vo	4967	V
COUNT BASIE	Sub-Deb Blues/How Long Blues	Vo	5010	V
COUNT BASIE	Pound Cake/Clap Hands	Vo	5085	V
COUNT BASIE	Nobody Knows/Song of the Islands	OK	5169	G
COUNT BASIE	Super Chief/Run Around	OK	5673	N
COUNT BASIE	Torture/Want Little Girl	OK	5773	N
COUNT BASIE	World is Mad, 1 & 2	OK	5816	N
COUNT BASIE	Apple Jump/Blues	OK	5862	N
COUNT BASIE	5 o'clock Whistle/Wand Man	OK	5922	N
COUNT BASIE	Stampede G Minor/Who Am I	OK	5987	N
COUNT BASIE	Music Makers/Square Rocks	OK	6047	E
COUNT BASIE	Broadway/Jitters	OK	6095	V
COUNT BASIE	Beau Brummel/I'll Forget	OK	6122	N
COUNT BASIE	Wiggle Woogie/Jump Blues	OK	6157	E
COUNT BASIE	Feedin' the Bean/I Do Mean	OK	6180	E
COUNT BASIE	Down Down/Betcha Life	OK	6221	V
COUNT BASIE	9:20 Special/Chicago Blues	OK	6244	G
COUNT BASIE	One, Two, Three/Fancy	OK	6319	N
COUNT BASIE	Basie Boogie/Let Me See	OK	6330	G
COUNT BASIE	Diggin' for Dex/ H & J	OK	6365	E
COUNT BASIE	Fiesta in Blue/Take Me	OK	6440	G
COUNT BASIE	Platterbrains/March	OK	6508	N
COUNT BASIE	Tom Thumb/Old Flame	OK	6527	E

WANTED

4 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 3.
3 PRICE OFFERED FOR RECORD.
2 CATALOG NUMBER OF RECORD.
1 LABEL OF RECORD

	1	2	3	4
HENRY ALLEN				
CANAL ST. BLUES/DOWN IN JUNGLE TOWN	DE	18092	——	KAUF
ALBERT AMMONS				
MECCA FLAT BLUES	SA	12001	——	EDIC
ST. LOUIS BLUES	SA	12002	——	EDIC
(ANY EXCEPT BLUE NOTE)	—	——	——	PARE
LOUIS ARMSTRONG				
S.O.L. BLUES	CO	35661	——	EDIC
219 BLUES	DE	18090	——	EDIC
COAL CART BLUES	DE	18091	——	EDIC
I CAN'T BELIEVE YOU'RE IN LOVE WITH	CO	——	——	MAHE
KING OF THE ZULUS/LONESOME	OK	8396	——	EAST
AS LONG AS YOU LIVE/WHEN	DE	2230	——	EAST
WHEN ITS SLEEPYTIME/YOU	OK	41504	——	EAST
HIGH SOCIETY/MAHOGANY	VI	24232	——	EAST
ST.JAMES INFIRMARY(E TO NEW)	PARL	R643	——	PODE
WILLIE THE WEEPER (E TO NEW)	PARL	R2393	——	PODE
DROP THAT SACK (E TO NEW)	BRE	2502	——	PODE
WILDMAN BLUES (E TO NEW)	PARL	R2162	——	PODE
TWO DEUCES (E TO NEW)	PARL	R2282	——	PODE
DALLAS BLUES (E TO NEW)	OK	8774	——	PODE
I GOT RHYTHM (NEW TO E)	VO	3643	——	WOLF
(MANY HOT 5'S AND 7'S)	ANY	——	——	POLS
(ANY HOT FIVE, SEVEN, ACCOMPANIMENTS)	ANY	——	——	GRIF
SWEETHEARTS ON PARADE/CUT OFF	DE	3235	——	EARN
KING LOUIS ALBUM	CO	CO-28	——	EARN
BYE AND BYE	DE	3946	——	EARN
YOU RASCAL YOU	DE	4140	——	EARN
DROPPIN' SHUCKS/WHO'S IT	OK	8357	6.00	EDEL
SWEET LITTLE PAPA	OK	8379	6.00	EDEL
JAZZ LIPS	OK	8436	6.00	EDEL
WILD MAN BLUES	OK	8474	6.00	EDEL
ONCE IN A WHILE	OK	8566	6.00	EDEL
KEYHOLE BLUES	OK	8496	6.00	EDEL
MAHOGANY HALL STOMP	CO	35879	——	SPIL
ST.LOUIS BLUES	OK	41350	——	SPIL
SOMETHING TELLS ME	DE	1842	——	SPIL
(HOCIEL THOMAS ACCOMP.)	—	——	——	HURN
(L.D.CHRISTIAN ACCOMP.)	—	——	——	HURN
(SIPPIE WALLACE ACCOMP.)	—	——	——	HURN
(CHIPPIE HILL ACCOMP.)	—	——	——	HURN
(NOLAN WELSH ACCOMP.)	—	——	——	HURN
(VICTORIA SPIVEY ACCOMP.)	—	——	——	HURN
(ALBERTA HUNTER ACCOMP.)	—	——	——	HURN
(CLARA SMITH ACCOMP.)	—	——	——	HURN
(MAGGIE JONES ACCOMP.)	—	——	——	HURN
BILLY BANKS				
BUGLE CALL RAG/SPIDER CRAWL	UHCA	——	——	PODE
OH PETER/MARGIE (E TO NEW)	UHCA	——	——	PODE
WHO'S SORRY NOW (E TO NEW)	PE	15642	——	PODE
COUNT BASIE				
GONE WITH WHAT WIND	OK	——	——	MAHE
LADY BE GOOD	DE	——	——	MAHE
LOVE JUMPED OUT	OK	——	——	MAHE
ONE O'CLOCK JUMP/DOWN FOR DOUBLE	OK	——	——	MAHE
BEALE STREET WASHBOARD BAND				
FORTY AND TIGHT	ANY	——	——	BROO
SIDNEY BECHET				
I KNOW THAT YOU KNOW	—	——	——	KOBI
MAPLE LEAF RAG	BB	7614	——	BROO
SHAG	BB	10022	——	BROO
BECHET-SPANIER BIG 4				
CHINA BOY	HRS	2001	——	EDIC
THAT'S A PLENTY	HRS	2002	——	EDIC
LAZY RIVER/SWEET LORRAINE	HRS	2000	——	IDER
FOUR OR FIVE TIMES/CHINA BOY	HRS	2001	——	IDER
THAT'S A PLENTY/IF I COULD	HRS	2002	——	IDER
SWEET SUE/SQUEEZE ME	HRS	2003	——	IDER
LAZY RIVER (E TO NEW)	HRS	2000	——	PODE

(BECHET-SPANIER BIG 4, CONTINUED NEXT COLUMN)

	1	2	3	4
(BECHET-SPANIER BIG 4, CONTINUED)				
CHINA BOY (E TO NEW)	HRS	2001	——	PODE
THAT'S A PLENTY (E TO NEW)	HRS	2002	——	PODE
SQUEEZE ME (E TO NEW)	HRS	2003	——	PODE
BIX BEIDERBECKE				
SORRY/SINCE MY BEST GAL	VO	3149	——	EARN
DAVENPORT BLUES/FIDGETY FEET	HRS	22	——	EARN
TODDLIN' BLUES/SENSATION	HRS	23	——	EARN
BUNNY BERIGAN				
BLUES/I'M COMIN' VIRGINIA	DE	18116	——	KAUF
CHICKEN & WAFFLES/TOOK ADVANTAGE ME	DE	18117	——	KAUF
(ALL ON VOCALION)	VO	——	——	MAER
JELLY ROLL BLUES	VI	26113	——	MAER
TREES	VI	26138	——	MAER
SWANEE RIVER	VI	25588	——	MAER
THE IMAGE OF YOU	VI	25587	——	MAER
ALL GOD'S CHILLUN	VI	25609	——	MAER
FRANKIE AND JOHNNY	VI	25616	——	MAER
SWEET VARSITY SUE	VI	25667	——	MAER
EBB TIDE	VI	25666	——	MAER
MAMA I WANNA MAKE	VI	25677	——	MAER
THE PIED PIPER	VI	25881	——	MAER
FIRST TIME I SAW YOU	VI	25893	——	MAER
ALL DARK PEOPLE ARE LIGHT ON THEIR	VI	25557	——	MAER
YOU CAN'T RUN AWAY	VI	25562	——	MAER
(ALL ON BRUNSWICK)	ANY	——	——	MAER
FLASHES/DAVENPORT BLUES	VI	26121	——	EARN
IN A MIST/WALKIN' THE DOG	VI	26123	——	EARN
IN THE DARK/CANDLELIGHT	VI	26122	——	EARN
JAZZ ME BLUES/CHANGES	VI	26244	——	EARN
CHU BERRY				
INDIANA	VO	3824	——	RAAB
LIMEHOUSE BLUES	VO	3824	——	MAER
TOO MARVELOUS FOR WORDS	VA	532	——	MAER
EBB TIDE	VO	3793	——	MAER
EBB TIDE (N-E)	VA 657 OR VO	3793	——	WOLF
LIMEHOUSE BLUES	ANY	——	——	WOOD
JIMMY BERTRAND				
(ANY WITH DODDS)	—	——	——	HURN
BARNEY BIGARD				
BARNEY'S GOIN' EAST	VO OR OK	5378	——	HERR
ESTHER BIJOU				
(ANY)	—	——	——	RAAB
JACK BLAND'S RHYTHM				
WHO STOLE THE LOCK	UHCA	——	——	PODE
GONNA BE YOU (E TO NEW)	PE	——	——	PODE
JIMMY BLYTHE				
(ANY WITH DODDS)	—	——	——	HURN
WEARY BLUES/POUTIN PAPA	VO	1135	——	WA,R
HAVE MERCY/HOT STUFF	VO	——	——	WA,R
WILL BRADLEY				
BASIN STREET BOOGIE	CO	36340	——	KEND
GHOST OF A CHANCE	CO	35376	——	BURL
BROADWAY BROADCASTERS				
HONEY (3773)	RO 932 OR CA	9130	——	KEND
DEEP HENDERSON	CA	955	——	KEND
SHE'S FUNNY THAT WAY	RO 827 OR CA	9023	——	KEND
I WANT TO BE BAD	CA	9084	——	KEND
HENRY BROWN				
(ANY)	ANY	——	——	WA,R
PETE BROWN				
OCEAN MOTION/TEMPO DI JUMP	DE	18118	——	KAUF
MOUND BAYOU/UNLUCKY WOMAN	DE	8613	——	KAUF
PHILLIPPE BRUN				
BLUES	SW	54	3.50	GAYL
CAB CALLOWAY				
LONESOME NIGHTS	OK	——	——	WOOD
GHOST OF A CHANCE	OK	——	——	WOOD
THE CAROLINERS				
I DON'T CARE	CA	8348	——	KEND
LEROY CARR				
(ANY)	ANY	——	——	RAAB
ROY CARROLL & SANDS POINT ORCH.				
THE KING'S HORSES	ANY	——	——	RIDL
IT'S THE GIRL	HA	1345	——	KEND
ONE MORE TIME	VE	2402	——	KEND
BENNY CARTER				
PARDON ME PRETTY BABY/SOME.LOVES ME	DE	18256	——	KAUF
(ANY ON ENGLISH DECCA)	DEE	——	——	MAHE

(BENNY CARTER CONTINUED NEXT PAGE)

(BENNY CARTER, CONTINUED)

(ANY ON ENGLISH PARLOPHONE)	PAE	——	——	MAHE
BLUE LOU	CO	——	——	MAHE
(ANY ON ENGLISH VOCALION)	VOE	——	——	MAHE
BOOGIE WOOGIE/SUGAR BLUES	DE	3588	——	EDIC
SAVOY/SCANDAL IN A FLAT	OK	5112	——	BURL
FISH FRY/AMONG MY SOUVENIRS	OK	5458	——	BURL
SAVOY STAMPEDE/SCANDAL IN A FLAT	OK	5112	——	SMIT
HIGHT HOP/OK FOR BABY	DE	3294	——	SMIT
ALL OF ME	BB	——	——	WOOD
COCKTAILS FOR TWO	BB	——	——	WOOD

CASA LOMA ORCHESTRA

BUJI/WILD GOOSE	BR	6588	——	EARN
OLD GRAY BONNET/ALEXANDERS	OK	41476	——	EARN
WHITE JAZZ/CRAZY	BR	6092	——	EARN

CHOCOLATE DANDIES

BLUE INTERLUDE/ONCE UPON A TIME	DE	18255	——	KAUF
PADUCAH/FOUR OR FIVE TIMES	OK	8627	——	PODE
DEE BLUES/BUGLE CALL	CO	2543	——	PODE
SIX OR SEVEN TIMES	OK	8728	——	PODE

CHICAGO FOOTWARMERS

MY BABY/ORIENTAL MAN	OK	8548	——	EDEL
BRUSH STOMP/GET 'EM BLUES	OK	8599	——	EDEL
LADY LOVE/BROWN BESS	OK	8613	——	EDEL
MY GIRL/SWEEP 'EM UP	OK	8792	——	EDEL
MY BABY	OK	8548	——	HURN
BROWN BOTTOM BESS	OK	8613	——	HURN
MY GIRL	OK	8792	——	HURN

CHICAGO RHYTHM KINGS

I FOUND A NEW BABY	BR	4001	——	MAER
CHANGES MADE/NEW BABY	ANY	——	——	WA,R

JUNIE C. COBB

SMOKEHOUSE DRAG	VO	1269	——	HERR
EAST COAST TROT	PARA	12382	——	HERR

KING COLE TRIO

THIS WILL MAKE YOU LAUGH	—	——	.75	SIEG

BILL COLEMAN

I AIN'T GOT NOBODY	SW	14	3.50	GAYL

COLLECTORS ITEM CATS

I SURRENDER DEAR (E TO NEW)	CI	102	——	PODE

ALEX COMBELLE

CRAZY RHYTHM (E TO NEW)	UL	AR1544	——	PODE
AVALON/AL'S IDEA (E TO NEW)	SW	24	——	PODE
WHEN YOU'RE SMILING	SW	17	——	PODE

EDDIE CONDON

FRIAR'S PT.SHUFFLE/NOBODY'S SWEET	DE	18040	——	KAUF
SOMEDAY SWEETHEART/THERE'LL BE CHAN.	DE	18041	——	KAUF
THE EEL	BR	——	——	MAHE
TENNESSEE TWILIGHT	UHCA OR BR	——	——	MAHE

COTTON PICKERS

HOT HEELS	CA	9207	——	KEND

ROSETTA CRAWFORD

TIRED OF FATTENIN' FROGS	DE	7584	——	RAAB

BING CROSBY

IF I HAD MY WAY	DE	2448	——	RING
I SURRENDER DEAR	DE	2535	——	RING
CROSBYANA (ALBUM)	DE	A221	——	RING
TWILIGHT ON THE TRAIL	DE	757	——	RING
STARLIGHT/HOW LONG WILL LAST	BR	6259	——	RICE
I'LL FOLLOW YOU/SOMEDAY WE'LL	BR	6427	——	RICE
WHAT DO I CARE/GOT ME CRYING	BR	6515	——	RICE
YOU'RE BEAUTIFUL TONIGHT	BR	6477	——	RICE
MOONBURN (N)	DE	617	1.25	GAYL
WHERE THE BLUE OF THE NIGHT	BR	6226	——	ROTH

BOB CROSBY

DOGTOWN BLUES/S. RAMPART ST. PARADE	DE	15038	——	KAUF
BRASS BOOGIE (TWO PARTS)	DE	18369	——	KOBI
EC STACY/CHAIN GANG	DE	15064	——	KOBI
KING PORTER/SUGAR FOOT STOMP	DE	4390	——	KOBI
PAGEN LOVE SONG	DE	896	——	KOBI
ROYAL GARDEN BLUES	DE	3339	——	KOBI
HONKY TONK TRAIN/BIG NOISE	DE	2208	——	KOBI
BIG CRASH FROM CHINA	—	——	——	KOBI
SOUTH RAMPART ST./DOGTOWN BLUES	DE	15038	——	KOBI
WHAT'S NEW (I'M FREE)	DE	——	——	FURS
HONKY TONK TRAIN	DE	——	——	FURS

PUTNEY DANDRIDGE

BY BLUE BIRD	VO	2935	——	MAER
CHASIN' SHADOWS	VO	2982	——	MAER
NO OTHER ONE	VO	3122	——	MAER
YOU HIT THE SPOT	VO	3123	——	MAER

COW COW DAVENPORT

CHIMES BLUES/SLOW DRAG	PARA	12800	——	SPIL
SLOW DRAG/HUMMING BLUES	VAR	6068	——	SPIL

DIXIE DAISIES

DIGGA DIGGA DO	RO 808 OR CA	9004	——	KEND
IN MY WEDDING GOWN	RO	1082	——	KEND

DIXIE JAZZ BAND

DIXIE DRAG	JE	5446	——	KEND

DIXIELAND JUG BLOWERS

HEN PARTY	VI	20649	——	HURN
CARPET ALLEY	VI	20480	——	HURN

JOHNNY DODDS

COME ON AND STOMP	BR	——	5.65	HURN
TOO TIGHT/GOOBER DANCE	BB	10240	——	PODE
HEAH ME TALKIN'	BB	10241	——	PODE
BLUE PIANO STOMP	BB	10238	——	PODE
PENCIL PAPA/SWEET LORRAINE	VI	38038	——	PODE
WEARY BLUES/NEW ORLEANS STOMP	VO	15632	——	PODE
(MOST)	—	——	——	GRIF

DORSEY BROTHERS

BY.HECK	—	——	——	MAER
HAVE A LITTLE FAITH	PE	15265	——	MAER

TOMMY DORSEY

QUIET PLEASE	BB	10810	——	KOBI
ROYAL GARDEN/GETTIN' GENT	VI	27518	——	KOBI
LONESOME ROAD	—	——	——	KOBI
SONG OF INDIA/STARDUST (1940)(V)	VI	27520	——	ROSE

EDDIE DUCHIN

OL' MAN MOSE	BR	——	——	FURS

CHAMPION JACK DUPREE

(ANY)	VO	——	——	RAAB

BLIND WILLIE DUNN'S GIN BOTTLE FOUR

GUITAR BLUES/BLUE GUITAR (N)	OK	8711	4.00	GAYL

ROY ELDRIDGE

(ANY TRANSCRIPTIONS)	—	——	——	PERR
(ANY OFF-THE-AIR SHOTS)	—	——	——	PERR

DUKE ELLINGTON

HARLEM SPEAKS	DE	3944	——	KAUF
(ANY)	—	——	——	PARK
LIGHTNIN'/BABY WHEN YOU AIN'T THERE	CO	35835	——	BURL
CRESCENDO & DIMUENDO	CO	36125	——	BURL
HONOLULU/7TH AVE.	BR	8131	——	EAST
TRUCKIN'/ACCENT ON	BR	7514	——	EAST
MARGIE/COTTON	BR	7526	——	EAST
MEMORIES/YOU'VE LUCKY	VI	23017	——	EAST
RING DEM BELLS/THREE LITTLE	VI	22528	——	EAST
TROUBLED WATERS/MY OLD	VI	24651	——	EAST
ST.LOUIS BLUES/CREOLE (B MASTER)	BR	20105	——	KEND
TROMBONE BLUES	PE	14514 OR PAT	36333	KEND
CLARINET LAMENT/ECHOES	BR	7656	——	EARN
HOT AND BOTHERED/MOOCHE (V TO NEW)	OK	8623	——	EARN
TIGER RAG, PARTS 1 & 2	BR	6510	——	EARN
CHELSEA BRIDGE (NEW TO E)	VI	27740	——	WOLF
SUBTLE LAMENT (NEW TO E)	VI	——	——	WOLF
FRANKIE & JOHNNIE (NEW TO E)	—	——	——	WOLF
SLIP OF THE LIP (NEW TO E)	VI	20-1528	——	WOLF
JOHN HARDY'S WIFE (NEW TO E)	VI	27434	——	WOLF
BUFFET FLAT (NEW TO E)	BR	8231	——	WOLF
THE GAL FROM JOE'S	ANY	——	——	WOOD
REMINISCING IN TEMPO, 1 TO 4	ANY	——	——	WOOD
BLACK BUTTERFLY	ANY	——	——	WOOD
RUDE INTERLUDE	ANY	——	——	WOOD
LOST IN MEDITATION	ANY	——	——	WOOD
STEPPING INTO SWING SOCIETY	ANY	——	——	WOOD
BLACK BEAUTY	ANY	——	——	WOOD
CRESCENDO AND DIMENUENDO IN BLUE	ANY	——	——	WOOD
UPTOWN DOWNBEAT	BR	——	——	WOOD
THE SARGEANT WAS SHY	—	——	——	BUCH
DINAH/BUGLE CALL RAG	VI	22938	——	PODE
JAZZ LIPS/SLOPPY JOE	BB	6396	——	PODE
DOUBLE CHECK STOMP	BB	6450	——	PODE
DUKE STEPS OUT	BB	6727	——	PODE
COTTON CLUB STOMP	BB	10242	——	PODE
COTTON/MARGIE	BR	7526	——	PODE
TRUMPET IN SPADES	BR	7752	——	PODE
ACCENT ON YOUTH	BR	7514	——	PODE

IMPROVISATIONS IN ELLINGTONIA

FINESSE (E TO NEW ONLY)	HRS	1004	——	PODE

ESQUIPE ALL-AMERICAN JAZZ BAND (OFF-THE-AIR SHOTS)

COCA COLA SPOTLIGHT BAND PROGRAM	—	——	——	PERR
METROPOLITAN OPERA HOUSE CONCERT	—	——	——	PERR

WANTED

RUTH ETTING

TOMORROW WHO CARES	Co	2954	—	RING
WHAT ABOUT ME	Co	2955	—	RING
MY MAN	Co	955	—	RING
LOST	BR	6769	—	RING

WILL EZELL

(ANY PIANO SOLOS)	—	—	—	MCMA
(ANY)	—	—	—	SPIL

SAMMY FAIN

AIN'T MISBEHAVIN'	DE	2993	—	KEND

BUDDY FIELDS ORCHESTRA

LOVABLE AND SWEET	Ro	1068	—	KEND

SHEP FIELDS

SHAG	BB	—	—	FURS

ELLA FITZGERALD

WHEN I COME BACK CRYING	DE	4315	—	KAUF

BENJAMIN FRANKLIN HOTEL ORCHESTRA

LOVABLE AND SWEET	PE	15213	—	KEND

BUD FREEMAN

SUNDAY/AS LONG AS I LIVE	DE	2849	—	IDER
KEEP SMILING AT TROUBLE/WHAT TO SAY	DE	18113	—	KAUF
BUZZARD/TILLIE'S DOWNTOWN NOW	DE	18112	—	KAUF

SID GARY

AT LAST I'M HAPPY	ME	12069	—	KEND

GENE GIFFORD

SQUAREFACE (NEW TO E)	VI	25065	—	WOLF

JEAN GOLDKETTE

ROSES/LONESOME & SORRY	VI	20031	1.00	THOM
MY PRETTY GIRL	VI	20588	1.50	THOM
SUNNY DISPOSISH	VI	20493	2.50	THOM
CLEMENTINE (NEW)	VI	20994	1.50	THOM
JUST IMAGINE	VI	21565	1.00	THOM

BENNY GOODMAN

SIX APPEAL	Co	—	—	MAHE
FLYING HOME	Co	—	—	MAHE
BREAKFAST FUED	Co	—	—	MAHE
SMOOTH ONE	Co	—	—	MAHE
ROYAL GARDEN BLUES	Co	—	—	MAHE
BENNY'S BUGLE	Co	—	—	MAHE
HONEYSUCKLE ROSE	Co	—	—	MAHE
I'M HERE	Co	—	—	MAHE
SCARECROW	Co	—	—	MAHE
TEXAS TEA PARTY	Co	2845	—	BURL
LOVE ME OR LEAVE ME	Co	2871	—	RIDL
JUNK MAN	Co	2892	—	RIDL
CLOUDS	Co	3015	—	RIDL
BLUES IN YOUR FLAT	VI	26044	—	RIDL
POPCORN MAN	VI	25808	—	FURS
STAR DUST	VI	25320	—	FURS
BLUES IN MY FLAT	VI	26044	—	MAER
MEMORIES OF YOU	Co	35320	—	MAER
ALWAYS	BB	10799	—	MAER
SWEET LORRAINE	VI	25822	—	MAER
ROLL 'EM	VI	25627	—	MAER
LADY BE GOOD	VI	25333	—	MAER
PICK A RIB	VI	26116	—	MAER
CLARINET A LA KING	OK	6544	—	BAWD
OPUS ½/SWEET GEORGIA BROWN	VI	26091	—	BAWD
FALLING IN LOVE/IF YOU	ME	12079	$2-8	KEND
I WANNA BE AROUND/WHAT HAVE	ME	12138	$2-8	KEND
YOU'RE THE TOP	Co	2986	$2-8	KEND
LOVE ME OR LEAVE ME	Co	2871	$3-9	KEND
JUNK MAN	COE	CB730	$5-10	KEND
ROOM 1411	BRF	500201	$5-10	KEND
MADHOUSE(MATRIX #1)	VI	25268	—	KEND
A LITTLE KISS (MATRIX #2)	VI	25878	—	KEND
(TRANSCRIPTIONS)(78 R.P.M.)	—	—	—	KEND
(HOME RECORDINGS)	—	—	—	KEND
SIX APPEAL/THESE FOOLISH THINGS	Co	35553	—	THOM
WHOLLY CATS/ROYAL GARDEN BLUES	Co	35810	—	THOM
ON THE ALAMO/GONE WITH WHAT DRAFT	Co	35938	—	THOM
VIBRAPHONE BLUES/STOMPIN' AT	VI	25521	—	THOM
HANDFUL OF KEYS/VIENI VIENI	VI	25705	—	THOM
ALL MY LIFE/TOO GOOD TO BE TRUE	VI	25324	—	THOM
EXACTLY LIKE YOU	VI	25406	—	THOM
SILHOUETTED IN THE MOONLIGHT	VI	25711	—	THOM
FLYING HOME/ROSE ROOM	Co	35254	—	THOM
SOFTWINDS/MEMORIES OF YOU	Co	35320	—	THOM
SEVEN COME ELEVEN/SHIVERS	Co	35349	—	THOM
THE SHEIK/POOR BUTTERFLY	Co	35466	—	THOM

(BENNY GOODMAN CONTINUED NEXT COLUMN)

(BENNY GOODMAN, CONTINUED)

I SURRENDER DEAR/BOY MEETS GOY	Co	35482	—	THOM
NITWIT SERENADE	Co	2958	—	WOOD
LIFE GOES TO A PARTY	VI	25726	—	WOOD
RUNNIN' WILD	VI	25529	—	WOOD
ROSETTA	VI	25510	—	WOOD
SMOKEHOUSE RHYTHM	VI	26107	—	WOOD
SMOKE DREAMS	VI	25486	—	WOOD
BODY AND SOUL	VI	25115	—	WTKR
WHO	BB	10463	—	WTKR
NOBODY'S SWEETHEART	BB	10723	—	WTKR
(ANY SEXTETTE (N) EXCEPT Co 35466 & 36617	—	—	—	GAYL
NOBODYS SWEETHEART	BB	10723	1.00	WA,H
WHO	BB	10463	1.00	WA,H
WHISPERING	VI	25431	1.50	WA,H
BODY AND SOUL	VI	25115	1.50	WA,H
BENNY'S BUGLE	Co	35901	—	RIDL
WHOLLY CATS	Co	35810	—	RIDL
SHIVERS	Co	35349	—	RIDL
TILL TOM SPECIAL	Co	35404	—	RIDL
SIX APPEAL	Co	35553	—	RIDL
LINDA/OVERNIGHT	ME	12024	—	RIDL
CAN WE LIVE ON LOVE	ME	12120	—	RIDL
BLUE MOON	Co	3003	—	RIDL
I WAS LUCKY	Co	3018	—	RIDL
WHEN BUDDHA SMILES/BASIN STREET	VI	25258	—	WOOD
BOB WHITE	VI	25683	—	WOOD
STARDUST	VI	25320	—	WOOD
BALLAD IN BLUE	VI	25081	—	WOOD
LOCH LOMOND	VI	25717	—	WOOD
SLEEPYTIME DOWN SOUTH	VI	25634	—	WOOD
WALK JENNIE WALK	VI	25320	—	WOOD
JAM SESSION	VI	25497	—	WOOD
I FOUND A NEW BABY	VI	25355	—	WOOD
I'M A DING DONG DADDY	VI	25725	—	MAER
HANDFUL OF KEYS	VI	25705	—	MAER

GOODY AND HIS GOODTIMERS

STARDUST	PE	15084 OR PAT 36903	—	KEND
NOW I'M IN LOVE	PE	15105 OR PAT 36924	—	KEND

GOTHAM STOMPERS

ALABAMY HOME (E TO NEW)	VA	629	—	PODE

MAL HALLETT

BOSTON TEA PARTY	ANY	—	—	WOOD

LIONEL HAMPTON

FLYING HOME	DE	18394	—	KOBI
GIN FOR CHRISTMAS	VI	26423	—	KOBI
JACK THE BELLBOY/CENTRAL	VI	26652	—	KOBI
SUNNY SIDE OF STREET/I KNOW	VI	25592	—	KOBI
(ALMOST ALL VICTOR RECORDS)	VI	—	—	MAER
DON'T MEAN A THING/SHUFFLIN'	VI	26254	1.50	THOM
CHINA STOMP	VI	25586	1.50	WA,H
GIN FOR CHRISTMAS	VI	—	—	WOOD
JIVIN' THE VIBRES	VI	—	—	WOOD
MUSCAT RAMBLE	VI	—	—	WOOD

COLEMAN HAWKINS

(ANY ON PARLAPHONE OR ENG. DECCA)	—	—	—	MAHE
JAMAICA SHOUR	DE	3358	—	SPIL

ERSKINE HAWKINS

JUNCTION BLUES/ASHES	BB	10790	—	BURL
COLOMITE	BB	10812	—	BURL
BLACKOUT	BB	—	—	BURL

FLETCHER HENDERSON

LET'S GO HOME	Co	—	—	MAHA
I KNOW THAT YOU KNOW	OK	—	—	MAHE
HARLEM MADNESS	BB	—	—	MAHE
BLUE LOU	VO	3211	—	MAER
STEALIN' APPLES	VI	3213	—	MAER
RHYTHM OF THE TAMBOURINE	—	—	—	MAER

CHIPPIE HILL

TROUBLE IN MIND	ANY	—	—	WA,R
PLEADING FOR THE BLUES	OK	8420	—	WA,R

EARL HINES

HONEYSUCKLE ROSE(QUARTET; N TO E)	VO	3586	—	WOLF

ART HODES

ROSS TAVERN/SOUTH SIDE	SA	12007	—	PARE
ROSS TAVERN/SOUTH SIDE	SA	12007	—	PODE
I'VE FOUND A NEW BABY	SIG	101	—	PODE

JOHNNY HODGES

I YOU WERE IN MY PLACE/I LET(NOR E)	VO	4046	—	JACO
JITTERBUG'S LULLABY/A BLUES (NOR E)	VO	4309	—	JACO

(JOHNNY HODGES CONTINUED NEXT PAGE)

(JOHNNY HODGES, CONTINUED)

FOOLIN' MYSELF/YOU'LL NEVER GO	VA	576	—	THOM
FOOLIN' MYSELF/YOU'LL NEVER GO	VO	3771	—	THOM
IF YOU WERE IN MY PLACE/I LET	VO	4046	—	THOM
KRUM ELBOW BLUES/THERE'S SOME	VO	4351	—	THOM
DANCE OF THE GOON/HOME TOWN	VO	4941	—	THOM
DREAM BLUES/I KNOW WHAT YOU DO	VO	5353	—	THOM
I LET A SONG GO OUTOF MY HEART	VO	4046	—	WTKR
BILLY HOLIDAY				
I CAN'T GET STARTED	VO	4467	—	SIEG
THESE FOOLISH THINGS	VO	—	—	SIEG
LIBBY HOLMAN				
CAN'T WE BE FRIENDS/I MAY BE WRONG	BR	4560	—	ROSE
SPIKE HUGHES				
ARABESQUE	DE	18170	—	MAER
HARRY JAMES				
TEXAS CHATTER (N TO E)	BR	8067	—	WOLF
WHO TOLD YOU I CARED	CO	35261	1.50	COX
TEXAS CHATTER	BR	8067	1.50	COX
LITTLE WHITE LIES	BR	8178	1.50	COX
BLAME IT ON MY LAST AFFAIR	BR	8326	1.50	COX
COMES LOVE	BR	8395	1.50	COX
JUBILEE	BR	8038	1.75	COX
OUT OF THE MOOD	VAR	8419	1.50	COX
MY GREATEST MISTAKE	VAR	8389	1.50	COX
TEMPO DELUXE	VAR	8411	1.50	COX
THE NEARNESS OF YOU	VAR	8293	1.50	COX
'TAIN'T WHAT YOU DO	BR	8337	—	BAWD
COME AND GET IT/SWANNEE RIVER	VAR	8404	—	BAWD
DADDY	CO	—	—	WOOD
JAM SESSION AT COMMODORE				
CARNEGIE JUMP/CARNEGIE DRAG	CMS	1500	—	KOBI
JAM SESSION AT VICTOR				
HONEYSUCKLE ROSE	VI	25559	—	MAER
JAMES P. JOHNSON				
RIFFS/FEELIN' BLUE	OK	8770	—	EAST
CAROLINA SHOUT/KEEP OFF	OK	4495	—	EAST
SNOWY MORNING/ALL THAT I HAD	CO	14204	—	EAST
TODDLIN'/SCOUTING AROUND	OK	4937	—	EAST
(ANY SOLOS EXCEPT BLUE NOTE)	—	—	—	PARE
(ANY SOLOS (EXC. ASCH)	ANY	—	—	MCMA
RIFFS	OK	8770	—	BROO
LIL JOHNSON				
HOUSE RENT/ROCK THAT THING	VO	1410	—	PARE
HOT NUTS/PRESS MY BUTTON	VO	3199	—	PARE
LONNIE JOHNSON				
MIDNIGHT CALL BLUES	OK	8818	—	BROO
LONNIE JOHNSON & BLIND WILLIE DUNN				
HAVE TO CHANGE KEYS (N OR E)	OK	8637	4.00	GAYL
DEEP MINOR STOMP/HOT FINGERS	OK	8743	4.00	GAYL
MIDNIGHT CALL/BLUE ROOM	OK	8818	4.00	GAYL
PETE JOHNSON				
PETE'S BLUES	SA	12010	—	EDIC
CHERRY RED	VO	4997	—	PARE
LOVIN' MAMA BLUES	VO	5186	—	PARE
(ALL SOLO ART TITLES)	SA	—	—	PARE
(ANY OTHERS EXCEPT DECCA)	—	—	—	PARE
DEATH RAY BOOGIE (N TO E)	DE	3830	—	WOLF
(ALL SOLO ART TITLES)	SA	—	—	SPIL
ROLL 'EM PETE/GOIN' AWAY BLUES	VO	4607	—	SPIL
JOLLY JIVERS				
PIANO STOMP	VO	25015	—	BROO
JOOKIT JOOKIT	VO	02532	—	BROO
JONES-SMITH, INC.				
SHOE SHINE BOY	VO	3441	—	RAAB
RICHARD M. JONES				
BABY O' MINE	OK	8390	—	HERR
SLEEP WALKERS BLUES	OK	8437	—	HERR
KENTUCKY GRASSHOPPERS				
SWEET LIZA	BA	6358	—	KEND
HAL KEMP				
GLOOMY SUNDAY	BR	7630	1.00	PATT
DELIGHTFUL DELIRIUM	VI	26176	1.00	PATT
SMALL FRY	VI	25886	1.00	PATT
I JUST COULDN'T TAKE IT BABY	VI	26655	1.25	PATT
GENE KRUPA				
DRUMBOOGIE	OK	6046	—	KOBI
JUNGLE MADNESS/APURKSODY	OK	5997	—	KOBI
NO NAME JIVE	CO	35508	—	KOBI
DRUMMER BOY	OK	5747	—	KOBI

(GENE KRUPA CONTINUED NEXT COLUMN)

(GENE KRUPA, CONTINUED)

AFTER YOU'VE GONE	—	—	—	KOBI
SIREN SERENADE	—	—	—	KOBI
KNOCK ME A KISS	—	—	—	KOBI
GOLDEN WEDDING	—	—	—	KOBI
DRUMBOOGIE	OK	6046	—	BAWD
WHO/FULL DRESS HOP	OK	6009	—	BAWD
MUTINY IN THE PARLOR	VI	25263	—	RAAB
ROCKIN' CHAIR	OK	—	—	WOOD
BLUES OF ISRAEL	PAE	R2224	—	BROO
JAZZ ME BLUES/LAST ROUND-UP	DE	18115	—	KAUF
BLUES OF ISRAEL/THREE LITTLE WORDS	DE	18114	—	KAUF
BILLY KYLE				
—	VO	3815	—	PARE
TOMMY LADNIER				
REALLY THE BLUES	BB	10089	—	BROO
WEARY BLUES (E TO N)	BB	10086	—	PODE
REALLY THE BLUES	BB	10089	—	PODE
DOROTHY LAMOUR				
MOONLIGHT AND SHADOWS	BR	7829	—	RING
MOON OF MANAKOORA	BR	8027	—	RING
MAN I LOVE	BB	10302	—	RING
FRANCES LANGFORD				
I'M IN THE MOOD FOR LOVE (N)	BR	7513	—	RING
I'VE GOT YOU UNDER MY SKIN	DE	939	—	RING
EASY TO LOVE	DE	940	—	RING
HILLS OF OLD WYOMING	DE	783	—	RING
WHEN DID YOU LEAVE HEAVEN	DE	902	—	RING
THEN YOU'VE NEVER BEEN BLUE	DE	1831	—	RING
HUDDY LEDBETTER				
EASY RIDER	BB	8570	—	WA,R
RED CROSS STORE	BB	8709	—	WA,R
T. B. BLUES	BB	8559	—	RAAB
MEADE "LUX" LEWIS				
HONKY TONK TRAIN BLUES	BB	10175	—	PARE
(ANY OTHERS EXCEPT BLUE NOTE)	—	—	—	PARE
TED LEWIS				
SWEET SUE JUST YOU	CO	2652	—	RIDL
DALLAS BLUES/ROYAL GARDEN	CO	2527	—	IDER
LEWISADA BLUES	CO	1916	—	IDER
FAREWELL BLUES/WABASH BLUES	CO	2029	—	IDER
CRIPPLE CLARENCE LOFTON				
(ANY)	—	—	—	SPIL
STREAMLINE TRAIN	SA	12003	—	EDIC
(ALL SOLO ART TITLES)	SA	—	—	PARE
(ANY OTHER SOLOS)	—	—	—	PARE
PIANO SOLOS)	—	—	—	MCMA
ELLA LOGAN				
TWO SLEEPY PEOPLE	BR	8250	1.00	PATT
LOUISVILLE RHYTHM KINGS				
SHOUT HALLELUJAH OK, PAE R340, OR PAF 22305			—	KEND
BALLIN' THE JACK HRS 15 OR VO 15828			—	KEND
THE LUMBERJACKS				
WOULD YOU BE HAPPY	CO	9147	—	KEND
JIMMIE LUNCEFORD				
BLUES IN THE NIGHT	DE	4125	—	KAUF
GONE/IMPROMPTU	DE	4083	—	KAUF
LIFE IS FINE/I'M LOSING MY MIND	DE	4289	—	KAUF
OH BOY	DE	4205	—	KAUF
BLUES IN THE NIGHT	DE	4125	—	BUCH
SHERRY MAGEE & DIXIELANDERS				
BLUIN' THE BLUES/SATANIC BLUES	OK	5436	—	MONT
TIN ROOF BLUES	VO	5281	—	MONT
WINGY MANNONE				
JUST ONE GIRL	CO	35685	—	EDIC
BASIN STREET BLUES	BB	6411	—	EDIC
DOWNRIGHT DISGUSTED BLUES	BB	10296	—	EDIC
IN THE BARREL	BB	10331	—	EDIC
CAT'S HEAD BLUES	CO	14282	—	HERR
DOWNRIGHT DISGUSTED	VO	15728	—	HERR
HOUSE RENT PARTY DAY	ME	13353	—	HERR
DROP A NICKEL	—	—	—	MCMA
ISLE OF CAPRI (N OR E)	OK	4464	—	ROTH
HONEY'S LOVIN' ARMS/WHEN MY SUGAR	BB	30-0801	—	ROSE
CAT'S HEAD	CO	14282	—	BROO
ROYAL GARDEN BLUES	OK	41570	—	BROO
PAUL MARES				
NAGASAKI/MAPLE LEAF RAG	OK	41574	—	ROSE
JOE MARSALA				
FEATHER BED LAMENT/12 BAR STAMPEDE	DE	18111	—	KAUF

WANTED

McKINNEY'S COTTON PICKERS				
ROCKY ROAD	VI	—	—	MAHE
I WANT A LITTLE GIRL/OKAY	VI	23000	—	EARN
MILENBURG JOYS/SHIMM-EE-SHA WABBLE	BB	10954	—	EARN
MISS HANNAH/MAY I FEEL TODAY	BB	10232	—	EARN
FOUR OR FIVE TIMES	VI	21583	—	BROO
CRYING AND SIGHING	VI	38000	—	BROO
PUT IT THERE	VI	38025	—	BROO
CHERRY	VI	21730	—	BROO
MILENBERG JOYS	ANY	—	—	BROO
PEGGY/I'D LOVE IT	VI	38133	2.00	AVER
ROCKY ROAD/WILL YOU	VI	22932	2.00	AVER
JIMMY MCPARTLAND				
JAZZ ME BLUES	DE	18042	—	KAUF
SUGAR	DE	18043	—	KAUF
MEZZ MEZZROW				
BLUES IN DISGUISE/THAT'S HOW	VI	25636	—	SPIL
REVOLUTIONARY BLUES/GETTIN'	BB	10088	—	SPIL
35TH AND CALUMET	BB	10251	—	PODE
FREE LOVE/DISSONANCE	BR	7751	—	PODE
BLUES IN DISGUISE	VI	25636	—	PODE
COMIN' ON WITH THE COME ON	BB	10085	—	WILL
METRONOME ALL STARS				
BLUE LOU/THE BLUES	VI	26144	1.75	WA,H
RAY MILLER				
WHO WOULDN'T BE JEALOUS	BR	4131	—	IDER
MISSISSIPPI HERE I AM	BR	4194	—	IDER
THAT'S A PLENTY/ANGRY	BR	4224	—	IDER
MILLS BLUE RHYTHM				
RHYTHM JAM (NEW TO E)	VS	546	—	WOLF
MILLS HOTSY TOTSY GANG				
SINCE YOU WENT AWAY	BR	4122	—	KEND
MILLS MERRY MAKERS				
FAREWELL BLUES HA, DI, CL, OR	VE	7121	—	KEND
LOVE ME OR LEAVE ME	RO	943	—	KEND
IN A GREAT BIG WAY	RO	972	—	KEND
PAUL MILLS MERRY MAKERS				
MY HONEY'S LOVING ARMS/LET'S DO IT	CA	9005	—	ROSE
THE MISSOURIANS				
VINE ST. DRAG	VI	38103	—	HERR
ALICE MOORE				
(ANY)	DE	—	—	RAAB
CHAUNCY MOREHOUSE				
MY GAL SAL	VA	638	—	BROO
JELLY ROLL MORTON				
(MANY)	—	—	—	KOUT
TURTLE TWIST/SMILIN'	VI	38108	—	EAST
PONTCHARTRAIN/MABEL	VI	38125	—	EAST
LOW GRAVY/MINT JULEP	VI	23334	—	EAST
BILLY GOAT/HYENA	VI	20772	—	EAST
NEVER DO/FICKLE FAY	VI	23019	—	EAST
JERSEY JOE/SWEET PETER	VI	23402	—	EAST
TANK TOWN/ICABURG	VI	38075	—	EAST
HIGH SOCIETY/FISHTAIL	AUTO	606	20.00	EAST
BEALE STREET BLUES	BB	10252	—	WITT
CAN ON BALL BLUES	BB	10254	—	WITT
FAT FRANCES	BB	10257	—	WITT
SHREVEPORT	BB	7710	—	WITT
TURTLE TWIST	BB	10194	—	WITT
MR. JELLY LORD	BB	10258	—	WITT
(ANY GENNETT)	GE	—	—	POLS
(MOST ANY VICTOR OR BB)	VI	—	—	POLS
(ANY ODD LABEL)	—	—	—	MCMA
(MANY)	—	—	—	GRIF
KANSAS CITY STOMPS	BB	7757	—	PODE
BLUE BLOOD BLUES	BB	8201	—	PODE
STROKIN AWAY/LOW GRAVY	BB	8302	—	PODE
GEORGIA SWING	BB	8515	—	PODE
CANNON BALL BLUES	BB	10254	—	PODE
WILD MAN BLUES	BB	10256	—	PODE
BILLY GOAT STOMP	VI	20772	—	PODE
MOUND CITY BLUE BLOWERS				
HELLO LOLA/ONE HOUR	ANY	—	—	EAST
BLUE BLUES/ARK. BLUES	BR	2581	—	EAST
GA. ON MY MIND/I CAN'T	OK	41515	—	EAST
GEORGIA ON MY MIND (E TO NEW)	OK	41515	—	PODE
YOU RASCAL YOU (E TO NEW)	OK	41526	—	PODE
GEORGIA/I CAN'T BELIEVE	OK	41515	—	IDER
GEORGIA/I CAN'T BELIEVE	OK	41515	—	MAER
ROMEO NELSON				
HEAD RAG HOP/GETTIN' DIRTY	VO	1447	—	SPIL
RED NELSON				
STREAMLINE TRAIN	DE	7171	—	RAAB
NEW ORLEANS RAMBLERS				
THAT'S THE KIND OF MAN FOR ME	ME	12230	—	KEND
NEW ORLEANS RHYTHM KINGS				
TIN ROOF BLUES	DE	161	—	EDIC
BABY BROWN	DE	401	—	EDIC
SENSATION	DE	464	—	EDIC
OSTRICH WALK	DE	229	—	EDIC
(ANY WITH RAPPOLO)	ANY	—	—	VOGE
BABY BROWN	DE	451	—	RAAB
DUST OFF THAT OLD PIANO	DE	388	—	RAAB
(MANY)	—	—	—	GRIF
NEW ORLEANS WANDERERS				
PERDIDO/GATE MOUTH	CO	698	7.00	EDEL
TOO TIGHT/PAPA DIP	CO	735	7.00	EDEL
FRANKIE NEWTON				
ROSETTA	BB	10176	—	EDIC
WHO	BB	10216	—	EDIC
PLEASE DON'T TALK ABOUT ME	VO	3811	—	RAAB
RED NICHOLS				
CHINATOWN	BR	4363	—	RAAB
ROSE OF WASHINGTON SQUARE	BR	4778	—	RAAB
SQUEEZE ME	BR	4953	—	RAAB
GOOD MAN IS HARD TO FIND	BR	—	—	RAAB
GERTRUDE NIESEN				
JEALOUSY	VI	24454	—	RING
RAY NOBLE				
CHINATOWN MY CHINATOWN	VI	25070	1.00	PATT
IROQUOIS	CO	35258	1.00	PATT
LYIN' IN THE HAY	VI	24297	1.00	PATT
JIMMY NOONE				
KING JOE VO OR HRS	—	—	—	POLS
THEN YOU'RE DRUNK	BB	8649	—	RAAB
RED NORVO				
HONEYSUCKLE ROSE	CO	—	—	MAHE
HONEYSUCKLE ROSE	DE	3059	—	MAER
WITH ALL MY HEART AND SOUL	DE	3026	—	MAER
KING OLIVER				
HIGH SOCIETY	HRS	—	—	HURN
SNAKE RAG	UHCA	—	—	HURN
HIGH SOCIETY/TEARS	HRS	12	7.00	MONT
(MANY)	—	—	—	GRIF
CALL OF THE FREAKS/TRUMPET'S PRAY	BB	7705	—	SPIL
WEST END BLUES/CAN I TELL YOU	RCA REISSUE		—	SPIL
JACK PETTIS				
BAG O' BLUES	OK	41410	$3-10	KEND
DRY MARTINI/HOT HEELS	VO	15703	$2-10	KEND
STOCKHOLM STOMP BA 1927 OR RE		8243	—	KEND
DICK POWELL				
IT'S GETTING FAIR AND WARMER	—	—	—	RICE
SAM PRICE BLUESICIANS				
JUMPIN' THE BOOGIE	DE	8515	—	SPIL
HOW 'BOUT THAT MESS	DE	8505	—	SPIL
BOOGIE WOOGIE MOAN	DE	8575	—	SPIL
QUINTET OF HOT CLUB OF FRANCE				
MINOR SWING	ANY	—	—	BROO
DJANGO REINHARDT				
YOU RASCAL YOU/SWEET GEORGIA BROWN	SW	35	6.00	GAYL
NAGUINE/ECHOES OF SPAIN	SW	65	6.00	GAYL
DON REDMAN				
HOW'M I DOIN'/TRY GETTIN	BR	6273	—	EARN
NAGASAKI/DOIN' WHAT	BR	6429	—	EARN
TROUBLE/I HEARD	BR	6237	—	EARN
RHYTHMAKERS				
(ANY ON UHCA LABEL)	UHCA	—	—	WILL
YELLOW DOG BLUES	ANY	—	—	BROO
ANYTHING FOR YOU	—	—	—	BROO
ADRIAN ROLLINI				
BLUE PRELUDE/MISSISSIPPI BASIN	PAE	R2515	—	KEND
SONG OF SURRENDER/COFEE	ME	12866	—	KEND
BUTTER FINGERS/A THOUSAND	VO	2672	—	KEND
HOW CAN IT BE A BEAUTIFUL DAY	VO	2675	—	KEND
PEE WEE RUSSELL				
DINAH (E TO NEW ONLY)	HRS	1000	—	PODE
BABY WON'T YOU PLEASE COME HOME	HRS	17	—	PODE
I'VE FOUND A NEW BABY	HRS	1002	—	PODE
(ANY)	HRS	—	—	WTKR
EVERYBODY LOVES MY BABY	HRS	1002	—	WILL
BABY WON'T YOU PLEASE COME HOME	HRS	17	—	BROO
DINAH	HRS	1000	—	BROO

LUIS RUSSELL

EASE ON DOWN	VO	——	——	MAHE
SAVOY SHOUT	OK	——	——	MAHE
SARATOGA SHOUT	OK	——	——	MAHE
I GOT RHYTHM	ME	——	——	MAHE

RAYMOND SCOTT

TWILIGHT IN TURKEY	ANY	——	——	FURS

ARTIE SHAW

OUT OF NOWHERE/VIRGINIA	BB	10320	——	EARN

OMER SIMEON

SMOKEHOUSE BLUES/BEAU KOO JACK	BR	7109	——	HERR

FREDDIE SLACK

CHICAGO BLUES (N TO E)	DE	4093	——	WOLF

BESSIE SMITH

POOR MAN'S BLUES	CO	14399	——	EDIC
SQUEEZE ME	CO	14133	——	EDIC
BLUE BLUE	CO	14611	——	EDIC
LONG OLD ROAD	CO	14663	——	EDIC
ME AND MY GIN	CO	14384	——	RAAB
(ALBUM – "EMPRESS OF BLUES")	CO	31	——	WILL
BACKWATER BLUES	CO	14195	——	WILL
EMPTY BED BLUES	CO	15675	——	WILL

PINE TOP SMITH

BIG BOY/NOBODY KNOWS	VO	1256	——	PARE
SOBER NOW/GOT MORE SENSE	VO	1266	——	PARE
JUMP STEADY/AIN'T GOT NOTHIN	VO	1298	——	PARE
BIG BOY/NOBODY KNOWS	VO	1256	——	PODE
JUMP STEADY BLUES	UHCA	65	——	HERR

TRIXIE SMITH

TRIXIE BLUES	DE	7496	——	EDIC
FREIGHT TRAIN BLUES	DE	7489	——	EDIC
NO GOOD MAN	DE	7617	——	EDIC
(ANY)	DE	——	——	RAAB

EDDIE SOUTH & REINHARDT

SOMEBODY LOVES ME	SW	31	3.50	GAYL

MUGGSY SPANIER

LIVERY STABLE BLUES	BB	10518	——	EDIC
BLUIN' THE BLUES	BB	10719	——	EDIC
RELAXIN' AT THE TOURO	BB	10532	——	EDIC
DIPPERMOUTH BLUES/SISTER KATE	BB	10506	——	KOBI
TWO O'CLOCK JUMP	DE	4336	——	KOBI
RELAXIN' AT THE TOURO	BB	10532	——	KOBI
LONESOME ROAD/MANDY	BB	10766	——	KOBI
DARK TOWN STRUTTERS BALL	CO	36281	——	KOBI
JAZZ BAND BALL/LIVERY STABLE	BB	10518	4.00	EAST
RELAXIN AT THE TOURO	BB	10532	——	WTKR
AT SUNDOWN	BB	10719	——	WTKR
LONESOME ROAD	BB	10766	——	WTKR
BIG BUTTER AND EGG MAN	BB	10417	——	PODE

SPECKLED RED

LOUIS BALTIMORE	BB	8012	——	HERR
ST. LOUIS STOMP	BB	7985	——	HERR

JESS STACY

YOU'RE DRIVING ME CRAZY	CMS	529	——	BURL
CANDLELIGHT/AIN'T GOIN' NOWHERE	CMS	517	——	BURL

REX STEWART

TEA AND TRUMPETS/BACK ROOM ROMP	VO OR VA	618	——	JACO
SUGAR HILL SHIM SHAM	VO	3844	——	HERR
SOLID ROCK	HRS	2005	——	PODE
LINGER AWHILE	BB	11057	——	SPIL
SOLID OLD MAN	SW	56	3.50	GAYL
REXATIOUS/LAZY MAN'S SHUFFLE	VA	527	——	THOM
REXATICUS/LAZY MAN'S SHUFFLE	VO	3810	——	THOM
TEA AND TRUMPETS/BACK ROOM ROMP	VA	618	——	THOM
TEA AND TRUMPETS/BACK ROOM ROMP	VO	3831	——	THOM
"FAT STUFF" SERENADE/I'LL COME	VO	5448	——	THOM

JOE SULLIVAN

GIN MILL BLUES/HONEYSUCKLE ROSE	ANY	——	——	VOGE
ONYX BRINGDOWN/LITTLE ROCK	ANY	——	——	VOGE
JUST STROLLING	ANY	——	——	VOGE
MINOR MOOD	ANY	——	——	VOGE
LITTLE ROCK/JUST STROLLING	DE	600	——	BURL

JACK TEAGARDEN

YOU RASCAL YOU/THAT'S WHAT	CO	2558	——	EAST
FARE THEE WELL TO HARLEM	VI	24571	——	EAST
STARS FELL ON ALABAMA/YOU GUESS	BR	6993	5.00	EAST
A HUNDRED YEARS FROM TODAY/I JUST	BR	6716	——	EAST
BIG EIGHT BLUES (N TO E)	HRS	2007	——	WOLF
AUNT HAGAR'S BLUES	CO	35206	$2-5	WITT
BEALE STREET BLUES	CO	35323	$2-5	WITT

(JACK TEAGARDEN CONTINUED NEXT COLUMN)

(JACK TEAGARDEN, CONTINUED)

SOMEWHERE A VOICE IS CALLING	CO	35450	$2-5	WITT
WOLVERINE BLUES	CO	35297	$2-5	WITT
PEG O' MY HEART	CO	35727	$2-5	WITT
YOU'RE SIMPLY DELISH	PE	15361	——	KEND
SON OF THE SUN	PE	15363	——	KEND

TEN FRESHMEN

FRESHMAN HOP	PE 15235 OR PAT 37054		——	KEND

FRANK TESCHMAKER

FRIAR POINT SHUFFLE	—	——	——	MAER

PAUL TREMAINE

LONELY ACRES	ANY	——	——	EARN
KRAZY KAT	OK	——	——	MAHE
BALTIMORE	OK	——	——	MAHE
BORNEO	OK	——	——	MAHE
BABY WON'T YOU PLEASE COME HOME	OK	——	——	MAHE
RIVERBOAT SHUFFLE	ANY	——	——	BROO

SUGAR UNDERWOOD

DAVIS ST./DEW DROP	VI	21528	——	WA,R

VENUTI-LANG

FAREWELL BLUES	ANY	——	——	BROO
BEALE STREET BLUES	ANY	——	——	BROO

FATS WALLER

DARKTOWN STRUTTERS/I CAN'T	BB	10573	——	EARN
HOG MAW STOMP/SUGAR	VI	21525	——	EARN
ORIGINAL E FLAT BLUES/SWINGA	BB	10858	——	EARN
SOMEBODY STOLE/SUGAR BLUES	VI	25194	——	EARN
MINOR DRAG/HARLEM FUSS	BB	10185	——	EARN
RIDING BUT WALKING	VI	——	——	MAHE
WON'T YOU GET OFF IT PLEASE	VI	——	——	MAHE
I BELIEVE IN MIRACLES (ORGAN)	—	——	——	RICE
NIGHT WIND	—	——	——	RICE
HARLEM FUSS/MINOR DRAG	BB	10185	——	PODE
DINAH	VI	25471	——	FISH
GOOD MAN IS HARD TO FIND	BB	10143	——	WTKR
ORIGINAL E FLAT BLUES	BB	10858	——	WTKR
UP JUMPED YOU WITH LOVE	—	——	——	WTKR
YACHT CLUB SWING	BB	10035	——	BROO
DREAM MAN	BB	10261	——	BROO
HONFUL OF KEYS	VI	38508	——	BROO
VALENTINE STOMP	VI	38554	——	BROO
SPOSIN'/ROSETTA	BB	10156	——	WILL
THOU SWELL	VI	21346	——	WILL
YOU'RE NOT THE ONLY OYSTER	BB	10261	——	WILL
YOU RUN YOUR MOUTH	BB	10779	——	WILL
BLUES(HONEYSUCKLE (JAM SESSION)	VI	25559	——	WILL
SERENADE FOR A WEALTHY WIDOW	SW	28	3.50	GAYL
SWEET SUE/ORGAN GRINDER'S SWING	SW	43	3.50	GAYL

WASHBOARD STOMPERS

(ANY)	ANY	——	——	WHIT

ETHEL WATERS

I CAN'T GIVE YOU ANYTHING BUT (N)	BR	6517	——	RING
ST.LOUIS BLUES (N)	BR	6521	——	RING
DON'T BLAME ME (N)	BR	6617	——	RING
MY HANDY MAN	CO	14353	——	RING
SOMEDAY SWEETHEART	CO	14264	——	RING
YOU CAN'T STOP ME FROM LOVING YOU	CO	——	——	RING
COME UP AND SEE ME SOMETIME	BR	——	——	RING
BRING YOUR GREENBACKS	CO	14125	——	RING
SUGAR	CO	14146	——	RING
MY HANDY MAN	CO	14353	——	FISH

TEDDY WEATHERFORD

TEA FOR TWO	SW	5	——	BROO

CHICK WEBB

HALLELUJAH/I WANT TO BE HAPPY	DE	15039	——	KAUF
LIZA	DE	——	——	WOOD

MAE WEST

(ANY)	—	——	——	RING

GEORGE WETTLING

BUGLE CALL RAG/SISTER KATE	DE	18044	——	KAUF
DARKTOWN STRUTTERS' BALL/FOUND A NEW	DE	18045	——	KAUF

PAUL WHITEMAN

MISSISSIPPI MUD	VI	20783	1.00	PATT

"WHOOPEE MAKERS"GROUPS

MILWAUKEE WALK	CA	9203	——	KEND
ICKY BLUES	ANY	——	——	KEND
SORORITY STOMP	ANY	——	——	KEND
4 OR 5 TIMES (EXC. MASTERS 1 & 3)	ANY	——	——	KEND
TIGHT LIKE THAT(EXC. MASTERS 1 & 2)	ANY	——	——	KEND
ROCKIN' CHAIR	BA	32070	——	KEND

(WHOOPEE MAKERS CONTINUED NEXT PAGE)

WANTED

(WHOOPEE MAKERS, CONTINUED)

DARDANELLA	VO	15763	$5-11	KEND
SLOW BUT SURE	PE 15507 OR PAT	37326	——	KEND
RUSH INN BLUES/FRESHMAN HOP	VO	15769	$5-11	KEND
I'M SO IN LOVE	OR	2526	——	KEND

CLARENCE WILLIAMS

AIN'T MISBEHAVIN'	OK	——	——	MAHE
WEST END BLUES	OK	——	——	MAHE
DIGGA DIGGA DO	VA	——	——	MAHE
TERRIBLE BLUES	HRS	31	3.00	HURN
(ANY WITH ARMSTRONG)	—	——	——	HURN

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DIGA DIGA DO/I CAN'T BELIEVE	VO OR VA	555	——	JACO
WATCHING/I CAN'T GIVE YOU	VO	3890	——	JACO
BEAUTIFUL ROMANCE/SHE'S GONE	VO	5411	——	JACO
DRY LONG SO/GIVE IT UP	VO	5690	——	THOM
DOWNTOWN UPROAR/BLUE REVERIE	VA	527	——	THOM
DIGA DIGA DOO/I CAN'T BELIEVE	VO	3818	——	THOM
JUBILESTA/PIGEONS AND PEPPERS	VO	3922	——	THOM
SWINGTIME IN HONOLLULU	VO	4061	——	THOM
OL' MAN RIVER/A LESSON IN C	VO	4086	——	THOM
SWING PAN ALLEY/CHASIN' CHIPPIES	VO	4425	——	THOM
MOBILE BLUES/GAL-AVENTIN'	VO	4636	——	THOM
AIN'T THE GRAVY GOOD/BOUDOIR	VO	4726	——	THOM
BLACK BEAUTY/NIGHT SONG	VO	5411	——	THOM

HOD WILLIAMS

MY SECRET LOVE AFFAIRS	BB	——	——	FURS

JARO WILLIAMS/WESLEY WALLACE

TAR BLUES/NO. 29	JI	3	——	HERR

TEDDY WILSON

CARELESSLY/HOW COULD YOU	BR	7867	——	BURL
MOANIN' LOW/FINE AND DANDY	BR	7877	——	BURL
I'M COMING VIRGINIA	BR	7893	——	BURL
AIN'T MISBEHAVIN'/HONEYSUCKLE	—	——	——	BURL
PENNIES FROM HEAVEN	BR	7789	——	RIDL
SAILIN'	BR	7781	——	RIDL
THIS YEAR'S KISSES	BR	7824	——	RIDL
HOUR OF PARTING	BR	7943	——	RIDL
(ALL ON BRUNSWICK)	BR	——	——	MAER
EMBRACEABLE YOU	CO	——	——	WOOD

WOLVERINES

(ANY)	ANY	——	——	VOGE

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RED NORVO

BLUES IN E FLAT/BUGHOUSE	BR	8208	N

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TODDLIN' BLUES/OSTRICH WALK	VI	25460	N

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BARNYARD BLUES/ORIGINAL DIXIELAND I STEP	VI	25502	N

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Concerning the Elephant

by Eugene Williams

The brash article in which Gordon Gullickson imported Iain Lang's theories of jazz deserved a sharp scolding, and Ronald Stearns' reply was the work of an exceptionally discriminating critic. I sympathize with Mr. Stearns' tastes, and admire the reproof he administers to Lang and Gullickson. What elicits this protest is his prejudiced dogmatism, which pushes the theory of New Orleans jazz to the point of absurdity. While jazz is ending, jazz criticism is only beginning; Stearns' contribution will be greater if he regulates the confusions which, at times, make his language resemble the prose of a bad poet.

Semantic muddles have always involved jazz critics in peculiar difficulties. "Jazz," Stearns remarks, "is unfortunately a word applied universally to many facets of a special music, while it should remain exclusively the name of the original Negro creation." He discriminates better between realities than between the words which symbolize them: for why **should** the name "jazz" be applied to the original New Orleans music (which was never so called) and **not** to its musical descendants which are universally so called? It is, indeed, a "matter of critical taste" that New Orleans Negro jazz is an art which, transcending the ordinary level of folk music, became the most searching and profound musical expression ever developed in America; and it is true that the music which (as a matter of historical fact) evolved from it is inferior in value as well as different in nature. But these points of critical taste are valid regardless of nomenclature, and it is better for us to speak of "Negro New Orleans jazz" than to fight over who saw the word first. Mr. Stearns' excessive ardor is understandable in face of the general ignorance of these distinctions, and the prevalence of spurious jazz criticism. But there is no need to argue over the elephant's name. All we need do is take a firm grip on our elephant's leg and proclaim, "This is more important than all the rest of the bloody beast."

Messrs. Lang-Gullickson and Stearns disagree chiefly on three subjects: the origin of jazz, its nature and its relation to its audience. Their disagreements are of two kinds, however. Both parties agree that jazz originated in New Orleans, therefore they can discuss its origin sensibly. But they are referring to two different actualities by one name, "jazz"; so when they have left the common point of origin, they talk only at cross-purposes.

For instance: Lang asserts that "the underworld did not create jazz, which grew out of the everyday life of the people." Stearns replies that "the underworld is almost exclusively responsible for the early development of jazz." Replace his exaggerated "almost exclusively" by the words "in part", and the two statements are not incompatible. They differ only in emphasis. Stearns does not suggest that the underworld **created** jazz, nor does Lang deny that the underworld furthered its development. The history of New Orleans jazz, I believe, will show that the music grew out of the everyday life of the people, and found economic roots and emotional stimulus not only in the streets and in the dance halls of New Orleans, but in its dives, saloons and whorehouses. We need not dismiss the underworld's abundant life and freedom with a moralistic reference to the "dung heap of civic and municipal corruption." If jazz found an enthusiastic reception in the underworld, it was because they had a certain community of spirit.

Lang's statement that "jazz is not jungle music" is literally true; and in-

significant. "Jazz," by anyone's definition, is not customarily played in jungles: therefore not jungle music. But Lang's contention that the folk music of earlier New Orleans Negroes had no trace of jazz essentials is indefensible. Take the nearest example: many suggestive quotations in Robert Goffin's otherwise extremely bad book on jazz offer proof that, exactly as Stearns says, "Jazz music has an extremely close relationship to jungle music." For the latter expression, with its irrelevant connotations, let me substitute the description "native African music". In New Orleans jazz (Mr. Stearns' "jazz"), this relationship was manifest, if not as dominant as he believes. In Ellington's **Echoes of the Jungle** (which Lang, but not Stearns, would also call "jazz"), only a sophisticated remnant appears.

Lang condemns as a fallacy the idea that "jazz is a product of this race or that race, and no other race plays jazz;" adding the historically false axiom that "jazz is not the music of a race, black or white, but of a class—of a proletariat which is both black and white. If Negroes have been conspicuous in its history, it is because most American Negroes are proletarians." Stearns replies that "jazz is the exclusive product of the Negro race, and, particularly, the product **and property** of certain New Orleans Negroes." Here both antagonists are involved in a semantic mixup over what the word "jazz" means; both are guilty of oversimplification, and Stearns in particular uses the expression "Negro race" in a cabalistic way which cannot be condoned.

Gullickson's protest is stout-hearted but short-sighted. Since white men are not superior to Negroes, he deduces that the converse is true: Negroes are not superior to white men. Therefore, they can't do anything better. This exemplifies the heretical idea that all men are created equal, not only in worth but also in capacity. An oceanful of Seashore tests cannot alter the fact (evident to anyone with sufficient information and clear perception) that Negro musicians in New Orleans played **better** jazz than their white contemporaries. This real difference has nothing to do with "racial discrimination", which judges the worth of men by their ancestry.

Consider what is actually meant by "race", and what by "Negro". A "white man", in the American language, is one of European descent with little or no infusion of the Asiatic or African. By parallel definition, a "Negro" is a man of African descent, with no perceptible admixture of Asiatic or European ancestry. Mulattoes, quadroons and others of mixed descent would not, by this strict definition, be considered Negroes at all; nor would that great "Negro" musician, Bunk Johnson, who is as proud of his Indian "blood" as of his African.

But most Americans think of Negro ancestry as a taint. The African Negroes began their life in this country under the stigma of economic and social inferiority; hence even a "touch of the tarbrush" becomes most important in determining an individual's status in the community. Americans of partial African ancestry are invariably called "Negroes" or (a more accurate term) "colored". There is significance not in the name a man receives, but in the fact that his fraction of Negro ancestry is enough to place him in the "Negro" group, with its restricted opportunities and special conditions. Small wonder that Negroes as well as whites are susceptible to this fallacy of a Negro race, and that almost-whites, if they try to "pass", are accused of betraying their "race". Our thought habits place all individuals of "mixed blood" in a class with the "pure blooded" individuals of their less favored strain: a class with distinct social and **cultural characteristics.**

The American Negro is not a race, but a racially defined social group. His differences from the white American are due not to any mystical quality of his constitution, but to the persistence of some of his African traditions and to the special circumstances in which he lives. These **actual** differences, which are not inferiorities and do not imply **innate** differences, are so plain that only a quite blind man could deny them.

So much for banalities which are not clear, it seems, to either party in the

current debate. The word "Negro" may be used in its popular sense, to the extent that it expresses a real social unity. But if we want sound, not mystical, criticism we must not lose sight of the realities behind the words.

"The rhythms which are the basis of the music," Mr. Stearns continues, "are new to the Western world . . . they come from a different race. the **Negro race.**" True, the rhythms are different; but it is because they come from a different **world.** The world of Africa is richly and deeply different from the worlds of Europe and Asia, and we should lose much of the sense of these differences by ascribing them to race. It is possible to speak of a Negro race **existing in Africa,** and one might say that the rhythms of jazz came from the music of that race. It is not possible to speak of a Negro race **existing in America,** and it is nonsense to say that "jazz is the exclusive product of the Negro race." Jazz arose out of the mixture of African and other factors in the folk culture of New Orleans; primarily it was the product of New Orleans (not African) Negroes, and its divergence from European tradition appears in many aspects other than rhythm. In a similar manner the boogie woogie piano style, which has little or nothing to do with New Orleans music, was originated in America by Negroes—and more exclusively by Negroes than was jazz.

"Only Negroes can play jazz," Stearns tells us—a tautology, if we accept his initial statement that jazz is a product of New Orleans Negroes. White men, he adds, "cannot emulate their Negro contemporaries because they are alien to the mystical and profound inspirations which motivate the Negro musicians." Stearns also believes that jazz defies understanding or explanation; and at times his arguments almost defy exposition. Actually the music he calls "jazz" was played in New Orleans by Negro bands from about 1890 on. Under its influence a similar musical tradition was developed by the white musicians of the city. Particularly during the first World War, when many of the finest jazz musicians left for Chicago and other Northern cities, this original jazz music flourished outside its home. But it was, as Stearns says, "exclusive almost to the point of absurdity". Its imitators could not absorb it, not because they lacked mystical inspiration but because both their surroundings and themselves were too different from those necessary to produce jazz spontaneously. Under the stress of alien influences, New Orleans jazz was converted into "swing", losing most of its important qualities in the process. It achieved wide popularity only in this adulterated form; and today, no one plays New Orleans jazz except New Orleans Negroes, who played it in the first place. And they find no jobs, no pupils, no future.

From the briefness of history's flirtation with New Orleans jazz, no doubt, arises Stearns' misguided insistence that "New Orleans jazz is a musician's music and has never been popular or well understood—even in its heyday . . ." and that "jazz is much too complex musically to appeal to the average mind." This is dream criticism. Jazz in its heyday in New Orleans was extremely popular, not in high society but among the people, especially the colored people: Mr. Lang's Negro proletariat, if you will. Precisely because it was a **people's music**—the urban counterpart of a folk music—it could be popular **without** being understood, without the support of "discriminating" audiences. When Bunk Johnson said of a swing record, playing on a New Orleans jukebox, "I don't like that shoutin' and screamin' music, do you?" he may have been expressing a musician's opinion; but when George Lewis' wife said she preferred the Bunk records, with their **clear melody,** to the big modern bands which she **couldn't follow,** she was expressing the sound and natural good taste which still exists in the colored people of New Orleans. Jazz in New Orleans was primarily **march** and **dance** music, linked inextricably to the daily life of the people and given renewed vigor by their participation. Buddy Bolden never called his admirers jitterbugs or refused to play their requests; it is modern inner-sanctum swing, not New Orleans jazz,

Continued on page **28**

AUCTION AUCTION

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Auction closes May 1, 1944.

HENRY ALLEN

Body & Soul/Rosetta	Vo	2965	N
Dinah Lou/Truckin'	Vo	2998	E
Lost/I'll Bet You Tell (1" crack)	Vo	3214	V
The Touch of Your Lips	Vo	3215	E
You/Would You	Vo	3244	V
Tormented/Nothing's Blue	Vo	3245	E
Take My Heart	Vo	3261	E
Chloe/You're Not The Kind	Vo	3262	E
Until To-day/Am I Asking Too Much	Vo	3292	E
Algiers Stomp	Vo	3302	V
Darling, Not Without You	Vo	3305	E
Midnight Blue	Vo	3339	E
The Miller's Daughter Marianne	Vo	3607	N

ALL STAR BANDS

The Blues/Blue Lou	Vi	26144	E
All Star Strut/King Porter(V)	Co	35389	N
One O'Clock Jump	Vi	27314	E

LOUIS ARMSTRONG

Skip The Gutter	OK	41157	V
Memories of You(1 groove skip)	OK	41463	V
Lazy River	OK	41541	V
New Tiger Rag	OK	41557	E
Stardust/Wrap Your Troubles	Vo	3172	E
Lawd You Made The Night Too Long	Vo	3181	E
I'm A Ding Dong Daddy	Vo	3370	N
That's My Home	BB	6644	E
Tight Like This	Co	36378	N
Wild Man Blues/Melancholy Blues	Parl	2162	N
Knockin' A Jug/ (Reverse:"High Tension",Luis Russell)	Parl	1064	E+

BUMBLE BEE SLIM

Queen Bee Blues	Vo	1720	V

BLIND BOY FULLER

Cat Man Blues	Me	70156	V

BIG BILL

You Do Me Any Old Way	Me	70664	V

BARNEY BIGARD

Drummers Delight	Vo	3985	N

BUSTER BAILEY

Man With A Horn Goes Berserk	Vo	4564	N

SIDNEY BECHET

Preachin' Blues	BB	10623	G

WILLIE BRYANT

Long Gone/Voice of Old Man River	Vi	25129	E
Jerry The Junker	Vi	25045	E

MILDRED BAILEY

Down Hearted Blues	Vo	4800	N
Little Joe/Rockin' Chair	Vo	3553	N
Arkansas Blues/St. Louis Blues	Vo	4801	E
There'll Be Some Changes Made	Co	35943	N
The Moon Got In My Eyes	Vo	3626	E
My Melancholy Baby	Vo	4474	N
Barrel-House Music	Vo	4802	N
When That Man Is Dead & Gone	De	3661	N

PAUL ROBESON (WITH COUNT BASIE)

King Joe, Parts 1 & 2	OK	6475	N

HOAGY CARMICHAEL

Rockin' Chair/Georgia	Vi	25494	N
Bessie Couldn't Help It	Vi	25371	N

BUNNY BERIGAN

Rockin' Rollers' Jubilee	Vi	26077	E
Let 'Er Go	Vi	25646	E
Candlelight/In The Dark	Vi	26122	E
A Study In Brown	Vi	25653	E
Sobbin' Blues	Vi	26116	E

BIX BEIDERBECKE

Since My Best Gal Turned Me Down	Vo	3149	N
At The Jazz Band Ball	Vo	3042	E

BROADWAY BROADCASTERS (TEAGARDEN)

If I Had You	Ca	9067	V

JIMMIE BLYTHE RAGAMUFFINS (DODDS)

Adams Apple/Messin' Around	Sig	906	N

IKE ROGERS & HENRY BROWN

Twenty First Street Stomp	Sig	909	N

CHICK BULLOCK

Somebody Loves Me	Me	13434	V

CAB CALLOWAY

Crescendo In Drums	Vo	5062	N

IDA COX (LADNIER)

Weary Way Blues	Sig	907	N

BOB CROSBY

Five Point Blues	De	2108	E

BING CROSBY (MUGGSY)

Yes Indeed	De	3689	N

EDDIE DUCHIN

Stardust/Stormy Weather	Br	8367	N

TOMMY DORSEY

Don't Ever Change (Clambake 7)	Vi	25607	V
You're A Sweetheart (Clambake 7)	Vi	25695	E
The Lady Is A Tramp (Clambake 7)	Vi	25673	N
Just A Simple Melody	Vi	25750	N
Beale Street Blues	Vi	25767	N
I Never Knew/Comin' Thru Rye	Vi	25813	E
What'll I Do/Hate To Get Up	Vi	25824	E
I'm Getting Sentimental Over You	Vi	25236	V
Melody In F	Vi	25519	E
Canadian Capers/Barcarolle	Vi	25887	E
The Sheik of Araby (Clambake 7)	Vi	26023	N

DUKE ELLINGTON

Slippery Horn	Br	6527	V
Sophisticated Lady	Br	6600	N
Rose of The Rio Grande	Br	8186	E
The Sergeant Was Shy	Co	35214	E
Reminiscing In Tempo, Parts 1 & 2	Co	36114	N
Reminiscing In Tempo, Parts 3 & 4	Co	36115	N
Crescendo In Blue	Co	36125	N
That Rhythm Man	Co	36157	N
Plucked Again/Blues Duet	Co	35322	N
I Never Felt This Way Before	Co	35353	N
Lazy Rhapsody	Co	35834	E
Solitude (Solo)	Vi	27564	E
Concerto For Cootie	Vi	26598	N
Main Stem	Vi	201556	N
High Life	BB	6269	E
New Birmingham Breakdown	Ma	123	E

SIX JOLLY JESTERS (DUKE).

Oklahoma Stomp	Vo	1449	V

LOUISIANA RHYTHMAKERS (DUKE)

Rockin' In Rhythm	Me	12445	N

SEGER ELLIS

No Jug No Jazz	OK	5966	N

ZIGGY ELMAN

And The Angels Sing	BB	10103	E
29th And Dearborn/Sugar	BB	10096	E
You Took Advantage Of Me	BB	10413	N
I'll Never Be The Same	BB	10342	E

BENNY GOODMAN

I Gotta Right To Sing The Blues	Co	2835	E
I Ain't Lazy I'm Just Dreamin' (E)/ As Long As I Live (F)	Co	2923	-
Stardust	Vi	25320	V
In A Sentimental Mood	Vi	25351	E
Exactly Like You (Trio)	Vi	25406	E
Swing Low Sweet Chariot	Vi	25492	V
Stompin At The Savoy (2)	Vi	25521	E
Silhouetted In Moonlight (Trio)	Vi	25711	E
Camel Hop	Vi	25717	E
Blues In Your Flat	Vi	26044	N
Russian Lullaby/Margie	Vi	26060	E
Bach Goes To Town	Vi	26130	E
Estrellita	Vi	26187	E

(Benny Goodman continued next page)

AUCTION AUCTION

SAM MELTZER

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(BENNY GOODMAN, CONTINUED)

DEAR OLD SOUTHLAND	BB	10458	N
CHRISTOPHER COLUMBUS	BB	10460	E
MADHOUSE/GET HAPPY	BB	10461	N
ROSETTA	BB	10760	N
FLYING HOME (SEXTET)	Co	35234	N
BOY MEETS HORN	Co	35301	N
SHIVERS/SEVEN COMES ELEVEN(SEXTET)	Co	35349	E
STEALIN' APPLES	Co	35362	E
BOARD MEETING	Co	35396	E
GONE WITH WHAT WIND(SEXTET)	Co	35404	E
WHOLLY CATS (SEXTET)	Co	35810	E
TAKING A CHANCE ON LOVE	Co	35869	N
ON THE ALAMO	Co	35938	N
INTERMEZZO/AMAPOLA	Co	36050	N
SOMETHING NEW	Co	36209	N
MY LITTLE COUSIN (1-5)	OK	6606	N
A STRING OF PEARLS (1-2)	OK	6590	N
GOLDEN GATE QUARTET			
DIP YOUR FINGERS IN THE WATER	OK	6712	N
TEDDY GRACE (BUD FREEMAN)			
SING/I HATE TO GO HOME ALONE	DE	3463	N
GOLDEN GATE JUBILEE SINGERS			
I HEAR ZION MOAN/NOAH	BB	7962	N
LIONEL HAMPTON			
WHOA BABE	VI	25575	V
I KNOW THAT YOU KNOW (E)/SUNNYSIDE(F)	VI	25592	-
PIANO STOMP	VI	25666	E
THE OBJECT OF MY AFFECTIONS	VI	25699	E
ANY TIME AT ALL	VI	26039	E
MEMORIES OF YOU/(REVERSE G)	VI	26304	E
HOMEWARD BOUND/EVIL GAL BLUES	K-N	605	N
SALTY PAPA BLUES/I KNOW HOW TO DO IT	K-N	606	N-
GOERGE HARTMAN			
MUSKAT RAMBLE/DIGA DIGA DOO	K-N	602	N
TIN ROOF BLUES/JAZZ ME BLUES	K-N	601	N
JOHNNY HODGES			
HOME TOWN BLUES	VO	4941	N
BILLIE HOLIDAY			
BILLIE'S BLUES	VO	3288	N
WITHOUT YOUR LOVE	VO	3593	V
YOU GO TO MY HEAD	VO	4126	E
I CAN'T GET STARTED	VO	4457	N
I'VE GOT MY LOVE TO KEEP ME WARM	VO	3431	N
DREAM OF LIFE	VO	4631	N
COLEMAN HAWKINS			
THE SHIEK OF ARABY	BB	10770	E
BOUNCING WITH BEAN	BB	10693	E
HONEYSUCKLE ROSE/JAMAICA SHOUT	DE	3358	N
THE MAN I LOVE/SWEET LORRAINE	SIG	90001	N
RICHARD HIMBER			
PARADE OF BANDS, PARTS 1 & 2	VI	25754	E
WHOSE THEME SONG	DE	3578	-
ART HODES			
ROYAL GARDEN BLUES	JR	1001	N
SELECTION FROM THE GUTTER	CMS	545	N
SNOWY MORNING BLUES	B&W	1	N
HOTSY TOTSY GANG			
DOIN' THE NEW LOWDOWN	BR	4014	V
BOBBY HACKETT			
THAT OLD GANG OF MINE	OK	5620	N
POOR BUTTERFLY	VO	4499	E
JA-DA/I SURRENDER DEAR	OK	5198	N
ERSKINE HAWKINS			
GABRIEL MEETS THE DUKE	BB	10671	N
TEDDY HILL (ELDRIDGE)			
KING PORTER STOMP	BB	6988	E
FLETCHER HENDERSON			
STEALIN' APPLES (CHU)	VO	3213	N
QUEER NOTIONS	VO	2583	E
STAMPEDE/MONEY BLUES	CO	35669	N
JANGLED NERVES	VI	25317	N
EARL HINES			
BOOGIE WOOGIE ON ST.LOUIS BLUES	BB	10674	E
JAM SESSION AT VICTOR			
BLUES/HONEYSUCKLE ROSE	VI	25559	V
BUD JACOBSON			
OPUS NO.1(1611)/CLARINET MARM.(1608)	JAZZ	102	N
LAUGHING AT YOU(1609)/I CAN'T BELIEVE(1610)	SIG	904	N
JAMES P. JOHNSON			
SNOWY MORNING BLUES	ASCH		N
BOOGIE WOOGIE STRIDE	ASCH	1001	N
PETE JOHNSON			
ROLL 'EM PETE	VO	4607	N
THE "GROOVY" BOOGIE WOOGIE BOYS			
BOOGIE WOOGIE PRAYER, PTS, 1 &2	VO	4606	N
CAFE SOCIETY RAG/LOVIN' MAMA BLUES	VO	5186	N
BUNK JOHNSON			
MOOSE MARCH/WEARY BLUES	JM	9	N
DOWN BY THE RIVER/PANAMA	JM	8	N
HARRY JAMES			
TRUMPET RHAPSODY, PARTS 1 & 2	CO	36160	N
CONCERTO FOR TRUMPET	CO	35340	N
MUSIC MAKERS	CO	35932	N
ELI-ELI	CO	35979	N
FLIGHT OF THE BUMBLE BEEEE	CO	36004	N
WILLOW WEEP FOR ME/MY BUDDY	CO	35242	N
FLATBUSH FLANAGAN	CO	35947	N
MINKA/MISIRLOU	CO	36390	N
YOU MADE ME LOVE YOU	CO	36296	N
LIFE GOES TO A PARTY	BR	8035	E
MELANCHOLY MOOD	BR	8443	N
SWEET GEORGIA BROWN	BR	8327	N
GENE KRUPA			
APURKSODY/JUNGLE MADNESS	OK	5997	N
KEEP'EM FLYING	OK	6506	E
SWANEE RIVER	BR	8387	N
HOPE GAB.LIKES MUSIC/CLAP MY HANDS	HMV	8429	N
SWING IS HERE/MUTINY IN PARLOUR	HMV	8432	N
ROCKIN' CHAIR (ELDRIDGE)	OK	6352	N
JOHN KIRBY			
ANITRA'S DANCE	VO	4890	N
JIMMY LUNCEFORD			
JAZZNOCRACY	BB	5713	N
STARDUST	DE	369	N
MEADE "LUX" LEWIS			
YANCEY SPECIAL	DE	819	N
LUMBERJACKS			
WHOOPEE STOMP (3514-2)	CA	9030	V
WINGY MANNONE			
STOP THE WAR	BB	11107	E
DOWNRIGHT DISGUSTED BLUES	BB	10296	N
JUMPY NERVES/CASEY JONES	BB	10289	E
CORRINE CORRINI	BB	10266	E
JOE MARSALA			
SLOW DOWN/BULLS EYE	DE	3715	N
TOOTS MONDELLO			
ST. LOUIS GAL	VAR	8118	N
BEYOND THE MOON	VAR	8110	N
MILLS MERRY MAKERS			
ST. JAMES INFIRMARY	HA	1104	E
DAN POLO			
BLUE MURDER/MORE THAN SOMEWHAT	DE	1718	E
PAUL MARES			
MAPLE LEAF RAG	CO	35686	N
MOUND CITY BLUE BLOWERS			
HELLO LOLA/ONE HOUR	BB	10087	V
JELLY ROLL MORTON			
MUSHMOUTH SHUFFLE	BB	8201	E
CREEPY FEELING	JM	12	N
HONKY TONK MUSIC	JM	11	N
MILLS BLUE RHYTHM BAND			
SOLITUDE	CO	2994	N

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RED NORVO			
Blues in "E" Flat/Bughouse	Co	3079	N
It's Wonderful (M.Bailey)	Br	8069	E
FRANKIE NEWTON			
Tab's Blues/Frankie's Jump	Vo	4821	N
Minor Jive	BB	10186	E
KING OLIVER			
Riverside Blues (Para)	Sig	905	N
"HOT LIPS" PAGE			
Feelin' High and Happy	BB	7569	E
I Let a Song Go Out of My Heart	BB	7567	V
JACK PETTIS & PETS			
Freshman Hop	Vi	21793	N
BEN POLLACK (Teagarden)			
If I Could Be With You (9819-3)	Pe	15325	V
LOUIS PRIMA			
Breakin' the Ice	Br	7320	N
Worry Blues	Br	7471	E
Weather Man/Plain Old Me	Br	7499	E
Solitude	Br	7531	N
I'm Shooting High	Br	7586	N
Sweet Sue Just You	Br	7596	N
It's Been So Long	Br	7628	E
Lazy River/Dinah	Br	7666	N
Confessin'/Let's Have Fun	Br	7709	N
Let's Get Together and Swing	Br	7740	N
ADRIAN ROLLINI (Pee Wee)			
Ah But Is It Love?	Or	2736	E
MA RAINEY			
Stack of Lee Blues	Sig	908	N
Countin' the Blues	UHCA	83	N
See See Rider Blues	UHCA	85	N
ART SHAW			
Nigh and Day/Someday Sweetheart	Br	7914	V+
The Blues (B)/The Blues (A)	Vo	4401	E
MUGGSY SPANIER			
Hesitating Blues	De	4271	N
More Than You Know	De	4328	N
Two O'Clock Jump	De	4336	N
RAYMOND SCOTT QUINTET			
Siberian Sleigh Ride	Br	8452	V
In an Eighteenth Century Drawing Room	Br	8404	E
JESS STACY			
A Good Man is Hard to Find	Sig	901	N
NOBLE SISSLE			
The Basement Blues	Br	6129	V
RHYTHMAKERS			
Oh! Peter/Who Stole the Lock	Co	35841	N
BESSIE SMITH			
Empty Bed Blues	Co	35675	N
JOE SULLIVAN			
Honeysuckle Rose/Gin Mill Blues	Parl	1686	N
Oh Lady Be Good	Vo	5496	E
STUFF SMITH			
I Hope Gabriel Likes My Music	Vo	3170	N
After You've Gone	Vo	3201	N
Old Joe's Hittin' the Jug	Vo	3270	N
Serenade for a Wealthy Widow	Vo	3316	E
Upstairs/Where is the Sun	De	1287	N
JACK TEAGARDEN			
Son of the Sun	Do	4651	E
You're Simply Delish	Do	4649	V
SISTER ROSETTA THARPE			
Beams of Heaven	De	3254	E
This Train	De	2558	E
That's All/My Man and I	De	2503	E
God Don't Like It	De	2328	E
Rock Me/The Lonesome Road	De	2243	E
Precious Lord Hold My Hand	De	8610	E
Stand by Me	De	8548	E
JOE VENUTI & EDDIE LANG			
Stringing the Blues	Co	914	N
JOE VENUTI			
One Minute to One	Pe	15869	V
COOTIE WILLIAMS			
Toasted Pickles/Top and Bottom	OK	6336	E
CHICK WEBB			
Stomping at the Savoy	Co	2926	V
TEDDY WILSON			
Why Do I Lie to Myself/(Reverse G)	Br	7699	V
Tea for Two/I'll See You in My Dreams	Br	7816	V
I Found a New Baby	Br	7926	E
Coquette/The Hour of Parting	Br	7943	V
Don't Be That Way	Br	8116	N
Jungle Love	Br	8150	E
The Man I Love/Jumpin' for Joy	Br	8438	E
Exactly Like You/Booly-Ja-Ja	Co	35220	E
Jumpin' on the Blacks and Whites	Co	35232	E
FATS WALLER			
Take it Easy	Vi	25078	V
A Rhyme for Love	Vi	25491	E
Truckin'/The Girl I Left Behind Me	Vi	25116	V
Big Chief De Sota	Vi	25342	E
You're Not the Kind	Vi	25353	V
Back up to Me	Vi	25536	E
Inside/Hold My Hand	Vi	26045	V+
Dry Bones/My Mommie Sent Me to Store	BB	10892	E
Scram/Everybody Loves My Baby	BB	10989	N
LU WATERS			
Come Back Sweet Papa	JM	6	N
WHOOPEE MAKERS			
Some of These Days	Pe	15194	V
PAUL WHITEMAN			
Coquette	Vi	25675	V
LOUIS ARMSTRONG			
Weatherbird	HRS	18	N
Irish Black Bottom (Dubbing)	OK	8447	N
CONNIE BOSWELL (Bob Crosby)			
Mommy/You Started Me Dreaming	De	794	V
Martha/Home on the Range	De	1600	V
Mr. Freddie Blues	De	1862	V
JIMMY DORSEY			
Parade of the Milk Bottle Caps	De	941	E
BOB CROSBY			
Coquette	De	1756	V
Grand Terrace Rhythm	De	1725	E
Honky Tonk Train	De	2208	E
TOMMY DORSEY			
Easy Does It	Vi	26429	E
DUKE ELLINGTON			
Flaming Youth	Vi	38035	G
JEAN GOLDKETTE			
Cover Me up With the Sunshine	Vi	19317	E
COLEMAN HAWKINS			
Meditation	De	742	G
WOODY HERMAN			
Indian Boogie Woogie	De	2250	E
Blues Downstairs	De	2508	E
Blues on Parade	De	2933	E
Woodchoppers Ball	De	2440	E
Twin City Blues	De	1801	E
JIMMIE LUNCEFORD			
Put it Away	Vo	5362	E
Cheatin' on Me	Vo	4582	E
For Dancers Only	De	1340	E
Sophisticated Lady	De	129	E
JOE MANNONE			
Cat's Head	Co	14282	V
RED NORVO			
Tea Time/Jeannine	Br	8103	N
Clap Hands/Russian Lullaby	Br	7975	N
The Morning After (Bailey)	Br	7932	N
Tears in My Heart (Bailey)	Br	7970	N
Slumming on Park Avenue (Bailey)	Br	7813	N
I Was Doing All Right (Bailey)	Br	8068	N

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ROYAL AIR FORCE BAND (G. CHISHOLM)

ANCHOR'S AWEIGH/BLUE LOU	DeE	8262	N

ART SHAW

DEEP PURPLE/PASTLE BLUE	BB	10178	E
BACK BAY SHUFFLE	BB	7759	V
DELIGHTFUL DELIRIUM	BB	10134	E
ROSE ROOM	BB	10148	E
DAY AFTER DAY	BB	10046	E
HOW DRY I AM	BR	7936	N

JACK TEAGARDEN

BIG EIGHT BLUES	HRS	2007	N

ART TATUM

MOONGLOW (SOLO)	DE	155	N

ORIGINAL DIXIELAND JAZZ BAND

FIDGETY FEET	VI	25668	V

COUNT BASIE

ROCK-A-BYE BASIE	Vo	4747	E+
I CAN'T BELIEVE THAT YOU'RE IN LOVE	Vo	5036	N
CLAP HANDS HERE COMES CHARLEY	Vo	5085	N
MISS THING	Vo	4860	N
TAXIE WAR DANCE	Vo	4748	E
JUMP FOR ME	Vo	4886	E
SUPER CHIEF	OK	5673	E
BLOW TOP	OK	5629	E
TICKLE-TOE	Co	35521	E
SOMEBODY STOLD MY GAL	Co	35500	E
MAN 'N EGGS	Co	35357	E
THE FIVES	DE	2722	N
EVERY TUB	DE	1728	E
JUMPIN' AT THE WOODSIDE	DE	2212	V
BLUE & SENTIMENTAL	DE	3882	E
SWINGING THE BLUES	DE	1880	V

(COUNT BASIE CONTINUED NEXT COLUMN)

(COUNT BASIE, CONTINUED)

TEXAS SHUFFLE	DE	2030	V
JOHN'S IDEA	DE	1363	E
SHORTY GEORGE	DE	2325	E

ERSKINE HAWKINS

SWINGING ON LENOX AVENUE	BB	10292	E
GIN MILL BLUES	BB	10409	E

EARL HINES

RIDIN' & JIVIN'	BB	10351	E
(COMMODORE RECORDS)	ALL	Ex TO	N

BECHET-SPANIER

CHINA BOY	HRS	2001	N

DJANGO REINHARDT (SOLO)

ST. LOUIS BLUES (½" CRACK	SW	7	E

ARTIE SHAW

THANKS FOR EVERYTHING	BB	10055	E
SAY IT WITH A KISS	BB	10079	E
IF YOU EVER CHANGE YOUR MIND	BB	10195	E
OCTOROON	BB	10319	E
ZIGEUNER	BB	10127	E
ROSALIE	BB	10126	V
INDIAN LOVE CALL	BB	7746	V
NON-STOP FLIGHT	BB	7875	V
WHAT IS THIS THING CALLED LOVE	BB	10001	V
YOU'RE SO INDIFFERENT	BB	10215	E
COMES LOVE	BB	10324	E
I'M COMING VIRGINIA	BB	10320	V
COPENHAGEN	BB	10054	V
JUNGLE DRUMS	BB	10091	V
COMIN' ON	BB	7772	V
CARIOCA	BB	10124	E
FEE-FI-FO-FUM	Vo	4539	V
FREE WHEELING	Vo	4193	V

MORTY W. NOVICK

500 Ocean Ave., Brooklyn 26, N. Y.

FOR TRADE OR AUCTION

LOUIS ARMSTRONG

KEYHOLE BLUES(HAIR CRACKS AND CHIP;NO EFFECT)	OK	8496	G
MUSKRAT RAMBLE	OK	8300	V
HOTTER THAN THAT	OK	8535	G
GOT NO BLUES	OK	8551	G
WEST END BLUES	OK	8597	V
KNOCKIN' A JUG	Co	35663	E
SAVE IT PRETTY MAMA	Co	35662	N
S.O.L. BLUES	Co	35661	N
POTATO HEAD	Co	35660	N

BIX BEIDERBECKE

MARGIE	PARL	R2833	E

DUKE ELLINGTON

E. ST. LOUIS TOODLE-OO	Vo	1064	V
RING DEM BELLS	VI	22528	E

LIONEL HAMPTON

SUNNY SIDE OF THE STREET	VI	25529	E

WINGY MANNONE

STOP THE WAR	BB	11107	N

COTTON PICKERS

PRINCE OF WAILS	BR	2766	E
WISH I COULD SHIMMY	BR	2338	V

MUGGSY SPANIER

RELAXIN AT THE TOURO	BR	——	V

PEGGY ENGLISH

—— (BRAND NEW)	Vo	15504	E

JESS STACY

BARREL HOUSE	DE	18119	N

CLARENCE WILLIAMS BLUE FIVE (ARMSTRONG)

SANDY (SKIPS ONE GROOVE)	OK	40260	V

I WILL PAY $10.00 FOR EACH OF THESE RECORDS IN EXCELLENT OR NEW CONDITION:

JIMMY BLYTHE: ANY SOLO ON PARAMOUNT, VOCALION, GENNETT
HENRY BROWN: PARA. 12825, 12934, 12988.
SAMMY BROWN: GENNETT 6337.
FRANK MELROSE: BRUNSWICK 7062
KANSAS CITY (TIN ROOF) STOMPERS: BR 7066, 7091.
ROMEO NELSON: ANY VOCALION.
JABBO WILLIAMS: ANY PARAMOUNT SOLO.

FOR SALE FOR SALE

E.B. GARDNER

1407 N. Kenilworth St., Arlington, Virginia

ANDY KIRK	MARY'S IDEA	DE	2326 N	1.00
	MESSA STOMP	DE	2204 N	1.00
FRANK TRUMBAUER	JIMTOWN BLUES	VARS	8223 N	1.25
VARSITY SEVEN	SHAKE IT,BREAK IT	VARS	8179 N	1.50
LIL ARMSTRONG	HAPPY TODAY	DE	1722 N	1.10
	HARLEM SAT. NITE	DE	2234 N	1.10
LOUIS ARMSTRONG	CORNET CHOP SUEY	Co	36154 N	1.50
	SHOE SHINE BOY	DE	672 G	1.50
	STRUTTIN' WITH	DE	1661 N	1.75
	HARLEM STOMP	DE	3092 N	1.50
	219 BLUES	DE	18090 N	1.50
MILLS BLUE RHYTHM	RIDE RED RIDE	OK	6119 N	1.00
E. BUTTERFIELD	DOWN HOME BLUES	DE	3252 N	.85
	CRAZY BLUES	DE	8620 E	.85
	B.W. ST. L. BLUES	DE	3356 N	.85
	MAMA LONG, TALL	DE	8596 N	.85
COUNT BASIE	TAKE ME BACK BABY	OK	6440 N	.85
	PLATTERBRAINS	OK	6508 N	.85
THREE DEUCES	JIG WALK	CMS	539 N	1.50
ORIG. MEMPHIS 5	MEANEST BLUES	VI	19480 V	1.40
	4 O'CLOCK BLUES	VO	14506 E	1.40
F. HENDERSON	DOWN SOUTH BLUES	VO	14691 E	1.25
RED NORVO	CUCKOO CLOCK	VO	4698 G	.75
JOHN KIRBY	ST. LOUIS BLUES	VI	27926 N	1.00
BUNNY BERIGAN	JAZZ ME BLUES	VI	26244 N	1.10
RED ALLEN	CANAL ST. BLUES	DE	18092 N	1.50
SIDNEY BECHET	SHEIK OF ARABY	VI	27485 N	1.50
BENNY MOTEN	SOUTH	VI	24893 N	.85
O.D.JAZZ BAND	CLARINET MARMALADE	VI	18513 E	1.40
	LIVERY STABLE BL.	VI	18255 E	1.40
	ST. LOUIS BLUES	VI	18772 E	1.40

ALSO FOR SALE
LARGE SELECTION:
SLIGHTLY USED RECORDS
HARRY JAMES, GLENN MILLER, TOM & JIMMY DORSEY, ELLINGTON, POWELL, ETC.
30¢ TO $1.00 EACH. SEND FOR LIST.
E.B.GARDNER, 1407 N.KENILWORTH ST., ARLINGTON, VIRGINIA

AUCTION AUCTION

RECORD RENDEZVOUS

105 East Hanover Street
Trenton, N. J.

Closing date for bids: April 30, 1944

LOUIS ARMSTRONG AND ORCHESTRA
CAIN AND ABEL/YOU RUN YOUR MOUTH DE 3204 N
I'LL GET MINE BYE AND BYE/YES SUH! DE 3900 N

COUNT BASIE AND ORCHESTRA
POUND CAKE/CLAP HANDS, HERE COMES CHARLIE Vo 5085 N
FIESTA IN BLUE/TAKE ME BACK, BABY OK 6440 N
SOMETHING NEW/MOON NOCTURNE OK 6449 N
STOP BEATIN'ROUND MULBERRY BUSH/LONDON BRIDGE DE 2004 N
BLUE AND SENTIMENTAL/YOU CAN DEPEND ON ME DE 3882 N
RUSTY DUSTY BLUES/ALL OF ME Co 36675 N

SIDNEY BECHET AND ORCHESTRA
SWING PARADE/I KNOW THAT YOU KNOW Vi 27574 N
OH LADY BE GOOD/ROSE ROOM Vi 27707 N
THE MOOCHE/BLUES IN THE AIR Vi 20-1510 N

WILL BRADLEY AND ORCHESTRA
JIMTOWN BLUES/GHOST OF A CHANCE Co 35376 N
GOTTA GET HOME/I GET A KICK OUTA CORN Co 35399 N
PRAIRIELAND LULLABY/IT'S SQUARE BUT IT ROCKS Co 36014 N
SHADOWS IN THE NIGHT/CALL ME A TAXI Co 36082 N
THINK OF ME/TEA FOR TWO Co 36101 N
I'M MISUNDERSTOOD/WHEN YOU AND I WERE YOUNG Co 36182 N
GET THEE BEHIND ME SATAN/ALL THAT MEAT Co 36248 N
IN THE HALL OF THE MOUNTAIN KING/FROM THE LAND OF THE SKY BLUE WATER Co 36286 N

PETE BROWN AND HIS JUMP BAND
TEMPO DI JUMP/OCEAN MOTION DE 18118 N
627 STOMP/PINEY BROWN BLUES(JOE TURNER) DE 18121 N

CAB CALLOWAY AND ORCHESTRA
JIVE FORMATION PLEASE/I AIN'T GETTING NOWHERE Vo 5195 N
HARD TIMES/WHO'S YEHOOD! Vo 5566 N
FEELIN' TIP TOP/THE WORKERS' TRAIN OK 5874 N
MY COO-COO BIRD/MRS. FINNIGAN OK 6459 N
WHO CALLS/THE MERMAID SONG OK 6501 N
I WANT TO ROCK/TAIN'T NO GOOD OK 6616 N
UTT DA ZAY/CRESCENDO IN DRUMS Vo 5062 N

BENNY CARTER AND ORCHESTRA
POM POM/SERENADE TO A SARONG DE 3262 N

LARRY CLINTON AND ORCHESTRA
DANCE OF THE REED FLUTES/ARAB DANCE BB 10927 N
NOBODY KNOWS MY TROUBLES/ROCKIN'CHAIR BB 11018 N
ESSENTIAL TO ME/ESTRELLITA BB 11140 N

BOB CROSBY AND ORCHESTRA
DRY BONES/COW COW BLUES DE 3488 N
BOOGIE WOOGIE MAXIXE/HIGH SOCIETY(I-N;I-V) DE 2848 -
COMPLAININ'/JA DA DE 3233 N
SPEAK TO ME OF LOVE/THE BIG BASS VIOL DE 2206 N
SWEETHEARTS ON PARADE/IT'S A LONG LONG WAY DE 18355 N

SAM DONAHUE AND ORCHESTRA
SAXOPHONE SAM/LOAFIN' ON A LAZY DAY BB 11169 N
SIX MILE STRETCH/DO YOU CARE BB 11198 N

SLIM GAILLARD & FLAT-FOOT-FLOOGEE BOYS
MATZOH BALLS/IT'S YOU, ONLY YOU Vo 5301 N
PUT YOUR ARMS AROUND ME BABY/HEY CHIEF OK 6088 N
AH NOW/BASSOLOGY OK 6295 N

BENNY GOODMAN AND ORCHESTRA
STEALIN' APPLES/OPUS LOCAL 802 Co 35362 N
NOBODY'S SWEETHEART/MORE THAN YOU KNOW BB 10723 N
FAREWELL BLUES/MARGIE BB 10973 N
MY HONEY'S LOVIN' ARMS/IT HAD TO BE YOU BB 11056 N
THE EARL/LET'S DO IT OK 6474 N
JERSEY BOUNCE/STRING OF PEARLS OK 6590 N

LIONEL HAMPTON
PIANO STOMP/I SURRENDER DEAR(SURFACE SCRATCH; TWO CLICKS ONLY) Vi 25666 N

EARL HINES
BODY AND SOUL/CHILD OF A DISORDERED BRAIN BB 10642 N

LES HITE AND ORCHESTRA
BOARD MEETIN'/WORLD IS WAITING FOR SUNRISE BB 11109 N
T-BONE BLUES/THAT'S THE LICK BB 11210 N

ART HODES AND ORCHESTRA
INDIANA/GET HAPPY DE 18438 N

JOHNNY HODGES
THAT'S THE BLUES OLD MAN/GOOD QUEEN BESS BB 11117 N

BILLIE HOLIDAY
I'M IN A LOW DOWN GROOVE/GLOOMY SUNDAY OK 6451 N

JOHN KIRBY
FIFI'S RHAPSODY/IT'S ONLY A PAPER MOON Vi 27598 N
TWEED ME/NIGHT WHISPERS Vi 27667 N
ST. LOUIS BLUES/NO BLUES AT ALL Vi 27926 N

GENE KRUPA
THE LAST ROUND-UP/JAZZ ME BLUES DE 18115 N
LOVE IN MY HEART/CHOP CHOP CHARLIE CHAN Co 35490 N
MANHATTAN TRANSFER/MOMENTS IN MOONLIGHT Co 35444 N
HAMTRAMCK/WIRE BRUSH STOMP OK 6106 N
LET ME OFF UPTOWN/FLAMINGO OK 6210 N
FULL DRESS HOP/WHO OK 6009 N

HARLAN LEONARD AND ROCKETS
SKEE/I DON'T WANT TO SET THE WORLD ON FIRE BB 10919 N
MY DREAM/RIDE MY BLUES AWAY BB 11032 N
KEEP ROCKIN'/DIG IT BB 11302 N
MISTREATED/TOO MUCH BB 11544 N

JIMMIE LUNCEFORD
IMPROMPTU/GONE DE 4083 N
BLUE PRELUDE/PEACE AND LOVE FOR ALL DE 3892 N
DINAH, PARTS 1 & 2 Co 36054 N
MINNIE THE MOOCHER IS DEAD/PAVANNE Co 35700 N

WINGY MANONE AND ORCHESTRA
THE BOOGIE BEAT'LL GET CHA/OCHI CHORNYA BB 11298 N
MY HONEY'S LOVIN' ARMS/WHEN MY SUGAR BB 30-0801 N

JOE MARSALA
SLOW DOWN/BULL'S EYE DE 3715 N
I KNOW THAT YOU KNOW/LOWER REGISTER DE 3764 N

RAY NOBLE
HOW COULD I BE LONELY/I'M TELLING WORLD Vi 24752 N

JIMMIE NOONE
BLUES JUMPED THE RABBIT/HE'S A DIFFERENT DE 18439 N

QUINTETTE OF THE HOT CLUB OF FRANCE
AVALON/CLOUDS DE 23002 N
MY MELANCHOLY BABY/DIRECT APPEAL DE 23261 N
SWING 39/THEM THERE EYES DE 23262 N
THE JAPANESE SANDMAN/LOVE LETTERS DE 23263 N
TWELFTH YEAR/THREE LITTLE WORDS DE 23264 N

RAYMOND SCOTT QUINTETTE
GIRL THE LIGHT BLUE HAIR/NEW YEAR'S EVE Co 35247 N
BUMPY WEATHER OVER NEWARK/PETER TAMBOURINE Co 35585 N
MEXICAN JUMPING BEAN/IN A SUBWAY FROM FROM Co 36211 N
ON THE JERSEY SIDE/KET WEST Co 36410 N

JACK TEAGARDEN AND ORCHESTRA
BLUE RIVER/A RHYTHM HYMN DE 4071 N

FATS WALLER AND HIS RHYTHM
OLD GRAD DAD/LITTLE CURLY HAIR IN HIGH CH. BB 10698 N
I'LL NEVER SMILE AGAIN/STAYIN' AT HOME BB 10841 N
DRY BONES/MY MOMMIE SENT ME TO THE STORE BB 10892 N
ALL THAT MEAT/BUCKIN' THE DICE BB 11102 N
I WANNA HEAR SWING SONGS/LET'S GET AWAY BB 11115 N
HEADLINES IN THE NEWS/I REPENT BB 11188 N
CLARINET MARMALADE/WINTER WEATHER BB 11469 N
HONEYSUCKLE ROSE/BREAKIN' THE ICE Vi 24826 N
DEEP RIVER/LONESOME ROAD(ORGAN SOLO) Vi 27459 N

ETHEL WATERS
OLD MAN HARLEM/GEORGIA ON MY MIND BB 11028 N
DOWN IN MY SOUL/STOP MYSELF FROM WORRYING BB 11284 N

CHICK WEBB AND ORCHESTRA
A LITTLE BIT LATER ON/SING ME A SWING SONG DE 3319 N

PAUL WHITEMAN
BACK IN YOUR OWN BACKYARD/WHEN YOU'RE Vi 27689 N
DANCING SHADOWS/DOWN IN OLD HAVANA TOWN Vi 27687 N

TEDDY WILSON AND ORCHESTRA
HALLELUJAH/SOME OTHER SPRING Co 35298 N
BOOLY-JA-JA/EXACTLY LIKE YOU Co 35220 N

(ALSO AVAILABLE: ESQUIRE'S JAZZ BOOK. $1.00)

Part 2 of

A Fragment of an Autobiography

by Jelly-Roll Morton

(Editor's Note: It appears that when Jelly Roll was about fourteen or fifteen the family fortunes began to worsen. Also, the old folks began to die off, as can be gathered from the following, which follows the experience with Jelly Roll's barber uncle.)

The older generations were passing away and friends were vanishing. The estate was being mortgaged, and Grandfather was losing his liquor business. My favorite horse died (TOM) during a very drastic September electric storm, and things were generally going bad. I had heard of boys lining barrels after school closed, and thought "I may try to take a shot at that," since none of the boys were known to make less than $2.00 a week, and that was more than I had ever made working. School closed, I went to the Brooklyn Cooperage Company to get a job, (and) was hired. Positively green to the job, I made three dollars the first week, (and) my heart was jumping with joy and I could then see success by my own hands. (Lining is the small strip that's nailed around the head of a sugar barrel to make the head secure; two strips to each head; 5 nails to each strip.) I finally got to be one of the best in the shop, and was promoted higher departments to learn the trade of cooper (making barrels).

By this time I was considered among the best of all junior pianists in the whole city, and everywhere I went I was accepted as a king. I was always dressed well by my folks, "but" I myself wanted to dress myself. My Godmother had her country home in Biloxi, Miss., and in the summer time I would go over on the Sunday excursion to see her. . . . Some boys enticed me to go to the tenderloin district. I finally accepted the invitation. That was on a Saturday night. I had leave then till 11 P. M. on Saturday and Sundays. I liked the freedom of standing at a saloon bar, passing along the streets crowded with men of all nationalities and descriptions. There were women standing in their cribs with their chippies on. (A crib is one room about 7 feet wide.) (A chippie is a dress that women wore, knee length, very easy to disrobe.) One Saturday night whilst on one of the wild jaunts, we heard that one of the houses was stuck for a professor (pianist). My friends encouraged me to go for the job, but my fear was so great the only way I would go was if my friends would go with me. They only wanted me, however, so that was impossible. They finally agreed to take the other upstarts along and put them in a rear room, so their guests could not see them. (I felt sure that it was a plot to kidnap me, since I had a narrow escape when I was younger on Melpomene and Willow Streets.) So they agreed to let them stay where I could see them. I was so frightened that when I first touched the piano the girls decided to let me go immediately. One of my friends spoke up, "Go ahead and show these people you can play". That encouraged me greatly, and I pulled myself together, and started playing with the confidence of being in my own circle. (Remarks of the inmates and guests) "That boy is marvelous." The money was plentiful, and they tipped me about $20, but I did not want to accept, because I was not taught that way.

I was immediately given the job as regular professor, but I could not see the idea. I was making about $15 legitimately, and furthermore if my folks

were to ever find out that I had ever passed through the tenderloin I would be dealt with drastically. I asked, what salary would they pay? "$1 a night is the regular salary," was the landlady's answer. I flatly refused, and my attention was called (to the fact) that I made about $20 in maybe 1 hour's playing, that was more than my weekly salary by my own admittance. "You see the $1 is to guarantee that in case there happens to be a bad night you are sure of some kind of change. It is the tips to look forward to, and there's no telling how much you can make," she exclaimed. "But I can guarantee you $5 a night—if you don't make $5 in tips I'll pay you $5 or make up the rest if short." There was no salary attached. My friends coaxed me. I thought of all the incidents that might happen, maybe in the thousands. I could tell the folks I was changed to the night watch since the cooperages ran 24 hours a day. And I could notify the job that I had taken ill, they never had time to investigate, and this plan would possibly make things safe all around. I then accepted the job, but would not stay that night. I reported the next night promptly at the given time, 9 P. M.

The streets were crowded with men walking in both directions; police were always in sight, never less than two abreast, this always guaranteed the safety of all concerned. Lights of all colors were glittering and glaring, music was pouring into the streets from every house. Women were standing in the doorways, singing or chanting some kind of blues, some very happy, some very sad, some with desire to end it all by poison, some planning a big outing, a dance or some other kind of enjoyment. Some were real ladies in spite of their downfall, and some were habitual drunkards, and some were (dope) fiends as follows: opium, crown, heroin, cocaine, laudinum, morphine, etc. All these drugs could be had, sometimes at the nearest pharmacy; without disappointment at any hour of the year, Chinatown would be waiting. I was personally sent to Chinatown many times with a sealed note and a small amount of money, and would bring back several cards of hop (opium). At that time it sold for 15c a card. (1 playing card out of a deck.) Chinatown was located exactly one block from the Parish Prison, but there was no slipping and dodging; all you had to do was walk in and be served. Very often I would bring back Chop Suey, Yat-ca-mee (Chinese noodles), or some other Chinese dish on my errand. Around 4 A. M. the boy friends of the girls would show up to escort their girls home.

The Elephant

Continued from page 21

which is a "musician s music."

To say that "by far the greater support of today is given jazz by people in the middle class," and to adduce the **Record Changer's** subscription list as evidence, is so absurd that I can't believe Mr. Stearns was serious. "Jazz" in his sense exists today almost exclusively on records, and consequently can't be supported. Record collecting, an increasingly expensive hobby, is limited to those who can afford it, the middle and upper classes. And record collectors don't support jazz, any more than book collectors support literature. Music must be supported by living, participating audiences.

One might hope, with Mr. Gullickson, that what remains of jazz will reach such invigorating audiences in the American working class; but one must agree with Stearns' opinion that New Orleans jazz as such "is becoming increasingly rare and narrowing down inexorably to final extinction." What remains is a much different music, and drearily trivial by comparison. Nesuhi Ertegun expressed what is also my conviction in his excellent article (the Record Changer, April, 1943) **A Style and a Memory:**

"Swing is just one phase in the evolution of popular American music. It is possible that in the future that music will adopt certain forms which will be as rich and satisfying as New Orleans music." (Unlikely, I think, unless a new Africa is found.) "But there will be no rediscovery of New Orleans music. It is impossible to resurrect it. Musically speaking, history does not repeat itself."

ALL BENNY GOODMAN AUCTION

EVERY RECORD GUARANTEED
NEW & UNPLAYED
MINIMUM BID: $2.00

DINAH/MOONGLOW (QUARTET)	VI	25398
STOMPIN AT THE SAVOY/BREAKIN' IN A PAIR OF	VI	25247
BASIN STREET BLUES/WHEN BUDDHA SMILES	VI	25258
ST. LOUIS BLUES/CLARINET MARMALADE	VI	25411
AVALON/MAN I LOVE (QUARTET)	VI	25644
SUGARFOOT STOMP/I CAN'T GIVE YOU ANYTHING	VI	25678
CAMEL HOP/LOCH LOMOND	VI	25717
BLUE ROOM/MAKE BELIEVE	VI	26088
BACH GOES TO TOWN/WHISPERING	VI	26130
MUSIC HALL RAG/DOWN HOME RAG	COE	DB5011
SING SING SING, 1 & 2 (12 INCH)	VI	36205
KING PORTER STOMP/SOMETIMES I'M HAPPY	VI	25096
IDA SWEET AS APPLE CIDER/CHLO-E (QUARTET)	VI	25531
I MUST HAVE THAT MAN/'S WONDERFUL(TRIO-QUART)	VI	26090
JINGLE BELLS/(T.DORSEY: SANTA CLAUS, REV.)	VI	25145
GOOD-BYE/SANDMAN	VI	25215
TEA FOR TWO/RUNNIN' WILD (QUARTET)	VI	25529
ALEXANDER'S RAG TIME BAND/RIFFIN' AT RITZ	VI	25445
SWEET SUE JUST YOU/MY MELONCHOLY BABY(QUART)	VI	25473
ONE O'CLOCK JUMP/DON'T BE THAT WAY	VI	25792
TIGER RAG/WHISPERING (QUARTET-TRIO)	VI	25481
SING SING SING, PARTS 1 & 2	VI	25796
AVALON/THE MAN I LOVE (QUARTET)	VI	25644
BUGLE CALL RAG/AFTER YOU'VE GONE	VI	25467
OPUS ½/SWEET GEORGIA BROWN (QUARTET)	VI	26091
THE BLUE ROOM/MAKE BELIEVE	VI	26088
BUMBLE BEE STOMP/CHIRIBIRIBIN	VI	26087
I'VE GOT A DATE WITH A DREAM/COULD YOU PASS	VI	26000
BLUE INTERLUDE/WHEN I GO A DREAMIN'	VI	26021
I HAVE EYES/YOU'RE A SWEET LITTLE HEADACHE	VI	26071
I MUST SEE ANNIE TONIGHT/KINDA LONESOME	VI	26110
SHUT-EYE/GOOD FOR NOTHING BUT LOVE	VI	26195
AND THE ANGELS SING/SENT FOR YOU YESTERDAY	VI	26170
IT'S BEEN SO LONG/GOODY GOODY	VI	25245
CHINA BOY/OH LADY BE GOOD (TRIO)	VI	25333
SWINGTIME IN THE ROCKIES/I FOUND A NEW BABY	VI	25355
PICK YOURSELF UP/DOWN WOUTH CAMP MEETING	VI	25397
YOU TURNED THE TABLES ON ME/HERE'S LOVE IN	VI	25391
LOVE ME OR LEAVE ME/EXACTLY LIKE YOU	VI	25406
GOODNIGHT MY LOVE/TAIN'T NO USE	VI	25461
HE AIN'T GOT RHYTHM/THIS YEARS' KISSES	VI	25505
VIBRAPHONE BLUES/STOMPIN' AT SAVOY(QUART)	VI	25521
IT'S WONDERFUL/THANKS FOR THE MEMORY	VI	25727
BEI MIR-BIST DU SCHON, PARTS 1 & 2 (QUARTET)	VI	25751
BIG JOHN SPECIAL/FLAT FOOT FLOOGIE	VI	25871
A LITTLE KISS AT TWILIGHT/WHAT GOES ON HERE	VI	25878
MY MELANCHOLY BABY/WRAPPIN' IT UP	VI	25880
BLUE SKIES/REMEMBER	BB	10680
I CRIED FOR YOU/WHERE OR WHEN (QUART-TRIO)	BB	11456
MARGIE/FAREWELL BLUES	BB	10973
IF I COULD BE WITH YOU/DEAR OLD SOUTHLAND	BB	10458
SOMEDAY SWEETHEART/WHO (TRIO)	BB	10463
RUSSIAN LULLABY/CHANGES	BB	12226
I CRIED FOR YOU/WHERE OR WHEN (QUINTET)	BB	11456
THE EARL/LET'S DO IT	OK	6474
THAT DID IT MARIE/SOMEBODY ELSE IS TAKING	OK	6497
WINTER WEATHER/EVERYTHING I LOVE	OK	6515
HOW LONG HAS THIS BEEN GOING ON/CLARINET ALA	OK	6544
WHERE OR WHEN/BLUES IN THE NIGHT (SEXTET)	OK	6533
THE LAMP OF MEMORY/WHEN THE ROSES BLOOM AGAIN	OK	6580
A STRONG OF PEARLS/JERSEY BOUNCE	OK	6590
MY LITTLE COUSIN/A ZOOT SUIT	OK	6606
BEFORE/WE'LL MEET AGAIN	OK	6644

JOSEPHINE MEYER
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FOR TRADE OR AUCTION — FOR TRADE OR AUCTION

DICK KENDREGAN

Oak Knoll Sanitorium
MacKinaw, Illinois

Closing date for bids:
April 30, 1944

P. DANDRIDGE	MARY HAD LAMB/STARS	VO	3287 E
SEGAR ELLIS	SLEEPY TIME/NO JUG	OK	5966 E
COUNT BASIE	STAMPEDE IN G/WHO AM I	OK	5987 E
	WHAT GOES UP/DON'T WORRY	VO	4734 V+
	MUSIC MAKERS/IT'S SQUARE	OK	6047 E
	JITTERS(TAB SMITH SOLO)	OK	6095 E
	LOVE JUMPED/SAME SOUTH	OK	5963 E
TED LEWIS	ST. LOUIS BLUES/RUNNIN'	CO	3790 V
L. HAMPTON	DOUGH/GHOST OF CHANCE	VI	26696 E
ARMSTRONG	HONEY DO/HONEY DON'T	BB	7787 E+
	CABIN IN PINES/WORLD	BB	6910 E+
B. GOODMAN	ROSETTA/I WANT TO BE	BB	10760 E+
	HENDERSON STOMP/NOBODY	CO	35820 E
	BOY MEETS HORN/LET'S	CO	35301 N
	COUNT/MILLION PEOPLE	CO	36379 E
	SING SING SING 1 & 2 (12")	VI	36205 N
COTTON PICKERS	RAMPART ST./BACK O TOWN	BR	2486 V+
BUNNY BERIGAN	I GOT IT BAD/WHITE CLIFFS	EL	5006 E
EARL HINES	IN SWAMP LANDS/EVERY	BB	11036 E
	RIFF MEDLEY/XYZ	BB	10531 E/G
	STORMY MONDAY/12TH STREET	BB	11567 E+
J. TEAGARDEN	RED WING/SOMEWHERE	CO	35450 V/E
LUIS RUSSELL	PRIMITIVE/BLUE HEAVEN	ME	13366E/G
TEDDY WILSON	JUMPIN ON BLACK & WHITES	CO	35232 E+
E. HAWKINS	SWINGING IN HARLEM	VO	3336 E+
	DOLOMITE/TOO MANY	BB	10812 E
	NORFOLK/PUT YOURSELF	BB	10932 E
	GEORGIE BROWN(BASCOMB SOLO)	BB	10854 E
ORIG.MEMPHIS 5	SWEET PAPA JOE/YOU	CA	478 V
HARRY JAMES	CIRIBIRIBIN	CO	36226 E+
MCKINNEY'S C.P.	OH MISS HANNAH	BB	10954 N
	MILENBERG JOYS	BB	10232 N
GENE KRUPA	WHO/FULL DRESS HOP	OK	6009 G+
	SKYLARK/HARLEM ON	OK	6007 E
	MARCHETTA/RIFFS	CO	35387 N
ANDY KIRK	CLOUDS/GOODBYE	DE	2570 E
H. HAM FATS	BELIEVE I'LL MAKE A CHANGE	DE	7530 E
C. BARNET	LITTLE DIP/PONCE	BB	11194 E
	LIKE TO RIFF/SHADY	DE	18378 E
T. DORSEY	EAST OF SUN (SINATRA)	BB	10726 E
	LOVE LIES (SINATRA)	VI	26678 E
ART SHAW	JUST YOU/I'M YOURS	BR	8010 E
	INDIAN LOVE/BEGUINE	BB	7746 V
FATS WALLER	THOU SWELL(LA.SUGAR BABES)	BB	10260 N
	SMARTY/I'M GONNA	VI	25608 V+
	RUMP STEAK/SAD SAP	BB	11383 E
	PAN PAN/OH BABY	BB	10841 N
	STAYIN'/I'LL NEVER	BB	11296 V
N.O. BLACK BIRDS	RED HEAD/BABY	BB	6611 E
HANNAH MAY & STATE ST. 4	JUST A RANK STUD/K.C.	VO	03313 E

WANTED
Morton, Armstrong,
Mannone, Noone, Spanier,
and many others.

Chiefly small combos, recent issues, reissues, and original labels. Will return all lists.

AUCTION AUCTION

BRUCE BAKER, JR.

2929 Bryn Mawr Drive

Dallas 5, Texas

Closing date for bids: April 30, 1944

LOUIS ARMSTRONG			
DROPPIN' SHUCKS/WHOSIT?	OK	8357	G
WEST END BLUES/FIREWORKS	OK	8597	F+
SAVOY BLUES/HOTTER THAN THAT	OK	8535	G
MUGGSY SPANIER			
SOMEDAY SWEETHEART/DA DA STRAIN	BB	10384	N
LIVERY STABLE/AT JAZZ BAND BALL	BB	10578	N
BLUIN' THE BLUES/AT SUNDOWN	BB	10719	N
LONESOME ROAD/MANDY	BB	10766	N
MONK HAZEL			
IDEAS/GIT WIT IT (½" HAIR CRACK)	BR	4182	E
FRANKIE TRUMBAUER (BIX)			
SINGIN' THE BLUES/CLARINET MARM.	OK	40772	V
ALBERT WYNN			
PARKWAY STOMP/DOWN BY THE LEVEE	Vo	1220	N
COUNT BASIE			
SWINGIN' AT THE DAISY CHAIN	DE	1121	N
TAXI WAR DANCE/IF I COULD BE	Vo	4748	N
ROCK-A-BYE BASIE/BABY, DON'T TELL	Vo	4747	N
ANDY KIRK			
FLOYD'S GUITAR BLUES/TWINKLIN'	DE	2483	N
SCRATCHIN' IN THE GRAVEL	DE	3293	N
JUMP JACK JUMP	DE	2226	N
STEPPIN' PRETTY/GIT	DE	931	N
MARY'S IDEA/HONEY	DE	2326	N
DUKE ELLINGTON			
HARLEM AIRSHAFT/SEPIA PANORAMA	Vi	26731	N
MOOCHE/BABY WHEN YOU AIN'T THERE	BR	8241	N
JUNGLE BLUES (TEN BLACKBERRIES)	Ro	1215	E
EXPOSITION SWING	BR	8213	N
FLAMING SWORD/WARM VALLEY	Vi	26796	N
JELLY ROLL MORTON			
MOURNFUL SERENADE/GEORGIA SWING	Vi	38024	E
MR. JELLY LORD/WOLVERINE BLUES	Vi	21064	V
THE CHANT/BLACK BOTTOM STOMP	BB	10253	N
KANSAS CITY STOMP/NEW ORLEANS BUMP	BB	7757	N
BING CROSBY			
SHADOW WALTZ/TORCH SONG	BR	6599	N
SWEET AND LOVELY/I APOLOGIZE	BR	6179	N
GOT ME CRYIN' AGAIN/WHAT DO I CARE	BR	6515	N
GOODNIGHT, SWEET HEART/TOO LATE	BR	6203	N
I KISS YOUR HAND, MADAME	Co	1851	N
MILTON MEZZROW			
BLUES IN DISGUISE/THAT'S HOW	Vi	25636	N
35TH AND CALUMET/OLD FASHIONED LOVE	BB	10251	N
ROYAL GARDEN BLUES/IF YOU SEE ME	BB	10087	N
BESSIE SMITH			
AIN'T GOT NOBODY/J.C.HOLMES	Co	14095	F+
HE GONE/CARELESS LOVE BLUES	Co	14083	G
NASHVILLE WOMAN'S BLUES	Co	14090	G
ADRIAN ROLLINI			
RIVERBOAT SHUFFLE/SUGAR	DE	265	N
DAVENPORT BLUES/SOMEBODY LOVES	DE	359	N
WALTER ROLAND			
SCHOOLBOY BLUES/SCREW WORM	ME	13384	E
KANSAS CITY SIX			
PAGIN' THE DEVIL/WAY DOWN YONDER	CMS	512	E
WINGY MANNONE			
HESITATION BLUES/SING SWING SONG	BB	6394	E
DALLAS BLUES/HICKORY HOUSE	BB	6375	E
TIN ROOF BLUES/TAR PAPER STOMP	CH	40005	E
TED LEWIS			
FAREWELL BLUES/WABASH BLUES	Co	2029	E
KING OLIVER			
CALL OF THE FREAKS	BB	6546	N
JAZZIN' BABIES BLUES	OK	4975	F+
CLARENCE WILLIAMS' BLUE FIVE			
NEW ORLEANS HOP SCOP BLUES	OK	4975	F+
NEW ORLEANS RHYTHM KINGS			
OSTRICH WALK/ORIGINAL DIXIELAND	DE	229	N
BLUIN' THE BLUES/SENSATION	DE	464	E

AUCTION AUCTION

BILL KENNEDY

Basement Store, 223 W. 10th St., New York City

Winners will be notified and records sent by Railway express, C.O.D., unless requested differently. Men in service send home address or inform us where to ship records.

HENRY ALLEN	TRUCKIN'/DINAH LOU	Vo	2998	V+
	ALGIERS STOMP/WHEN	Vo	3302	V
LOUIS ARMSTRONG	CORNET CHOP SUEY/MY HEART	Co	36154	N
	LITTLE JOE/I'M IN THE M.	Vo	3301	E
	ORIENTAL STRUT/YOU'RE N.	Co	36155	N
	SWEET SAVANNAH SUE	OK	41231	G
B.BEIDERBECKE	IN A MIST/WRINGIN'	OK	3150	N
BUNNY BERIGAN	YOU TOOK ADVANTAGE	DE	18117	V
CONNIE BOSWELL	SAY IT/A NEW MOON	BRF	500489	E
BOSWELL SISTERS	THE OBJECT/IT'S WRITTEN	BRE	01951	E
CAB CALLOWAY	FATHER'S GOT/LADY	Vi	24451	E
	AIN'T GOT NO GAL	BR	6214	V+
BING CROSBY	LOVE THY NEIGHBOT(DIG)	BRE	LA134	V+
	JUST ONE MORE CHANCE	BR	6120	G+
CROSBY-COLUMBO	SWEET AND LOVELY/JUST ONE	BB	7118	E
CASA LOMA ORCH	HEAT WAVE/HOT FOR ALL	BR	6679	E
	UNDER A BLANKET/LOVE IS	BR	6584	V
	CASA LOMA STOMP (D.EDWS)	OK	41492	N
RUSS COLUMBO	YOU'RE MY EVERYTHING	Vi	22909	N
CONNIE'S INN OR.	MOAN YOU MOANERS	Vi	22698	V
COW COW DAVENPORT	THE MESS IS HERE	DE	7813	N
DIXIE JAZZ BAND	PA'S OLD HAT/(YANKEE TEN)	OR	1536	G
JOHNNY DODDS	WILD MAN BLUES/ (NOONE)	DE	3519	N
BUD FREEMAN	SUNDAY/AS LONG	DE	2849	N
BENNY GOODMAN	CAN'T WE BE FRIENDS	Vi	25621	G
	UNDECIDED	Vi	26134	N
	BASIN ST./BEALE ST.	Co	2914	V
JEAN GOLDKETTE	I'D RATHER BE/SUNDAY	Vi	20273	G+
	TAKE A GOOD LOOK	Vi	21889	V
GLEN GRAY ORCH.	CASA LOMA STOMP/DARDANELLA	Vi	24256	N
LIONEL HAMPTON	YOU'RE MY IDEAL	Vi	25771	V+
	PIG FOOT SONATA	Vi	26793	N
	ON THE SUNNY SIDE	Vi	25592	V+
F. HENDERSON	MALINDA'S WEDDING DAY	Vi	22775	N
	JANGLED NERVES	Vi	25317	V+
EARL HINES	JULIA/BLUE	BR	6872	V
	BLUE DRAG	BR	6345	V
JOHNNY HODGES	I LET A SONG GO	Vo	4046	E
	RENT PARTY BLUES	Vo	5100	V
	DOOJI WOOJI	Vo	4849	N
	MY HEART JUMPED OVER	Vo	5330	E
	HODGE PODGE	Vo	4573	N
	LOST IN MEDITATION	Vo	4242	E+
	THE JEEP IS JUMPIN'	OK	4386	N
CHARLIE JOHNSON	THE BOY IN THE BOAT	Vi	21712	V
WINGY MANONE	STOP THE WAR	BB	11107	N
JOE MARSALA	TWELVE BAR STAMPEDE	DE	18111	N
BENNIE MOTEN	BOOT IT/EVERDAY BLUES	Vi	38144	N
	SOUTH/SHE'S NO TROUBLE	Vi	24893	E
N.O.RHYTHM KINGS	SHE'S CRYING FOR ME	BB	10956	N
NEW ORLEANS OWLS	BLOWIN' OFF STEAM	Co	823	V+
O.D.JASS BAND	LIVERY STABLE BLUES	Vi	18255	V
KING OLIVER	ST. JAMES INFIRMARY(DIG)	Vi	22298	V
BEN POLLACK	MEMPHIS BLUES	Vi	21184	E
JACK PETTIS	A BAG OF BLUES	Vi	21793	V
QUINT. OF FRANCE	SWEET SUE/AVALON	ROYALE	1780	N
	SMOKE RINGS/CONFESSIN'	ROYALD	1788	E
HARRY SHAYNE	ORIGINAL MR. FREDDIE BL.	DE	7663	N
JABBO SMITH	ABSOLUTELY	DE	1712	V
SLIM & HOT BOYS	MISSISSIPPI STOMP	Vi	38044	V
7 HOT AIR MEN	LOW DOWN RHYTHM	Co	1850	V+
BESSIE SMITH	YOU'VE GOT TO GIVE ME	Co	14427	E
JOE SULLIVAN ORCH.	I COVER THE WATERFRONG	Vo	5556	E+
FRANK TRUMBAUER	LONG ABOUT MIDN. (½" DIGS)	BRF	500424	V
ART TATUM SWING.	WITH PLENTY OF MONEY	DE	1198	N
PAUL WHITEMAN	FROM MONDAY ON (BIX)	Vi	21274	V
	'TAIN'T SO, HONEY (BIX)	Co	1444	G
CHICK WEBB	STOMPING AT SAVOY(LAM. CREASE)	Co	2926	E
ORIG.WOLVERINES	ROYAL GARDEN BLUES(WHITE LAB)	CMS	101	N
TEDDY WILSON	JUNGLE LOVE	BR	8150	E
	SING BABY SING(EDGE CHIP)	BR	7736	V
	MARY HAD(ROY ELDRIDGE)	BR	7673	E
	YOU CAM TO MY RESCUE	BR	7739	E
BOB ZURKE	COW COW BLUES	Vi	22646	N

Records and Horse Trading

by Ralph J. Sturges

The past year has brought many new readers to the Record Changer who are buying, selling or trading records. With this fact in mind a few notes on the subject might be of help.

To begin with, the majority of traders and sellers are honest; if they are dealt with fairly, they will reciprocate in like fashion. By and large the older and established "active" collectors are the best to do business with. They have been at the game long enough to have acquired a good reputation, and wish to keep it so. However, there are always those who will take advantage; this article will mention a few of their practices (some with a humorous slant, others not so amusing). and also endeavor to shed a helpful light on the ways and means of fair dealing.

One particular type of trader usually manages to so conduct his correspondence that he receives his end of the trade first. If the records are to his satisfaction he will send along yours. This might leave you on the losing end if the items are not as stated, since the deal has been completed. It would be fair to mention, in connection with this, the practice of the established collectors to either see your end of the trade first or require you to forward the names of other known collectors with whom you have dealt satisfactorily. With collectors who are new to you there is a method of getting around this angle. You may both set values on the items to be traded and ship C. O. D. in each direction. This method protects you against the chance that a lapse of memory on the part of the other discophile may leave you holding the well-known "sack". It is a good procedure, when trading, to have the records in shipment at the same time—say at some pre-stated day of the month, or as near to it as possible—thereby adding a sense of fairness to the deal. Relative to this idea, it is rather amusing to picture two collectors some thousand miles apart, each cooling his heels and wondering where the devil those precious records are, when neither has shipped to the other party!

Among traders and buyers who know and trust each other, either by past experience or personal knowledge, there can be a saving in C. O. D. charges (which come to a considerable amount over a period of time) by the following means: When answering auction sales or fixed price offerings, give the disposer to understand that you will either send a money order for the cost—plus the postage and/or packing charges—before shipment, or upon receipt of same. There are some collectors and dealers who will not ship records for sale unless a deposit is made when ordering, or the whole cost paid before shipment. They have their reasons for doing so of course: Irresponsible characters will order C. O. D. and then refuse to accept shipment from the Express or Mail Agent. The records are held at the shipping office for a nominal period of time—subject to storage charges after a few days—and then returned to the seller, with all the charges coming out of his own pocket!

As to packing and shipping charges, there is some variance of opinion as to who pays. Record shops and commer-

cial houses have various methods. Some will pay the cost of packing, shipping and insurance on prepaid orders to the amount of five dollars, more or less. Others will omit the packing charges, and the cost of shipping—plus C. O. D. charges—will be paid by the receiver (termed the consignee in commercial language). Among traders the general practice seems to be to omit the packing charges, as these even out when both ship. On small orders—one or two records—the margin of profit is generally so narrow that the consignee may expect to pay most or all of the charges. On larger orders, five dollars or more, some leniency should be given the consignee on the charges, especially when the order has been paid for before shipping.

One of the most discussed angles of record shipping is that of breakage charges in transit. The best insurance possible against breakage is proper packing; more on this further on in the article. If a record is received broken or badly cracked, who instigates the collection of insurance, and who is responsible? I have contacted both the postal department and the express company on this phase, and will give as clear a picture as possible. According to my local post office (Hartford, Conn.), the claim for damaged goods may originate at either end of the shipment. If you are involved in this postal matter, go to the office or substation from which the delivery was made. Always preserve the package in which the items came, in the condition it was received, as you may be required to show it as evidence of claim. There, if you choose, you may fill out a claim form, in duplicate, on which all the information necessary will be made out. This form, whether you start the claim at your office or have the shipper start same at his, will eventually go to the shipper, to be confirmed by him. Some collectors take the view that the sender of the shipment takes the responsibility of repayment, whether personally or through the insurance, in case of damage. If the shipment is insured by the post office, the consignee may save a lot of time by starting the claim at his end, also reducing the amount of correspondence necessary. (Among the Record Changer subscribers there are no doubt others who could enlarge or correct my knowledge of the collection of breakage charges).

As to the Railway Express Co., they have Claim Agents (in the larger cities anyway) for the adjustment of damaged claims. The writer received some two years ago a brand new copy of "China Boy" (Bix, Whiteman) broken in shipment. It was won at auction and I put in a call to the local Express Office and explained. In a week or so a claim agent came to the house, examined the record and container, asked a few questions as to the relative values of "these jazzy old records of a distant day", and in a few days I received a check to cover the cost of the damage claim. It is a good precaution to save all correspondence pertaining to record dealings until items are received satisfactorily. In case of claim, have the shipper mail you a statement of the selling price of items in question; it gives you concrete evidence to show the claim agent. Some copies of the Record Changer and other trade and auction lists will also be handy in proving the point of the value of your claim.

There is a form of shipment (via Railway Express) advocated by some collectors, which permits the consignee to examine the records before taking them from the express man, with the right of refusing them if not satisfactory, or if they are broken in transit. When the receiver wishes to have records sent to him in this fashion he must request the shipper to state on the brief of information "examination allowed". However. some collectors the writer has contact in regards to this method are not partial to it, since they feel that they are taking an amount of risk by sending records C. O. D. without requiring a deposit from the buyer.

To return to the statement in regard to proper packing; the writer in the past few years has received many records from various collectors and commercial houses; in nine out of ten cases where the records were broken in shipment, they were badly packed!

Records packed in a three-inch heavy carton, with some cardboard fillers on each side of the items to fill out the box, stand a good chance of getting through intact. If necessary, a few flatly crumped pieces of newspaper will fill out any remaining space if there is a shortage of fillers. If the heavy type of carton is not available, and you are required to use a lightweight one, it is a good idea to confine the edge of the records to the outline of the fillers with some sealing tape (around the cardboards on each side of the items).

Those who do much trading will eventually encounter a person who is "all out of shipping boxes",—though he may have a cellar full—"will you please send along the records, I will return yours in the same box". The trader must use his good judgment in such cases. It can be a legitimate excuse in these days of necessary shortages.

A word concerning the use of excelsior for packing records; it has a high degree of flexibility, causing the package to have a great deal of "bending quality" unless the shipping box is of sturdy construction. This "excelsior special" type of packing has its compensations; by not too much pressure the whole business may be rolled up and carried under the arm newspaper style, or stuffed in a large pocket. Quite the most optimistic person the writer has heard of is the one who sent to another collector in Canada two records wrapped in a brown paper shopping bag. This type of shipping is even more easily handled and carried than the above-mentioned "excelsior special". Believe it or not, I have received records so packed that the whole thing could be easily bent into an arch that dipped a good inch or two from the horizontal. After all, the craze for reconstructing puzzles went out some years ago!

Before records are shipped to another collector they should be carefully examined in a bright light for hair cracks; they may have developed in the record since it was handled last. The receipt of cracked records is a touchy point, especially so if there are no indications the break might have been caused in transit; in describing records for trade or sale, the true condition should be fully declared and this applies very pointedly in the case of rare items for which a high price is being paid. If the amount of description necessary cannot be fully stated in advertising, due to the cost or lack of space, it certainly can be developed in correspondence with the prospective buyer, trader or high bidder. In case of doubt, the record can be sent with a return privilege; but it should be stated by the sender that the record must be returned in the same state of condition "as shipped", and the cost of the return shipping, plus that of sending it to the original consignee, should be paid by said "original consignee". Of course the "C. O. D. examination allowed" idea would circumvent the above condition coming to pass, but here the argument may be postured, Is the "C. O. D. examination allowed" shipper subject to the charges if the shipment is refused because of some whimsical or unreasonable refusal on the part of the consignee"?

In the long run collectors must depend upon each other's integrity in all these matters and good practice, as a matter of course, will contribute most to square dealing.

A collector may decide to auction or sell a few items; with this thought other conditions of good business practice come to mind in connection with the many answers in bid form or otherwise he may receive. When the high bid has been received, within the stated time interval for the auction, it is not compulsory to notify all other bidders that they have failed to acquire the record, but it would be good business practice, with an eye to the future, to do so. A penny postcard will do the job and perhaps encourage the receiver to contact you again in regards to records. Between the time a collector sends in his offer and receives an answer from you he may have another opportunity to acquire the same record elsewhere; he may hesitate and pass up the second opportunity if he fails to hear from you. The question has been raised, in connection with auction bids, as to whether the person who auctions the items may consider the bid—or highest bid—as being too low, and notify the bidders to that effect. Le-

Continued on page 54

Auction list of Leonarn Cherkin, 5735 Hobart Street, Pittsburgh, 17, Pennsylvania.
ALL RECORDS ARE NEW. Closing date for bids: April 30, 1944. Winning bidders will be notified & records shipped C.O.D. by railway express, charges collect, unless otherwise specified.

ALL STAR ORCHESTRA (McPARTLAND)
OH BABY/ADD A LITTLE WIGGLE — VI 21423

LOUIS ARMSTRONG
AIN'T MISBEHAVIN/I CAN'T GIVE LOVE — DE 2042
COQUETTE/AMONG MY SOUVENIRS — DE 4327
DON'T JIVE ME/CHICAGO BREAKDOWN — CO 36376

GUS ARNHEIM
I'M GONNA GET YOU (VOCAL, BING) — VI 22691
ALL I WANT (VOCAL, FRED McMURRAY) — VI 22384
SWEET AND LOVELY/RED RED ROSES — VI 22770

COUNT BASIE
ONE O'CLOCK JUMP/JOHN'S IDEA — DE 1363

GENE AUSTIN
ST. LOUIS BLUES — VI 21714

SIDNEY BECHET
COAL BLACK SHINE/BABY COME HOME — VI 27386
LIMEHOUSE BLUES/TEXAS MOANER — VI 27600
SLIPPING SLIDING/EGYPT FANTASY — VI 27337
INDIAN SUMMER/PREACHING BLUES — BB 10623
SUMMERTIME (12") — BN 6

BARNEY BIGARD
READY EDDY/LAMENT FOR JAVANETTE — BB 11098

WILL BRADLEY
DOWN ROAD APIECE/CELERY STALKS — CO 35707

LES BROWN
MARCHE SLAV — OK 6199

JEAN CALLOWAY
SADIE, THE SHAKER — VI 22959

BENNIE CARTER
MIDNIGHT/MY FAVORITE BLUES — BB 11288

BOB CHESTER
CHESTER'S CHOICE/RIVER — BB 10780

BILL COLEMAN
BILL COLEMAN BLUES/(REV. DICKIE WELLS) — VI 27318

ZEZ CONFREY
JUMPING JACK/JACK IN BOX — VI 21845

COON-SANDERS
SLUEFOOT/THE WAIL — VI 21305
READY FOR THE RIVER/NO IDEA — VI 21501
ROODLES/I AIN'T GOT NOBODY — VI 20785

COW COW DAVENPORT
COW COW BLUES/STATE STREET JIVE — BR 80022

DUKE ELLINGTON
BLUE SERGE/JUMPIN PUNKINS — VI 27356
BRAGGIN' IN BRASS/NEW E.ST. LOUIS — CO 36276

BUD FREEMAN
PRINCE OF WAILS/JAZZ BAND BALL — CO 35853
SHIM-ME-SHA-WABBLE/AFTER AWHILE — CO 35856

JAN GARBER
OUTSIDE (TESCH?) — CO 1615
WAY DOWN YONDER IN NEW ORLEANS — CO 1823

JEAN GOLDKETTE
MY PRETTY GIRL/COVER ME UP — VI 20588
MY BLACKBIRDS/DON'T BE LIKE THAT — VI 21805
LANE IN SPAIN — VI 20491
I'M GONNA MEET MY SWEETIE NOW — VI 20675
BIRMINGHAM BERTHA — VI 22077

BENNY GOODMAN
DOWN BY OLD MILL STREAM — CO 35445
BENNY RIDES AGAIN (12") — CO 55001

COLEMAN HAWKINS
ROCKY COMFORT/PASSING IT AROUND — OK 6284

CLIFFORD HAYES LOUISVILLE STOMPERS
BAREFOOT STOMP/BYE BYE BLUES — VI 21489

FLETCHER HENDERSON
LINGER AWHILE — ED 51277
SHAKE YOUR FEET — ED 51276
HOP OFF/SNAG IT — CO 35670

JOHNNY HODGES
GOOD QUEEN BESS/BLUES OLD MAN — BB 11117

IPANA TROUBADORS (BING)
I'LL GET BY/ROSE OF MANDALAY — CO 1694

HAL KEMP
YOU'RE THE TOPS/LULLABY OF BROADWAY — CO 35929
I'VE GOT YOU UNDER MY SKIN — CO 35930
WHERE OR WHEN/SMALL HOTEL — CO 35931

JOHN KIRBY
CLOSE SHAVE/BUGLER'S DILEMMA — VI 27568

GENE KRUPA
DRUMMER BOY — OK 5747

MEADE LUX LEWIS
CELESTE BLUES/MR. FREDDIE BLUES — DE 3831

LOUISIANA SUGAR BABES
PERSIAN RUG/THOU SWELL — VI 21346
WILLOW TREE/SIPPI — VI 21348

JIMMIE LUNCEFORD
DINAH (PARTS I & II) — CO 36054

HELEN MORGAN
MEAN TO ME/WHO CARES — VI 21930
BODY AND SOUL — VI 22532
MORE THAN YOU KNOW — VI 22149
BILL/CAN'T HELP LOVIN' THAT MAN — VI 21238
WHY WAS I BORN — VI 22199

JELLY ROLL MORTON
DEAD MAN BLUES/SIDEWALK BLUES — VI 20252
FREAKISH/SEATTLE HUNCH (SOLO) — VI 27565

BENNIE MOTEN
KANSAS CITY BREAKDOWN/GET LOW DOWN — VI 21693

KING OLIVER
DIPPERMOUTH BLUES — UHCA 77

RUFUS PERRYMAN
WILKINS STREET STOMP/HEAD RAG HOP — BR 80021

JACK PETTIS & PETS
SPANISH DREAM/DOIN' NEW LOW DOWN — VI 21559
BAG OF BLUES/FRESHMAN HOP — VI 21793

BEN POLLACK
SENTIMENTAL BABY/CAME DAWN — VI 21827
DEED I DO — VI 20408
FUTURISTIC RHYTHM — VI 21858
SONG OF THE BLUES — VI 22147
MY KINDA LOVE/ON WITH THE DANCE — VI 21944
LOUISE/WAIT TIL YOU SEE CHERIE — VI 21941
BUY BUY FOR BABY/SWEET SHOWGIRL — VI 21743
TRUE BLUE LOU — VI 22089
WONTCHA/IN HUSH OF NIGHT — VI 22071

LOUIS PRIMA
FORGIVE ME/TICATEE — OK 6520

LEO REISMAN
WHAT IS THIS THING CALLED LOVE — VI 22282

WILLARD ROBISON
DEEP RIVER BLUES/TAIN'T SO HONEY — VI 21651
RELIGION IN RHYTHM — VI 22446

ARTIE SHAW
ST. JAMES INFIRMARY (2 PARTS) — VI 27895

BESSIE SMITH
GULF COAST BLUES/DOWN HEARTED — CO 3844
WEEPING WILLOW BLUES/BYE BYE BLUES — CO 14042

REX STEWART
MOBILE BAY/LINGER AWHILE — BB 11057

MONTANA TAYLOR
DETROIT ROCKS/INDIANA AVE. STOMP — BR 80019

SOPHIE TUCKER
SOME OF THESE DAYS — VI 22049
LAST OF RED HOT MAMMAS — VI 21994

FATS WALLER
LENNOX AVE. BLUES/ST. LOUIS BLUES — VI 20357
VIPER'S DRAG/I AIN'T GOT NOBODY — BB 10133

ETHEL WATERS
SHOO-SHOO BOOGIE/DO I KNOW — CO 1905

PAUL WHITEMAN
SWEET SUE/CAN'T GIVE ANY BUT LOVE(12") — CO 50103
CHANGES/MARY — VI 21103
LOUISIANA/DIXIE DAWN — VI 21438

DOUGLAS WILLIAMS (CLARINET SOLO)
SLOW DEATH/ROADHOUSE STOMP — VI 21269

CLARENCE WILLIAMS
YOU'LL LONG FOR ME/BOTTOMLAND — CO 14244

TEDDY WILSON
WHEN YOU'RE SMILING/EASY LIVING — CO 36208
MISS BROWN/WISHED ON MOON — CO 36205
DON'T BE THAT WAY/I CAN'T BELIEVE — CO 36335

COLUMBIA ALBUMS
BIX BEIDERBECKE — C - 29
LOUIS ARMSTRONG HOT FIVE — C - 57
HOT TRUMPETS — C - 66
HOT TROMBONES — C - 46
EARL HINES — C - 41
DORSEY BROTHERS — C - 51
KANSAS CITY JAZZ ALBUM — DE - 214
PAUL WHITEMAN SOUVENIR ALBUM — VI - P-100

AUCTION

DAN McGOWAN
P.O. Box 43, St. Paul, Minnesota
Closing date for bids: April 30, 1944.

AUCTION

BLUE GRASS FOOTWARMERS	How could I be blue/Senorita mine	Ha	206	V
DOC COOK	I got worry/Hum and strum	Co	1430	E
BENNY CARTER	The very thought of you/All of me	—	—	—
THE ARKANSAS TRAVELERS	Birmingham breakdown/I ain't got nobody	Co	2505	E
DON REDMAN	Auld lang syne/I got ya	BB	10095	N
LOUIS PRIMA	Worry blues/It's the rhythm in me	Br	7471	N
MILLS BLUE RHYTHM BAND	Swingin' in E flat/African lullaby	Co	3038	N
MILLS BLUE RHYTHM BAND	Congo caravan/Ride red ride	Co	3087	E-N
CLARK RANDALL	Here comes your pappy/Drifting with tide	Br	7436	N
LOUIS ARMSTRONG	Blue turning grey over you/Song of the islands	OK	41375	V
LOUIS ARMSTRONG	Kicking the gong around/Between the devil and the deep blue sea	OK	41550	E
LOUIS ARMSTRONG	To you sweetheart aloha/On a cocoanut island	De	914	N
LOUIS ARMSTRONG	Jeepers creepers/What is this thing called swing	De	2267	N
LOUIS ARMSTRONG	In the gloaming/Ev'rything's been done before	De	3825	N
LOUIS ARMSTRONG	West end blues/Mahogany hall stomp	De	3793	N
LOUIS ARMSTRONG	Satchell mouth swing/On the sunny side	De	3794	N
LOUIS ARMSTRONG	Dipper mouth/I'm in the mood for love	De	3796	N
ART TATUM	Moonglow/Emaline	De	155	N
MUGGSY SPANIER	American patrol/More than you know	De	4328	N
MUGGSY SPANIER	Chicago/Can't we be friends	De	4168	N
DUKE ELLINGTON	Hot and bothered (Washingtonians)	Ca	3528	V
DUKE ELLINGTON	Parlor social stomp/Georgia grind	Pe	104	N
DUKE ELLINGTON	Loveless love/I'm so in love	Me	12444	V
DUKE ELLINGTON	Azure/Caravan	Ma	131	N
DUKE ELLINGTON	Sing you sinners	Hit of Week	1045	—
DUKE ELLINGTON	Admiration/Merry go round	Br	7440	E-N
DUKE ELLINGTON	It was a sad night in Harlem/Shoe shine boy	Br	7710	N
DUKE ELLINGTON	Flamingo/Girl in my dreams trys	Vi	27326	E
DUKE ELLINGTON (Solos)	Mood indigo, Solitude/Sophisticated lady, Sentimental mood	Br	7990	N
COUNT BASIE	Basie blue/I'm gonna move to the outskirts	Co	36601	V
COUNT BASIE	12th Street rag/Jump for me	Vo	4886	E-N
COUNT BASIE	Moonlight serenade/I can't believe that you're in love	Vo	5036	E
COUNT BASIE	Evil blues/Jive at five	De	2922	V
COUNT BASIE	Oh! Red/Fair thee honey fare thee well	De	2780	E
COUNT BASIE	Sing for your supper/My heart belongs to daddy	De	2249	N
COUNT BASIE	Dark rapture/Jumping at the woodside	De	2212	N
COUNT BASIE	One o'clock jump/John's idea	De	1363	N
COUNT BASIE	The dirty dozens/When the sun goes down	De	2498	N

AUCTION

JOHN I. VAN IDERSTINE
Box 146, Wortendyke, New Jersey

Minimum bid $1.00. All records in unused condition except where noted. Winners will be notified and records shipped C.O.D. Closing date for bids: April 30, 1944.

AUCTION

CHARLIE BARNET			
Comanche war dance/Tappin'		BB	10584
SIDNEY BECHET			
Laughin in rhythm/Rip up		Vi	27663
WILL BRADLEY			
Chicken gumbogie/Minka		Co	35939
Scramble two/Rocka bye the blues		Co	35732
Scrub me mama/I'm always		Co	35916
Mason Dixon line/I boogied		Co	36044
Think of me (Theme)/Tea for two		Co	36101
In the hall of Mt. King/In land		Co	36286
TOMMY DORSEY			
Tea for two/Flight in Sudan		Vi	26321
Yearning/Deed I do		Vi	25815
Shine on harvest moon/Oh prom		Vi	25780
Getting sentimental (Theme)		Vi	25236
DUKE ELLINGTON			
After hall/John Hardy's wife		Vi	27434
Body, soul/Mr. J.B. Blues (Duke & Blanton)		Vi	27406
The flaming sword/Warm valley		Vi	25796
Sampson & Delilah/(Bluejeans, rev.)	(G)	Vi	23036
BENNY GOODMAN			
Down by the old mill stream		Co	35445
Scarecrow/Time on my hands		Co	36180
Tuesday at 10/Air mail special		Co	36254
Once more/Can't you tell		Co	35543
Somebody stole my gal/I'm		Co	35916
Pound ridge/I've got it bad		Co	36421
Stompin at Savoy/Breakin		Vi	25247
Sing sing sing, 1 & 2 (12")		Vi	36205
JIMMY DORSEY			
Cherokee/A man & his drums		De	2961
Contrasts (Theme)/Tonight		De	3198
BENNY GOODMAN & FRED ASTAIRE			
Who cares/Just like takin'		Co	35517
BENNY GOODMAN SEXTET			
Flying home/Rose room		Co	35254
A smooth one/Good enough		Co	36099
Pick a rib (1 & 2) (Quintet)		Vi	26166
LOUIS ARMSTRONG SAVOY FIVE			
Save it pretty mama/No one		Co	35662
METRONOME ALL STAR BAND			
King Porter/All star strut		Co	35389
Royal flush/I got rhythm		Co	36499
LIONEL HAMPTON			
Jack the bellboy/Central		Vi	26652
Gin for Xmas/Heebie jeebie		Vi	26423
WOODY HERMAN			
Blue flame/Fur trappers		De	3643
HARRY JAMES			
Flight of bumble bee/(Four or five times)		Va	8298
Minka/Miserlou		Co	36390
Dukes mixture/Don't take		Co	36339
Nobody knows the trouble		Co	36412
FATS WALLER			
Honeysuckle rose/Blues (12")		Vi	36206
RED NICHOLS FIVE PENNIES			
Ida/Feelin' no pain		Vo	4654
ORIGINAL DIXIELAND JAZZ BAND			
Margie/Palesteena	(G)	Vi	18717
Jazz me blues/St. Louis blues	(G)	Vi	18772
McKINLEY-SLACK			
Southpaw serenade			
Bounce me (Bradley)		Co	35963

FRANCIS J. WALCOTT

2402 Dana Street, Berkeley 4, California

FOR TRADE OR AUCTION (Trades preferred)

ARCADIAN SERENADERS
FIDGETY FEET — OK 40272 V
SAN SUE STRUT/BOBBED HAIRED BOBBY — OK 40378 V

BUSTER BAILEY
PLANTER'S PUNCH/SLOE JAM FIZZ — Vo 4089 V
AFTERNOON IN AFRICA DIZZY DEBUTANTE — Va 668 N

COUNT BASIE
SONG OF THE ISLANDS/NOBODY KNOWS — Vo 5119 V
LESTER LEAPS IN/DICKIE'S DREAM — Vo 5118 E

DUKE ELLINGTON
BLACKBIRD MEDLEY — BR 6516 N

REGINALD FORSYTHE
SERENADE FOR A WEALTHY WIDOW/ANGRY JUNGLE — Co 2916 N

BUD FREEMAN
SATANIC BLUES/THE SAIL FISH — DE 2781 E

BENNY GOODMAN
99 OUT OF A HUNDRED/MINE YESTERDAY — ME 12100 G

SONNY GREER
SATURDAY NIGHT FUNCTION/BEGGAR'S BLUES — Co 2833 G

HALFWAY HOUSE ORCHESTRA
PUSSY CAT RAG/BARATARIA — OK 40318 G

LIONEL HAMPTON
BUZZIN' ROUND WITH THE BEE/WHOA BABE — VI 25575 G
DINAH/SINGIN' THE BLUES — VI 26557 V
RING DEM BELLS — VI 25889 N

MONK HAZEL
HIGH SOCIETY/SIZZLING THE BLUES — BR 4181 N
IDEAS/GIT WIT' IT — BR 4182 N

EARL HINES
57 VARIETIES/A MONDAY DATE — Co 2800 N

JOHNNY HODGES
I LET A SONG GO OUT OF MY HEART — Vo 4046 E

HOTSY TOTSY GANG
DIGGA DIGGA DOO/DOIN' THE NEW LOW DOWN — BR 4014 G
FUTURISTIC RHYTHM/OUT WHERE THE BLUE — BR 4201 V

CHARLIE JOHNSON
HOT BONES AND RICE/HARLEM DRAG — VI 38059 N

PETE JOHNSON
CHERRY RED/BABY LOOK AT YOU — Vo 4997 N

SHERRY MAGEE
SATANIC BLUES/BLUIN' THE BLUES — Vo 5436 E

WINGY MANNONE
MANY ON Co, Br, Vo, BB(SEND WANTS) — G TO N

PAUL MARES
MAPLE LEAF RAG/REINCARNATION — Co 35686 N

RAY MCKINLEY
NEW ORLEANS PARADE/LOVE IN THE 1ST° — DE 1019 E
SHACK IN THE BACK/FINGERWAVE — DE 1020 N

JIMMY MCPARTLAND
ORIGINAL DIXIELAND ONE-STEP/ECCENTRIC — HRS 1004 E

MEZZ MEZZROW
APOLOGIES/SENDIN' THE VIPERS — BB 10250 N

JOHNNY MILLER
PANAMA/DIPPERMOUTH BLUES — Co 1546 V

RAY MILLER
THAT'S A PLENTY/ANGRY — BR 4224 E

JELLY ROLL MORTON
SHOE SHINER'S DRAG/BOOGABOO — BB 7725 N

NEW ORLEANS FEETWARMERS
SWEETIE DEAR/MAPLE LEAF RAG — BB 7614 N

FRANKIE NEWTON
ROMPING/MINOR JIVE — BB 10186 N

ARTIE SHAW
THE BLUES A &B — Vo 4401 N
THE CHANT/FEE FI FO FUM — BR 7952 G

JABBO SMITH
JAZZ BATTLE — BR 4244 E

PRISCILLA STEWART (JIMMY BLYTHE)
TRUE BLUES/YOU AIN'T FOOLIN' ME — PARA 12205 G

FRANKIE TRUMBAUER
IN A MIST — BR 6997 V

JOE VENUTI
TEMPO DI MODERNAGE/LITTLE GIRL — Co 2488 E
LITTLE BUTTERCUP/PARDON ME PRETTY BABY — OK 41506 V+

PAUL WHITEMAN
CHINA BOY/OH MISS HANNAH — Co 1945 E

WANTED

LOUIS ARMSTRONG
MELANCHOLY/KEYHOLE BLUES — (ANY)
JAZZ LIPS/SKID DAT DE DAT — OK 8436
ORY'S CREOLE TROMBONE/THE LAST TIME — Co 35838

JIMMY BERTRAND
BLUES STAMPEDE/EASY COME EASY GO — Vo 1100
MY BABY/ORIENTAL MAN — Vo 1180

PERRY BRADFORD
LUCY LONG/I AIN'T GONNA PLAY — Vo 15165
(MANY OTHERS) — — —

CHICAGO FOOTWARMERS
MY BABY/ORIENTAL MAN — OK 8548
BROWN BOTTOM BESS/LADY LOVE — OK 8599
MY GIRL/SWEEP 'EM UP — OK 8613

CHARLIE CREATH
KING PORTER STOMP/EVERYMAN — OK 8210
MARKET STREET BLUES/PLEASURE MAD — OK 8201
GRANDPA'S SPELLS — OK 8257

JOHNNY DODDS
PENCIL PAPA/SWEET LORRAINE — VI 38038

LOUIS DUMAINE
RED ONION DRAG/FRANKLIN STREET — VI 20580

JOHNNY DUNN
HAM AND EGGS/YOU NEED SOME LOVIN' — Co 14358

WILL EZELL
HOT SPOT STUFF/FREAKISH — PARA 12914

BERTHA "CHIPPIE" HILL
MESS KATIE MESS — OK 8437
LOVESICK BLUES/LONESOME WEARY BLUES — OK 8453

LIL'S HOT SHOTS
GEORGIA BO BO/DROP THAT SACK — VO OR BRE

CRIPPLE CLARENCE LOFTON
STRUT THAT THING/MONKEY MAN BLUES — Vo 02951

NEW ORLEANS BOOTBLACKS
I CAN'T SAY/MIXED SALAD — Co 14465

NEW ORLEANS WANDERERS
GATE MOUTH/PERDIDO STREET (VG) — Co 608

KING OLIVER
THE SOUTHERN STOMPS — PARA 12088
MABEL'S DREAM/SWEET BABY DOLL — OK 8235
FREAKISH LIGHT BLUES/I'VE GOT THAT THING — VI 38521

RAMPART (OR BEALE) STREET WASHBOARD BAND
PIGGLY WIGGLY/FORTY AND TIGHT — (ANY)

RED ONION JAZZ BABIES
CAKE WALKIN' BABIES/OF ALL THE WRONGS — GE 5627

CLARA SMITH
SHIPWRECKED BLUES/MY JOHN'S BLUES — Co 14077

BESSIE SMITH
JAZZBO BROWN FROM MEMPHIS TOWN — Co 14133
GIMME A PIGFOOT — (ANY)
(SOME OTHERS) — — —

CHARLIE SPAND
HASTINGS STREET — PARA 12863

SPECKLED RED
(MANY ON BR AND BB) — — —

HOCIEL THOMAS
(ANY ARMSTRONG ACCOMPANIMENTS) — — —

SIPPIE WALLACE
(ANY ARMSTRONG ACCOMPANIMENTS) — — —

ALBERT WYNNE
THAT CREOLE BAND — OK 8350
CRYING MY BLUES AWAY (VG) — Vo 1218

RICHARD M. JONES
(MANY ON PARA, OK, VI) — — —

MA RAINEY
(MANY ON PARAMOUNT) — — —

JIMMY BLYTHE
(MANY) — — —

JUNIE COBB
(MANY) — — —

MEMPHIS JUG BAND
(MANY) — — —

TINY PARHAM
(MANY) — — —

CLARENCE WILLIAMS
(MANY) — — —

FOR DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 3.

5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.

4 METHOD OF DISPOSITION: "SAL", FOR SALE AT PRICE, INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION, CLOSING DATE FOR BIDS, APRIL 30, 1944; "T-A, FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD:N-NEW; E-EXCELLENT;V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

	1	2	3	4	5	6
ALABAMA JUG BAND						
IDA SWEET AS/MY GAL SAL	DE	7000	N	STA	1.00	WILL
ALABAMA RASCALS						
DIRTY DOZEN COUSIN/NANCY	ME	70163	N	AUC	——	FRY
ALABAMA WASHBOARD STOMPERS						
ROCKING CHAIR/WHO STOLE	Vo	1587	G	AUC	——	FRY
PEPPER STEAK/YOU CAN DEPEND	Vo	1697	E	AUC	——	FRY
ALABAMA RED PEPPERS						
THE DRAG	Re	553	G	AUC	——	FRY
DON ALBERT						
LIZA/TOMORROW	Vo	3491	E	AUC	——	FRY
TRUE BLUE LOU/ROCKIN'	Vo	3401	N	AUC	——	FRY
HENRY ALLEN						
PARDON MY SOUTHERN ACCENT	PE	15970	E	T-A	——	RIDL
INDIANA/SHERIDAN SQUARE	OK	6357	N	T-A	——	PODE
SWING OUT/FEELING DROWSY	VI	38090	E	T-A	——	GRIF
BORN TO SWING/AFTER LAST	Vo	3524	N	T-A	——	EDEL
FEELIN' DROWSY/SWING OUT	BB	10702	E	T-A	——	IDER
KK BOOGIE/OL MAN RIVER	OK	6281	N	T-A	——	IDER
FUNNY FEATHERS/EVERYBODY SHOUT	BB	——	N	AUC	——	ROSE
ON TREASURE ISLAND	Vo	3098	N	AUC	1.00	FRY
TOUCH OF YOUR LIPS	Vo	3215	V	AUC	1.00	FRY
YOU/WOULD YOU	Vo	3244	N	AUC	1.00	FRY
TAKE MY HEART	Vo	3261	N	AUC	1.00	FRY
CHLOE/YOU'RE NOT THE KIND	Vo	3262	N	AUC	1.00	FRY
ALGIERS STOMP	Vo	3302	V	AUC	1.00	FRY
MIDNIGHT BLUE	Vo	3422	N	AUC	1.00	FRY
I ADORE YOU	Vo	3339	N	AUC	1.00	FRY
GOOD NIGHT MY LUCKY DAY	Vo	3490	N	AUC	1.00	FRY
HOW DO THEY DO IT THAT WAY	VI	38088	V	AUC	——	DELG
BIFF'LY BLUES/IT SHOULD BE YOU	VI	38073	G+	AUC	——	DELG
ALLEN-HAWKINS						
GALVESTON GAL/GONNA LOSE	ME	12842	E	T-A	——	SPIL
OVIE ALSTON'S ORCH.						
JA-DA/JUNK MAN'S SERENADE	Vo	4448	N	AUC	——	FRY
AMBASSADORS						
PLEASURE MAD	Vo	14851	V	AUC	——	FRY
AMBROSE & ORCH.						
STREAMLINE STRUT/HORS	DE	500	N	AUC	——	FRY
NIGHT RIDE/CAFE CONTINENTAL	DE	992	N	AUC	——	FRY
ALBERT AMMONS						
BOOGIE WOOGIE STOMP/PINETOP'S	DE	3386	N	AUC	——	BAND
AMMONS-LEWIS						
SHOUT FOR JOY/BEAR CAT CRAWL	Vo	4608	E	T-A	——	EDEL
ANITA LOUISE						
LAST ROSE OF SUMMER/BELIEV.	ROYALE	1860	N	AUC	——	ROSE
ANTONE-GIBBS QUARTET						
HONEYSUCKLE ROSE/HANNAH	VA	8375	N	AUC	——	FRY
ARKANSAS TRAVELLERS						
BONEYARD SHUFFLE/WASHBOARD BL	HA	332	E	T-A	——	POLS
BONEYARD SHUFFLE/WASHBOARD BL	VE	1332	V	AUC	——	FRY
LIL ARMSTRONG						
DOING SUSY Q(REV. ANDY KIRK)	DE	3883	N	AUC	——	RAYM
(MANY ON DECCA)	DE	——	E	T-S	——	MURC
LOUIS ARMSTRONG						
SOME OF THESE DAYS/WHEN YOU'RE	OK	41298	E+	AUC	——	LOVE
THAT RHYTHM MAN/SWEET SAVANNAH	OK	41281	E+	AUC	——	LOVE
CONFESSIN'/IF I COULD BE WITH	OK	41448	E	AUC	——	LOVE
MY SWEET/I CAN'T BELIEVE	OK	41415	V	AUC	——	LOVE
CORNET CHOP SUEY/MY HEART	OK	8320	G	AUC	——	LOVE
AFTER YOU'VE GONE/I GOT RHYTHM	VO	3643	N	AUC	——	LOVE
WEARY BLUES/YOU'RE DRIVING ME	VO	3216	E+	AUC	——	LOVE

(LOUIS ARMSTRONG CONTINUED NEXT COLUMN)

	1	2	3	4	5	6
(LOUIS ARMSTRONG, CONTINUED)						
BEAU KOO JACK/NO ONE ELSE BUT	VO	3085	G	AUC	——	LOVE
MAHOGANY HALL STOMP/YOU CAN DE.	VO	3055	V	AUC	——	LOVE
MY SWEET/I CAN'T BELIEVE	VO	3308	E+	AUC	——	LOVE
U RASCAL U (N)/SLEEPYTIME(V)	DE	4140	—	TRA	——	WOOD
HEAH ME TALKIN/TIGHT LIKE THIS	VO	3303	E	T-A	——	BAKE
WEST END BLUES/MUGGLES	CO	36377	V	T-A	——	BAKE
SAVE IT PRETTY MAMMA	CO	35662	N	AUC	——	RHOA
WEST END BLUES/IF IT'S GOOD	DE	2480	E	AUC	——	NAUL
HARLEM STOMP/VOO DOO	DE	3092	N	AUC	——	NAUL
MEXICAN SWING/SO LITTLE TIME	DE	1822	N	AUC	——	NAUL
SHADRACK/JONAH AND WHALE	DE	1913	N	AUC	——	NAUL
YES SUH!/I'LL GET MINE	DE	3900	E	AUC	——	NAUL
BRAN NEW SUIT/MOOD FOR LOVE	DE	579	V	AUC	——	NAUL
AIN'T MISBEHAVIN'/CAN'T GIVE	DE	2042	E	AUC	——	NAUL
SAINTS GO MARCH./AS LONG AS YOU	DE	2230	G	AUC	——	NAUL
NATURALLY/POCKETFUL OF DREAMS	DE	1937	N	AUC	——	NAUL
ST. LOUIS BLUES/SWEET SUE	BB	5280	N	T-A	——	WOLF
12TH ST. RAG/KNOCKIN' A JUG	CO	35663	N	T-A	——	BURL
ST. LOUIS BLUES/SWEET SUE	BB	5280	N	AUC	——	GALE
STAR DUST/WRAP YOUR TROUBLES	VO	3172	N	AUC	——	GALE
HEY LAWDY MAMA	DE	3750	G	AUC	——	GALE
LEAP FROG/I USED TO LOVE YOU	DE	4105	N	AUC	——	GALE
WEARY BLUES(CHIP)/THAT'S	OK	8519	V	T-A	——	WOLF
KNEE DROPS(2" HAIR CRACK)	OK	8631	E	T-A	——	WOLF
SUGAR FOOT STRUT/MON.DATE	OK	8609	V+	T-A	——	WOLF
BUTTER EGG MAN(2" HAIR CRACK)	OK	8423	E	T-A	——	WOLF
AIN'T MISBEHAVIN'/I CAN'T	DE	2042	V	AUC	——	ROTH
GOT NO BLUES/I'M NOT ROUGH	OK	8551	G	T-A	——	EDEL
WEST END BLUES	PARL	448	N	T-A	——	EDEL
CARAVAN/FLAT FOOT FLOOGIE	DE	1876	V	T-A	——	IDER
KNEE DROPS/SKIP THE GUTTER	OK	41157	E	AUC	——	NAUL
(HOT FIVE ALBUM, CO-57)	CO	——	E	T-A	——	EARN
ORIENTAL STRUT	CO	36155	N	AUC	——	RAYM
CONFESSING	VO	3059	G	AUC	——	RAYM
GUT BUCKET/IN THE BARREL	CO	36152	N	AUC	——	MAHA
HOTTER THAN THAT/SAVOY BLUES	OK	8535	V	T-A	——	POLS
S.O.L. BLUES/SQUEEZE ME	CO	35661	N	T-A	——	POLS
TIGHT LIKE THIS/HEAH ME	CO	36378	N	T-A	——	POLS
SHADE OF THE OLD APPLE TREE	DE	1495	G	STA	1.00	WILL
GUT BUCKET BLUES	CO	36152	N	TRA	——	MCMA
MUSKAT RAMBLE	CO	36153	N	T-A	——	MCMA
CORNET CHOP SUEY	CO	36154	N	TRA	——	MCMA
ORIENTAL STRUT	CO	36155	N	TRA	——	MCMA
YES YES/MY MY	DE	698	V+	SAL	1.00	QUAI
SHADRACK/JONAH & WHALE	DE	1913	V	T-A	——	WTKR
RED NOSE	DE	1049	V	T-A	——	WTKR
SWEET SUE/ST. LOUIS BLUES	BB	5280	V	AUC	——	FRY
SOME SWEET DAY/SNOW BALL	BB	6590	E	AUC	——	FRY
HIGH SOCIETY/I GOTTA RIGHT	BB	6771	N	AUC	——	FRY
LITTLE JOE/THEM THERE EYES	OK	41501	E	AUC	——	FRY
SOMEBODY STOLE MY BREAK	DE	797	N	AUC	——	FRY
EVENTIDE/LYIN' TO MYSELF	DE	835	N	AUC	——	FRY
SWING THAT MUSIC/THANKFUL	DE	866	E	AUC	——	FRY
RED NOSE/WHEN RUBEN	DE	1049	E	AUC	——	FRY
NO/THAT RHYTHM MAN	VO	3205	N	AUC	——	FRY
THAT'S MY HOME	BB	10236	E	AUC	——	MAER
WEST END BLUES	DE	2480	E	AUC	——	MAER
DIPPERMOUTH	DE	3796	E	AUC	——	MAER
HEP CAT'S BALL	DE	3283	E	AUC	——	MAER
SATCHEL MOUTH SWING	DE	1636	E	AUC	——	MAER
I'M GONNA GITCHA/DON'T	OK	8343	G	AUC	——	DELG
IRISH BLACK BOTTOM	OK	8447	F+	AUC	——	DELG
SNOW BALL/SWING YOU CATS	BB	10225	N	AUC	——	DELG
MAHOGANY HALL STOMP	OK	8680	V	AUC	——	DELG
DUSKY STEVEDORE/ST. LOUIS	VI	24320	V	AUC	——	DELG
MISSISSIPPI BASIN/SWEET SUE	VI	24321	V	AUC	——	DELG
HEAH ME TALKIN TO YA/TIGHT	OK	8649	G	AUC	——	DELG
DEAR OLD SOUTHLAND	OK	41454	G	TRA	——	WA,R
SNOWBALL/SWING YOU CATS	BB	10225	N	AUC	——	ROSE
MAHAGONY HALL/YOU CAN DEPEND	VO	3055	G	AUC	——	ROSE
LOVE WALKED IN/SOMETHING TELLS	DE	1842	V	AUC	——	ROSE
KING OF ZULUS/LONESOME BLUES	OK	41581	E	AUC	——	ROSE
WIDOWMAN/GULLY LOW	DUB OF	OK	8474	N	SAL	1.25 ROSE
KING OF ZULUS/LONESOME	DUB OF	OK	8396	N	SAL	1.25 ROSE
MELANCHOLY/KEYHOLE	DUB OF	OK	8496	N	SAL	1.25 ROSE
SKIP GUTTER/KNEE DROPS	DUB OR	OK	8631	N	SAL	1.25 ROSE
GUS ARNHEIM						
FEELIN' GOOD/WITHOUT YOU	OK	41057	E	AUC	——	CLAR

FOR DISPOSITION

ASTORIA EIGHT

DUET STOMP/ASTORIA STOMP	VI	38576	G	AUC	——		DELG

LOVIE AUSTIN SERENADERS

DEATH LETTER BLUES/KY. MAN	PARA	12220	V	AUC	——		LOVE
WEARY WAY BLUES/GRAVEYARD BL.	PARA	12044	V	AUC	——		LOVE
STEPPIN ON THE BLUES/TRAVELI.	PARA	12255	E	AUC	——		WHIT

BUSTER BAILEY

I'M SATISFIED	GE	5577	F	AUC	——		FRY
HOW MANY TIMES/WIMMIN	GE	4795	E	AUC	——		FRY
BLUE ROOM/AM I BLUE	VAR	8333	N	AUC	——		FRY
SLOE JAM FIZZ/PLANTER'S PUNCH	VO	4089	N	AUC	——		LOVE
I'VE GOT MY HABITS ON	GE	4815	F	T-A	——		IDER
BLUE ROOM/AM I BLUE	VARS	9333	N	T-A	——		VOGE
PINETOP'S BOOGIE WOOGIE/ECCENT	VARS	8365	N	AUC	——		VOGE

MILDRED BAILEY

THE LITTLE MAN WHO WASN'T	VO	4966	N	T-A	——		THOM
YOU'RE THE MOMENT IN MY LIFE	VO	5006	N	T-A	——		THOM
A GHOST OF A CHANCE	VO	5086	N	T-A	——		THOM
SOMETIMS FEEL LIKE MOTHERLESS	VO	5209	N	T-A	——		THOM
I SHOULDA STAYED IN BED	VO	5236	N	T-A	——		THOM
BLUE RAIN/ALL THE THINGS	VO	5277	N	T-A	——		THOM
NOBODY KNOWS THE TROUBLE	CO	35248	N	T-A	——		THOM
FOOLS RUSH IN/ANOTHER WORLD	CO	35463	N	T-A	——		THOM
BLUE/I'LL PRAY FOR YOU	CO	35589	N	T-A	——		THOM
ROCKIN'CHAIR/GEORGIA	BB	6945	N	T-A	——		THOM
HEAVEN HELP THIS HEART OF	VO	3615	V	T-A	——		THOM
BOB WHITE/JUST A STONE'S	VO	3712	V	T-A	——		THOM
AT YOUR BECK AND CALL	VO	4036	E	T-A	——		THOM
NOW IT CAN BE TOLD/I HAVEN'T	VO	4282	V	T-A	——		THOM
THEY SAY/I GO FOR THAT	VO	4548	V	T-A	——		THOM
THREE LITTLE FISHES	VO	4785	N	T-A	——		THOM
GULF COAST BLUES/DOWN HEARTED	VO	4800	E	T-A	——		THOM
TIT-WILLOW/THE LAMP IS LOW	VO	4845	N	T-A	——		THOM
MOON LOVE/IT SEEMS LIKE OLD	VO	4939	N	T-A	——		THOM
GA. ON MY MIND/ROCKIN' CHAIR	BB	6945	N	AUC		1.00	FRY
HOME/TOO LATE	VI	22874	E	AUC		1.00	FRY
STRANGERS/STOP THE SUN	VI	22942	N	AUC		1.00	FRY
ROCKIN' CHAIR/LOVE ME	VI	24117	N	AUC		1.00	FRY
MY LAST AFFAIR/TRUST IN ME	VO	3449	N	AUC	——		FRY
BOB WHITE/JUST A STONE'S	VO	3712	V	AUC	——		FRY
ALL TOO SOON	DE	3888	E	AUC	——		MAER
WHAT SHALL I SAY	VO	4632	E	AUC	——		MAER
LITTLE JOE/ROCKIN' CHAIR	VO	3553	N	AUC	——		ROSE
ROCK IT FOR ME	VO	4083	N	T-A	——		PODE

BILLY BANKS & ORCH

SCAT SONG/MINNIE MOOCHER	VI	24027	E	AUC	——		FRY

BUNNY BANKS

PARATROOP BOOGIE (SOLO)	SAVOY	102	V	AUC	——		ROSE

FRANK BANTA

SWEET MAN/I WONDER(PIANO SOLO)	VI	19839	N	AUC	——		FRY

ROY BARGY

RUFAN REDDY (PIANO SOLO)	VI	19320	G	TRA	——		MCMA
KNICE & KNIFTY (PIANO SOLO)	VI	18969	G	TRA	——		MCMA
PIANOFLAGE (PIANO SOLO)	VI	18959	V	T-S		1.00	BROO

WALTER BARNES ROYAL CREOLIANS

HOW LONG BLUES/LOVE	BR	4187	G+	AUC	——		CLAR
BIRMINGHAM BERTHA/IF YOU'RE	BR	4480	G	AUC	——		FRY

CHARLIE BARNET

ISLE OF PINES/BLUES IN THE	BB	11327	N	AUC	——		ROTH
WINGS OVER MANHATTAN,PTS 1 & 2	BB	10885	N	AUC	——		ROTH
CHEROKEE/STAY UP STAN	BB	10373	G	T-A	——		EARN
LITTLE DIP/PONCE DE LEON	BB	11194	E	AUC	——		MAHA
CHEROKEE/STAY UP STAN	BB	10373	V	T-A	——		MCMA
CHEROKEE/STAY UP STAN	BB	10373	N	SAL		1.50	WA,H
LUMBY/PHYLLYSSE	BB	11014	N	SAL		2.50	WA,H
BUCKIN'THE WIND/WHAT IS SWEETER	OR	2778	N	AUC	——		ROSE

BARREL HOUSE FIVE

ENDURANCE STOMP/SOME DO	PARA	12975	G	TRA	——		THOM
SCUFFLIN' BLUES/NOBODY'S	QRS	7057	V	TRA	——		THOM
HOT LOVIN'/MAMA STAYED OUT(½CR)	QRS	7059	G	TRA	——		THOM

COUNT BASIE

THE DIRTY DOZENS	DE	2498	N	T-A	——		WOLF
DUPREE BLUES/RED WAGON	DE	3071	V	T-A	——		WOLF
ALL OF ME/RUSTY DUSTY	CO	36675	V	T-A	——		WOLF
KING JOE, PTS 1 & 2(&PAUL ROB.)	OK	6475	N	AUC	——		ROTH
EVERY TUB/WILL YOU BE GOOD	DE	1728	N	AUC	——		NAUL
IT'S SAND, MAN/RIDE ON	CO	36647	N	AUC	——		MAHA
MOTEN SWING (N)/EVENIN' (G)	OK	5732	-	T-A	——		GAYL
ONE O'CLOCK JUMP	DE	1363	V	T-A	——		WTKR

BEALE STREET WASHBOARD BAND

FORTY AND TIGHT/PIGGLY WIGGLY	VO	——	G	TRA	——		HURN
40 & TIGHT/PIGGLY WIG. DUB OF	VO	1403	N	SAL		1.25	ROSE

SIDNEY BECHET

THE MOOCHE/BLUES IN THE AIR	VI	20151	ON	T-A	——		SPIL
ROSE ROOM/LADY BE GOOD	VI	27707	N	T-A	——		SPIL
GEORGIA CABIN	VI	27904	V	T-S		1.00	BROO
K.C. MAN BLUES(ACC.M.SMITH)	OK	4926	V	T-A	——		EDEL
BABY WON'T YOU PLEASE COME HOME	VI	27386	E	T-A	——		WTKR
I'M COMIN' VIRGINIA/GEORGIA	VI	27904	N	T-A	——		BUCH

BIX BEIDERBECKE

FOR NO REASON AT ALL IN C	CO	35667	N	AUC	——		SIEG
LOUISIANA	CO	35665	N	AUC	——		SIEG
GOOSE PIMPLES	CO	35664	N	AUC	——		SIEG
GOOSE PIMPLES	CO	35664	N	T-A		1.25	BROO
CRYING ALL DAY	CO	35956	N	T-A		1.25	BROO
NO REASON IN C/SWEET SUE	CO	35667	N	T-A	——		EARN
IN A MIST	OK	3150	N	AUC	——		RAYM
I'LL BE A FRIEND WITH PLEASURE	VI	23008	E	AUC	——		FRY
SORRY/SINCE MY BEST GAL	VO	3149	V	AUC		2.00	FRY

BUNNY BERIGAN

ALL GOD'S CHILLUN GOT RHYTHM	VI	25609	N	AUC	——		FRY
LET'S HAVE ANOTHER CIGARETTE	VI	25613	E	AUC	——		FRY
MAMA I WANNA MAKE RHYTHM	VI	25677	N	AUC	——		FRY
MILES APART/A STRANGE LONELIN.	VI	25690	N	AUC	——		FRY
BUTTON BUTTON/ROCKIN ROLLERS	VI	26077	N	AUC	——		FRY
CAN'T HELP LOVIN' DAT MAN	VI	26152	E	AUC	——		FRY
AZURE/(REV. TOMMY DORSEY)	VI	25848	E	T-A		1.00	BAKE
JELLY ROLL BLUES/DEED I DO	VI	26113	E	T-A		1.50	BAKE
AIN'T SHE SWEET/AY-AY-AY	VI	26753	V	TRA	——		THOM
IT'S THE LITTLE THINGS COUNT	VI	25868	N	TRA	——		THOM
AZURE(EDGE CHIP TO GROOVE)	VI	25848	N	TRA	——		THOM
IN A MIST/WALKIN' THE DOG	VI	26123	E	TRA	——		THOM
PEG O' MY HEART/NIGHT SONG	VI	27258	N	TRA	——		THOM
JELLY ROLL BLUES/DEED I DO	VI	26113	N	TRA	——		THOM
SOPHISTICATED SWING/DOWN SOUTH	VI	25811	N	TRA	——		THOM
SIMPLE & SWEET/I WON'T TELL	VI	26086	N	TRA	——		THOM
JAZZ ME BLUES/THERE'LL BE	VI	26244	N	TRA	——		THOM
TIS AUTUMN/MY LITTLE COUSIN	PH	FR-63	N	TRA	——		THOM
IF I HAD MY WAY/LOVE GO	VO	3254	N	T-A	——		EDEL
DIXIELAND SHUFFLE/LET'S DO IT	BR	7858	N	AUC	——		ROSE

BEN BERNIE

COLLEGIATE	VO	15080	G	AUC	——		COX

CHU BERRY

EBB TIDE	VAR	657	E	T-A	——		PODE
LIMEHOUSE BLUES/INDIANA	VAR	587	N	AUC	——		ROSE

JIMMY BERTRAND

47TH ST. STOMP/IDLE HOUR	VO	1060	V	AUC	——		DELG

BARNEY BIGARD

BROWN SUEDE	BB	1158	V	T-A	——		MAER

RUBE BLOOM

MINE ALL MINE(GUITAR, ED LANG)	OK	40988	N	AUC	——		FRY

JIMMY BLYTHE'S OWLS (DODDS)

POUTIN'PAPA/WEARY WAY B. DUB OF	VO	1135	N	SAL		1.25	ROSE

BIRMINGHAM BABIES

GO BACK WHERE YOU STAYED/SHAKE	PE	14533	V	AUC	——		WHIT

BIRMINGHAM JUG BAND

KICKING MULE BLUES/CANE BRAKE	OK	8866	N	AUC	——		FRY
GETTING READY FOR THE TRIAL	OK	8856	E	AUC	——		ROSE

BLIND BLAKE

DEPRESSION'S GONE FROM ME BLUES	CR	3357	V	T-A	——		WTKR

BLUE GRASS FOOT WARMERS

OLD FOLKS SHUFFLE/CHARLESTON	HA	248	V	AUC	——		ROSE
OLD FOLKS SHUFFLE/CHARLESTON	HA	248	G	AUC	——		WHIT

BLUE RHYTHM BOYS

MOANIN'(REV. C.WEBB)	BR	6156	G	AUC	——		CLAR
TALLAHASSEE/HEART	BR	7534	E+	AUC	——		CLAR

BLYTHE'S BLUE BOYS

ORIENTAL MAN (V)/MAMA (F)	CH	40023	-	AUC	——		CLAR

CURTIS BOSBY & DIXIELAND BLUE BLOWERS

IN MY DREAMS/WEARY STOMP	CO	1191	N	T-A	——		METC

BOSWELL SISTERS

ROCK AND ROLL	BR	7302	E	SAL		1.25	QUAI

WILL BRADLEY

CRYING THE BOOGIE BLUES	DE	7013	E	AUC	——		RAYM
THREE RING RAGOUT	CO	35871	N	SAL		2.50	WA,H
DOWN THE ROAD A PIECE	CO	35707	N	SAL		1.50	WA,H

J.H.BRAGG & HIS RHYTHM FIVE

ETHIOPIAN STOMP/PLEADING	VO	3060	E	AUC	——		FRY

BROADWAY BELLHOPS

I'D RATHER CRY OVER U/GET	HA	644	E	T-A	——		PARK
I NEVER KNEW WHAT THE MOON	HA	258	V	T-A	——		PARK
GOODNIGHT/OH YOU LULU BELLE	HA	140	V	AUC	——		GALE

(BROADWAY BELLHOPS CONTINUED NEXT PAGE)

FOR DISPOSITION

(BROADWAY BELLHOPS, CONTINUED)

I NEVER KNEW WHAT THE MOONLIGHTHA 258 F AUC —— GALE
NESTING TIME/THAT'S MY HAP HAP HA 365 G AUC —— GALE
UNDER THE MOON/SA-LU-TA HA 429 V AUC —— GALE
COQUETTE/IN THE SWEET BYE & BYEHA 605 V AUC —— GALE
HAPPY GO LUCKY LANE/IN THE EVE.HA 630 V AUC —— GALE
FORGETTING YOU/OLD MAN SUNS. HA 661 E AUC —— GALE
GET OUT GET UNDER THE MOON HA 644 E AUC —— FRY
NO LAND LIKE DIXIE LAND DI 2504 G AUC —— DELG
RAINBOW OF LOVE HA 508 V AUC —— DELG

BROADWAY BROADCASTERS

EVERYBODY LOVES/DON'T BE PE 15057 V T-A —— PARK
BIRTH OF BLUES/BLACK BOTTOM CA 985 G+AUC —— GALE
HOT HENRY CA 939 V T-A —— SPIL
IT HAD TO BE YOU CA 555 E T-A —— PARK

BROADWAY SEVEN

BACK O' TOWN BLUES RAIDEX 1192 P AUC —— FRY
ST. LOUIS GAL RAIDEX 1190 E AUC —— RAYM

BROADWAY SYNCOPATORS

BLUE HOOSIER BLUES/LOUISVILLE VO 14586 E AUC —— GALE

EDDY BROWN ENSEMBLE

3 PIECES FOR FLUTE,HARP & ST.QT. ROYALE 1868 N AUC —— ROSE
SONATA VIRGINIAESQUE,5 & 6 ROYALE 1872 N AUC —— ROSE
SUITE ANTIQUE, #3 & #4 ROYALE 1855 N AUC —— ROSE

LES BROWN

WITH YOU ON MY MIND/WHY BB 7812 V AUC —— ROTH
RAMONA/DON'T YOU CARE DE 1296 N AUC 1.00 FRY

JOE BROWN

RED BANK ROMP/BEAUMONT BLUES DE 8521 G STA .80 WILL

ALBERT BRUNIES

JUST PRETENDING/IF I DION'T CO 1959 N T-A —— METC
WHEN I'M BLUE/I WANT SOMEBODY CO 1263 N T-A —— METC

TIM BRYMN & HIS BLACK DEVIL ORCH.

WANG WANG BLUES/SIRENE OK 4310 E AUC —— FRY

THE BUFFALODIANS

DEEP HENDERSON/EMALINE CO 665 E AUC —— CLAR
HERE COMES EMALINE/DEEP HEND. CO 665 N AUC —— FRY

CHICK BULLOCK

I'M PUTTING/LET'S FACE THE ME 60401 G T-A —— PARK
MY MELANCHOLY BABY OK 6261 E STA —— DEVA

YASHA BUNCHUK & SWING SYMPHONY ORCH

CRAZY RHYTHM/I NEVER KNEW BR 7801 V AUC —— ROTH

BUTTERBEANS & SUSIE

A MARRIED MAN'S A FOOL/I CAN'T OK 8180 V AUC —— WHIT

EMILIO CACERES & ORCH

RUNNIN' WILD/JIG IN G VI 26109 N AUC —— FRY

CAB CALLOWAY

TRICKERATION/AIN'T GOT BR 6214 V+AUC —— CLAR
STAR DUST PE 15531 G AUC —— WHIT
MOONGLOW VI 24690 V AUC —— RAYM
MY COO-COO BIRD OK 6459 N AUC —— RAYM
ST. JAMES INFIRMARY OK 6391 V AUC —— RAYM
MOOD INDIGO/FAREWELL BLUES RO 1609 E T-A —— GAYL
DINAH/I'M NOW PREPARED TO RO 1868 F+T-A —— GAYL
BEALE ST. MAMMA/STRANGE RO 1980 G T-A —— GAYL
TRICKERATION/AIN'T GOT RO 2013 F+T-A —— GAYL
HOT TODDY/OLD YAZOO BR 6400 E T-A —— GAYL
PARADIDDLE/PICKIN' CABBAGE VO 5467 E T-A —— GAYL
DINAH/I'M PREPARED TO TELL OR 2495 V AUC —— SMIT

BLANCHE CALLOWAY & JOY BOYS

NEED LOVIN/RHYTHM VI 22641 V AUC —— CLAR

CALLOWAY'S HOT SHOTS

SWEET BIRDS/WHY DON'T YOU GET BB 5109 N AUC —— GALE

CALIFORNIA RAMBLERS

CHANGES/MINE ALL MINE CO 1275 N T-A —— METC
ONLY A SUN SHOWER/NOTHIN' DOES CO 1148 N T-A —— METC

EDDIE CANTOR

JOE IS HERE CO 3784 N AUC —— QUAI
NO NO NORA CO 3964 N AUC —— QUAI

THE CAPTIVATORS

GET HAPPY/SOMEBODY BR 4591 E+—— CLAR

FRANKIE CARLE

(FRANKIE CARLE ALBUM CO-23) CO —— E T-A —— EARN

HOAGY CARMICHAEL

POOR OLD JOE/JIMINY CRICKET VO 5113 N AUC —— ROTH
GEORGIE/ONE NIGHT IN HAVANNAH VI 23013 N AUC 1.00 FRY
BESSIE COULDN'T HELP IT VI 22864 E AUC —— MAER

CAROLINA CLUB ORCH (HAL KEMP)

MY CASTLE IN SPAIN OK 41229 N T-A —— AVER
I'LL ALWAYS BE IN LOVE OK 41240 N T-A —— AVER

(CAROLINA CLUB ORCH. CONTINUED NEXT COLUMN)

(CAROLINA CLUB ORCH., CONTINUED)

MISS WONDERFUL/SOMEBODY OK 41309 N T-A —— AVER
MEMORIES/GLORY TO GEORGIA OK 41336 N T-A —— AVER
CAROLINA/HOW I'LL MISS OK 41337 N T-A —— AVER
NOBODY BUT/WAITING FOR OK 41356 N T-A —— AVER
BUSINESS IN F/IN Q(GLEN GRAY) ME 12365 V AUC —— FRY

WINGY CARPENTER & HIS WINGIES

LOOK OUT PAPA, DON'T BEND DOWN DE 7698 G STA .90 WILL

LEROY CARR

BIG 4 BLUES/YOU GET ME GRIEVIN VO 03349 N AUC —— ROSE

BENNY CARTER

SWINGING THE BLUES VO 3279 G AUC —— WITT
SOMEBODY LOVES ME DE 18256 G AUC —— WITT
ALL OF ME BB 10962 V T-A —— MELL
BLUE LOU/LONESOME NIGHTS OK —— N AUC —— ROSE

CASA LOMA ORCHESTRA

RAIN ON THE ROOF/STARLIGHT BR 6252 G AUC —— MCGO
EVENING/LAZY DAY BR 6311 E AUC —— MCGO
HEAT WAVE/NOT FOR ALL RICE IN BR 6679 V AUC —— MCGO
SAY IT/PARDON MY SOUTHERN AC. BR 6945 E+AUC —— MCGO
I COULDN'T BE MEAN/HOW CAN YOU BR 6983 E AUC —— MCGO
LOVE YOU TRULY/FOR YOU BR 6606 G AUC —— CLAR
SWEET MADNESS/FOREVER BR 6660 G AUC —— CLAR
BLUE RAIN/OUT OF SPACE DE 2802 V T-A —— EARN
BLACK JAZZ/MANIACS BALL BR 6242 G T-A —— EARN

CHARLESTON CHASERS

TURN ON THE HEAT/WHAT WOULD CO 1989 N AUC —— RACK
RED HAIR FRECKLES/LOVABLE CO 1025 N AUC —— RACK
TURN ON THE HEAT/WHAT WOULDN'T CO 1989 N AUC —— LOVE
AIN'T MISBEHAVIN'/MOANIN' LOW CO 1891 N AUC —— LOVE
DAVENPORT BLUES/WABASH BLUES CO 909 E AUC —— LOVE
SUGAR FOOT STRUT/IMAGINATION CO 1260 N AUC —— LOVE
RED HAIR FRECKLES/LOVABLE CO 1925 N AUC —— RACK
MOANIN' LOW/AIN'T MISBEHAVIN CO 1891 G AUC —— GALE

CHICAGO BLUES DANCE ORCH.

HOUSE OF DAVID BL/BLUE GRASS CO 3923 V AUC —— ROSE

CHICAGO FOOTWARMERS (DODDS)

BROWN BOTTOM BESS DUB OF OK 8613 N SAL 1.25 ROSE
MY GIRL/SWEEP 'EM UP DUB OF OK 8792 N SAL 1.25 ROSE
BRUSH ST/GET 'EM AGAIN DUB OF OK 8599 N SAL 1.25 ROSE
GRANDMA'S BALL/BALLIN' JACK OK 8533 E AUC —— FRY

CHICAGO LOOPERS

THREE BLIND MICE HRS 1 E AUC —— CLAR

HERMAN CHITTISON

THE MAN I LOVE BB 11333 E AUC —— WITT

CHOCOLATE DANDIES

FOUR OR FIVE TIMES/PADUCAH OK 8627 G AUC —— LOVE
SIX OR SEVEN TIMES/THAT'S HOW OK 8728 N AUC —— LOVE
I NEVER KNEW CO 2875 E TRA —— BROO
BUGLE CALL RAG/DEE BLUES CO 36008 N T-A —— BUCH

B. CLARK (STACY, PEE WEE)

I WALK WITH MUSIC VARS 8233 N T-A —— MCMA

SONNY CLAY

JAMBLED BLUES/BOGLOOSA BLUES VO 15078 V AUC —— WHIT

LARRY CLINTON

ROCKIN' CHAIR/NOBODY KNOWS BB 11018 N T-A —— THOM
JOHNSON RAG/DOWN HOME RAG VI 26414 V T-A —— THOM
DIPPERMOUTH/MILENBERG JOYS VI 26018 E T-A —— THOM
HEART & SOUL/DODGING THE DEAN VI 26046 N T-A —— THOM
CRY BABY CRY/YOU'LL BE RE. VI 26010 E T-A —— THOM
CHANGE PARTNERS/THE YAM VI 26010 E T-A —— THOM
MILITARY MADCAPS/SHADES OF VI 25755 N T-A —— THOM
MY REVERIE/BOOGIE WOOGIE VI 26006 E T-A —— THOM
JEEPERS CREEPERS/THE DEVIL VI 26108 E T-A —— THOM
GOLDEN BANTAM/SATIN IN SAT. VI 26354 N T-A —— THOM
STUDY IN GREEN/PLEASE VI 26137 E AUC —— CLAR
ROCKIN'CHAIR/HEZEKIAH(LEARY) VI 26319 N STA 1.25 WILL
JITTERBUG(E) ,OVER RAINBOW(G) VI 26174 G+STA .90 WILL
BACH TO BOOGIE VI 27510 N T-S 1.75 WA,H
A STUDY IN MODERNISM VI 26582 N SAL 1.50 WA,H
A STUDY IN SURREALISM VI 26481 N T-S 1.75 WA,H
DOWN HOME RAG/JOHNSON VI 26414 N AUC —— WA,H
MY HEART BELONGS TO DADDY VI 26100 N AUC —— ROSE

BILLY CLYDE & ORCH.

ROSE ROOM/OH BABY CH 40102 V AUC 1.00 FRY

E.C. COBB & CORN EATERS

BARREL HOUSE/TRANSATLANTIC VI 38023 G AUC —— CLAR

EDDIE COLE'S SOLID SWINGERS

STOMPIN' AT THE PANAMA DE 7215 V T-A —— MCMA

FOR DISPOSITION

KING COLE TRIO

EARLY MORNING BLUES	DE	8541	N	T-A			WOLF
I LIKE TO RIFF	DE	8592	F	AUC			WITT
SWEET LORRAINE	DE	8520	G	AUC			WITT
HONEYSUCKLE ROSE(½" CHIP)	DE	8635	G	AUC			WITT
EARLY MORNING BLUES	DE	8541	G	AUC			WITT
HIT THE RAMP	DE	8571	V	T-A			WTKR

COLUMBIANS

SAY IT WITH MUSIC/JUST LIKE	CO	3472	E	T-A			PARK

COLUMBIA PHOTO PLAYERS

JUST A LITTLE/LIVE AND LOVE	CO	2256	E	T-A			PARK

RUSS COLUMBO

YOU CALL IT MADNESS	VI	22802	E+AUC				MELL
GUILTY/I DON'T KNOW WHY	VI	22801	N	AUC			FRY
GOOD NIGHT SWEETHEART/TIME	VI	22826	E	AUC			FRY
MY LOVE/LONESOME ME	VI	24077	N	AUC			FRY

EDDIE CONDON

SERIOUS THING/STOMP HENRY LEE	BB	10168	E	T-A			BAKE

ZEZ CONFREY

LIZA	VI	19055	E	T-A			VOGE
KITTEN ON KEYS	VI	18900	V	T-A			VOGE
COW BELLS	VI	18962	G	T-A			VOGE

CONNIE'S INN ORCHESTRA

ONE O'CLOCK BLUES	CO	14309	N	T-A			WTKR

DOC COOK

BROWN SUGAR/HIGH FEVER	CO	813	N	AUC			RACK
SPANISH MAMA/HERE COMES	CO	727	N	T-A			RIDL
WILLIE THE WEEPER	CO	1070	V	SAL		1.50	QUAI

COTTON CLUB ORCHESTRA

RIVERBOAT SHUFFLE/TWO TIME MAN	CO	374	N	AUC			LOVE
DOWN & OUT BLUES/SNAG 'EM	CO	287	N	AUC			LOVE
CHARLESTON BALL/EVERYBODY ST.	CO	14113	E	AUC			LOVE

THE COTTON PICKERS

WOE IS ME/DEM DERE HORNS	VO	3263	V+AUC				CLAR
ST.LOUIS BLUES/RAILROAD MAN	RO	852	E	T-A			POLS
JUST HOT/SHUFFLIN' MOSE	BR	2507	G	T-A			GAYL
JIMTOWN BLUES/PRINCE	BR	2766	N	T-A			GAYL
MILENBERG JOYS/IF YOU	BR	2937	G	T-A			GAYL
SWEET IDA JOY/SUGAR IS	BR	4404	N	T-A			GAYL

IDA COX

GRAVE YARD DREAM/WEARY WAY BL	PARA	12044	V	AUC			WHIT
DEATH LETTER BL/KENTUCKY MAN	PARA	12220	G	AUC			WHIT
WORRIED ANYHOW BL/CHI.MONKEY	PARA	12202	E	AUC			WHIT
MOANIN GROANIN BL/IDA COX	PARA	12064	G	AUC			WHIT
BLUE MONDAY BL/ANY WOMANS BL	PARA	12053	E	AUC			WHIT
MEAN PAPA/HENDERSON EDMONIA	PARA	12097	E	AUC			WHIT
MISS. RIVER BL/GRAVEYARD	PARA	12251	G	AUC			WHIT
LAST MILE BL/I CAN'T QUIT	OK	6405	V	AUC			WHIT
MISS.RIVER BL/GRAVEYARD	PARA	12251	F+T-A				POLS
DEATH LETTER/KENTUCKY MAN BL	PARA	12220	G	T-A			POLS
DEATH LETTER/KENTUCKY MAN BL	PARA	12220	V	T-A			POLS
WORRIED MAMA BL/MAMA DOO BHE	PARA	12085	G	T-A			POLS
WEARY WAY BL/GRAVEYARD DREAM	PARA	12044	F	T-A			POLS
I.COX'S LAWDY LAWDY BLUES	PARA	12064	G+T-A				POLS

WILTON CRAWLEY

IRONY DADDY BL/CRAWLEY BLUES	OK	8479	G	AUC			WHIT
TALL TILLIE'S TOO TIGHT	OK	8619	G	AUC			WHIT

BING CROSBY

BABY OH WHERE/I KISS YOUR HAND	CO	1851	N	AUC			RACK
MAY I?RIDIN' AROUND IN RAIN	ME	13167	N	AUC		3.00	LIQU
LOVE IN BLOOM/HAD TO BE THAT	ME	13165	N	AUC		3.00	LIQU
BEAUTIFUL GIRL/DAY COME ALONG	ME	13132	N	AUC		3.00	LIQU
BLUE PRELUDE/WE'LL MAKE HAY	ME	13128	N	AUC		3.00	LIQU
LOVE THY NEIGHBOR/SHE REMINDS	ME	13168	N	AUC		3.00	LIQU
LAST ROUND UP/GABRIEL'S HORN	ME	13170	N	AUC		3.00	LIQU
I FOUND YOU/SNUGGLE ON YOUR	BR	6248	E	AUC		3.00	LIQU
AT YOUR COMMAND/HAPPY RETURNS	BR	6145	E	AUC		3.00	LIQU
PLEASE/WALTZING IN A DREAM	BR	6394	V	AUC		2.50	LIQU
MOON STRUCK/LEARN TO CROON	BR	6594	G	AUC		2.00	LIQU
FADED SUMMER LOVE/NOW THAT	BR	6200	G	AUC		2.00	LIQU
GAY LOVE/JEEBIES(BOSWELL SIS'S)	HA	1428	E	AUC		2.50	LIQU
DUTCH MILL/BIG LOVE SCENE	PE	13040	E	AUC		2.50	LIQU
I'LL GET BY/ROSE OF MANDALAY	CO	1694	G	AUC		3.75	LIQU
IF I HAD YOU/MY KINDA LOVE	OK	41188	G	AUC		2.75	LIQU
TEMPTATION/SHADOW WALTZ	ME	13136	V	AUC		1.75	LIQU
LAZY DAY/GO LUCKY YOU	BR	6306	G	AUC		1.75	LIQU
FOLLOW YOU/WE'LL MEET AGAIN	BR	6427	E	AUC		3.00	LIQU
HOME ON RANGE/THANKS	ME	13131	G	AUC		1.50	LIQU
SWEET GEORGIA BROWN/BLACK	ME	13127	N	AUC		2.00	LIQU
THANKS/HOME ON THE RANGE	VO	2870	N	AUC		2.00	LIQU

(BING CROSBY CONTINUED NEXT COLUMN)

(BING CROSBY, CONTINUED)

BLACK MOONLIGHT/GEORGIA BROWN	VO	2867	N	AUC		2.00	LIQU
RIGHT SIDE OF ROAD/GABRIEL'S	VO	4522	N	AUC		2.00	LIQU
LIVIN' IN THE SUNLIGHT/YOU	CO	2171	G	AUC		1.75	LIQU
THAT'S MY WEAKNESS NOW	CO	1444	G	AUC		1.75	LIQU
LOVE IN BLOOM/ST.FROM THE SH.	BR	6936	G	AUC			WHIT
OLD FOLKS/MY REVERIE	DE	2123	N	T-A			GAYL

BOB CROSBY

JUST STROLLING/IT'S WONDERFUL	DE	1670	N	AUC			LOVE
GIN MILL BOYES/B.W. MAXIXE	DE	3382	N	AUC			BAND
YANCEY SPECIAL	DE	3834	E	AUC			MAER
TEA FOR TWO/ROYAL GARDEN	DE	1580	E	AUC			MAER

PUTNEY DANDRIDGE

LADY MEETS (RIM CHIP)	VO	3315	V	AUC			CLAR
ISN'T THIS A LOVELY DAY/CHEEK	VO	3006	E	AUC			WHIT

COW COW DAVENPORT

RISING SUN BL/OWN MAN BL.	PARA	12436	V+T-A				EDEL
MIGHT FIZEN(WITH DORA CARR)	OK	8130	G+T-A				EDEL
CHIMES BL/ATLANTA RAG	DUB OF CH	50033	N	SAL		1.25	ROSE

DELTA FOUR

SWINGING ON THE FAMOUS DOOR	DE	3526	E	T-A			GRIF

DIXIE DAISIES

BROKEN HEARTED	CA	1193	E	T-A			PARK
PEEK A BOO EYES	CA	8236	V	AUC			CLAR

DIXIE DEVILS

IN HARLEM'S ARABY VAN DYKE		1804	V	T-A			SPIL

DIXIE JAZZ BAND

HORSES/FOR NO REASON	OR	598	E	T-A			PARK

DIXIELAND THUMPERS

WEARY WAY BL/THERE'LL	DUB OF PARA	12525	N	SAL		1.25	ROSE

DIXIE STOMPERS

SNAG IT/AIN'T SHE SWEET	HA	353	N	T-A			EDEL
SPANISH SHAWL/CLAP HANDS	HA	70	N	T-A			EDEL
OH BABY/FEELIN' GOOD	HA	636	N	T-A			EDEL
PANAMA/CHINESE BLUES	HA	92	F+AUC				CLAR
BLACK HORSE STOMP/NEVROUS	HA	153	G	AUC			CLAR
HI-DIDDLE-DIDDLE	HA	179	V	AUC			CLAR
SNAG IT/AIN'T SHE SWEET	HA	353	E	SAL		1.50	QUAI
SPANISH SHAWL/CLAP HANDS HERE	HA	70	V	AUC			ROSE

JOHNNY DODDS

BLUES GALORE/SHAKE YOUR CAN	DE	7413	V	AUC			LOVE
BULL FIDDLE BLUES/BLUE WASHBD.	VI	21552	V	AUC			LOVE
THERE'LL COME A DAY	CHAL	806	F	AUC			LOVE
WEARY CITY/BULL FIDDLE BLUES	BB	10239	E	T-A			GRIF
OH LIZZIE/NEW ST.	BR	3585	N	TRA			HURN
CLARINET WOBBLE/SAN	BR	3574	E	TRA			HURN
COME ON/AFTER YOU'VE	BR	3568	E-T-A				AVER
BLUE PIANO/BLUE CLARINET(CATCH)	VI	21554	G	AUC			DELG
WILDMAN/MELANCHOLY	DUB OF POLK	9035	N	SAL		1.25	ROSE
CLARINET WOBBLE/SAN	DUB OF BR	3574	N	SAL		1.25	ROSE
ERASTUS PLAYS/J.TURNER	DUB OF BR	3997	N	SAL		1.25	ROSE
OH LIZZIE/NEW ST.L.BL.	DUB OF BR	3585	N	SAL		1.25	ROSE

CHARLES DORNBERGER

NOBODY'S SWEETHEART	VI	19346	G	AUC			MAHA

DORSEY BROTHERS

ANYTHING/JAZZ ME BLUES	CO	36064	N	T-A			HERR
CROSS ROADS/SALLY OF DREAMS	OK	41151	N	AUC			NAUL
CROSS ROADS/SALLY OF DREAMS	OK	41151	N	AUC			RACK
FORGETTING YOU/EVENING STAR	OK	41065	N	AUC			RACK
ROUND EVENING/OUT THE DAWN	OK	41124	N	AUC			RACK
YALE BLUES/COQUETTE	OK	41007	N	AUC			RACK
PERSIAN RUG/MARY ANN	OK	40995	N	AUC			RACK
WAS IT A DREAM I & 2	OK	41083	N	AUC			RACK
LOVER COME BACK I & 2	OK	41223	N	AUC			RACK
MEAN TO ME/BUTTON UP YOUR	OK	41210	N	AUC			RACK
MY MELANCHOLY BABY/CRADLE	OK	41082	N	AUC			RACK
I GOT A WOMAN/MILT SHAW	OK	41158	N	AUC			RACK

JIMMY DORSEY

TURN LEFT/TURN RIGHT	DE	3647	V	T-A			EARN
GOT A GAL IN KALA/SERENADE BL	DE	18433	G	AUC			ROSE

TOMMY DORSEY

WELL GIT IT/SOMEWHERE CANADIAN	VI	27887	N	T-A			WOLF
ONE UMBRELLA FOR TWO	VI	25172	N	T-A			THOM
GOODBYE JONAH/YOU & I NOW	VI	25648	E	T-A			THOM
IS THIS MY LUCKY SUMMER	VI	25610	N	T-A			THOM
HUMERESQUE/ROLLIN' HOME	VI	25600	N	T-A			THOM
DARK EYES/BLUE DANUBE	VI	25556	N	T-A			THOM
THE LAMP IS LOW/HYMN TO SUN	VI	26259	N	T-A			THOM
ALLEGHENY AL/THE THINGS I	VI	25623	V	T-A			THOM
LITTLE SKIPPER/GOT NO TIME	VI	26195	N	T-A			THOM

(TOMMY DORSEY CONTINUED NEXT PAGE)

FOR DISPOSITION

(TOMMY DORSEY, CONTINUED)

GOOD NIGHT SWEET DREAMS	VI	25803	E	T-A	——		THOM
MR.GHOST GOES TO TOWN(BERIGAN)	VI	25509	V	T-A	——		THOM
STOMP IT OFF/NIGHT GLOW	VI	26376	G	T-A	——		EARN
ALL THE THINGS YOU ARE	VI	26401	E	T-A	——		EARN
YES INDEED/WILL YOU	VI	27421	E	T-A	——		EARN
QUIET PLEASE/SO WHAT	BB	10810	G	T-A	——		EARN
MARIE/SONG OF INDIA	VI	25523	F	AUC	——		WHIT
MANHATTAN SERENADE/BLUE BLAZES	VI	27962	G	AUC	——		WHIT
BOOGIE WOOGIE/WEARY BLUES	VI	26054	V	AUC	——		WHIT
YES INDEED	VI	27421	E	AUC	——		RAYM
MOUNTAIN MUSIC/G'MORNING	VI	25581	E	AUC	——		MAHA
NO REGRETS/ON BALI BALI	VI	25349	G	AUC	——		MAHA
TIN ROOF BL/SWEET SUE	VI	26105	N	T-A	——		HERR
EASY DOES IT	VI	26429	E	STA	1.50		WILL
WELL GIT IT	VI	27887	N	SAL	2.00		WA,H
MARIE/SONG OF INDIA	VI	25523	N	AUC	——		BULL
WHO/DIPSEY DOODLE	VI	25693	N	AUC	——		BULL
MARCHETTA/I'LL NEVER SMILE AGA.	VI	26628	N	AUC	——		BULL
AFTER YOU'RE GONE	VI	25467	N	AUC	——		BULL
LOUIS DUMAINE'S JAZZOLA EIGHT							
FRANKLIN ST.BL/REDONION DUB OF	VI	20580	N	SAL	1.25		ROSE
PRETTY AUDREY/TO-WA-BAD DUB OF	VI	20723	N	SAL	1.25		ROSE
JOHNNY DUNN							
SPANISH DREAMS	Co	3839	E	SAL	2.00		QUAI
DECEITFUL BL(LENA WILSON)	Co	3915	E	SAL	1.50		QUAI
DIXIE BLUES (EDITH WILSON)	Co	3787	E	SAL	1.50		QUAI
VAMPING SAL	Co	3893	E	SAL	1.50		QUAI
MAMMY I'M THINK(E.WILSON)	Co	3634	E	SAL	1.00		QUAI
EDDY-REILLY							
SOUTH	DE	619	E	T-A	——		MCMA
CLIFF EDWARDS							
FEELING THE WAY I DO	PE	12120	E	AUC	——		GALE
ELKINS-PAYNE JUBILEE SINGERS							
DOWN BY RIVERSIDE/GONNA SHOUT	PARA	12071	V	AUC	——		ROSE
DUKE ELLINGTON							
OLD MAN BLUES/DOUBLE CHECK ST.	BB	6450	N	AUC	——		LOVE
DIGA DIGA DO/KEEP A SONG IN	BB	6305	N	AUC	——		LOVE
DICTY GLIDE/HIGH LIFE	BB	6269	N	AUC	——		LOVE
MEMORIES OF YOU/I CAN'T GIVE	BB	6280	N	AUC	——		LOVE
HITTIN' THE BOTTLE/LINDY HOP	VI	23016	N	AUC	——		LOVE
DIGA DIGA DO/I CAN'T GIVE YOU	BR	6519	N	AUC	——		LOVE
TRUMPET IN SPADES/YEARNING	BR	7752	N	AUC	——		LOVE
BLUES WITH A FEELING/MISTY	OK	8662	V	AUC	——		LOVE
BEGGAR'S BLUES/SAT.NIGHT FUNC.	Co	2833	V	AUC	——		LOVE
OKLAHOMA STOMP	Vo	1449	E	AUC	——		LOVE
I LET SONG GO OUT OF HEART	BR	8108	N	AUC	——		ROBI
MOOD INDIGO/WHEN BL.MAN'S BLUE	VI	22587	G	TRA	——		WOOD
E.S.L.T./THE MOOCHE	VI	20-1531	N	TRA	——		WOOD
DELTA SERENADE/SOLITUDE	VI	24775	N	TRA	——		WOOD
BODY & SOUL/MR.J.B.BLUES(BLAN)	VI	27406	N	TRA	——		WOOD
DEAR OLD SOUTHLAND/DAYBR.EXPR.	VI	24501	E+	TRA	——		WOOD
MELLOTONE/RUMPUS IN RICHMOND	VI	26788	E+	TRA	——		WOOD
BLUE SERGE(E-J)/PUNKINS (N-E)	VI	27356		TRA	——		WOOD
COCKTAILS FOR 2/L & L TONIGHT	VI	24617	N	TRA	——		WOOD
JUNGLE NITES IN H/O.M. BLUES	VI	23022	V	TRA	——		WOOD
RING DEM BELLS/3 LITTLE WORDS(D-H)	VI	22528	V	TRA	——		WOOD
SAR.SWING(¼" CHIP)/MISTY	BB	6565	E	T-A	——		WOLF
JUBILEE STOMP/BLUE BUBBLES	BB	6415	E	T-A	——		WOLF
HIGH LIFE/S.NIGHT FUNCTION	VI	38036	V	T-A	——		WOLF
SHERMAN SHUFFLE/HAYFOOT	VI	20-1505	N	T-A	——		WOLF
MOOD INDIGO/WHEN A BLACK MAN'S	VI	22587	E	T-A	——		GRIF
CREOLE LOVE CALL/BLACK & TAN	VI	24861	N	T-A	——		GRIF
AZURE/CARAVAN	MA	131	G	T-A	——		GRIF
MERRY-GO-ROUND/DROP ME OFF	Co	35837	N	T-A	——		GRIF
REMINISCING IN TEMPO, 1 & 2	Co	36114	N	T-A	——		WOLF
REMINISCING IN TEMPO, 3 & 4	Co	36115	N	T-A	——		WOLF
BLACK AND TAN/CREOLE	VI	24861	N	T-A	——		WOLF
THREE LITTLE WORDS/RING DEM	VI	25076	N	T-A	——		WOLF
MOOD INDIGO/THE MOOCHE	VI	24486	N	T-A	——		WOLF
CREOLE LOVE CALL/BLACK & TAN	VI	24861	N	T-A	——		PARK
HAUNTED NIGHTS/DUKE STEPS OUT	BB	6727	E	AUC	——		CLAR
MOOD INDIGO (DIG)/BLUE	VI	22587	V	AUC	——		CLAR
BLUE AGAIN (NEEDLE CATCH)	VI	22603	V	AUC	——		CLAR
SEPIA PANORAMA/AIRSHAFT	VI	26731	V	T-A	——		EARN
JACK THE BEAR/MORNING	VI	26536	V	T-A	——		EARN
HOT AND BOTHERED/MOOCHE	OK	8623	P	T-A	——		EARN
STORMY WEATHER/SOPH. LADY	Co	35556	N	AUC	——		MELL
MOOD INDIGO/SOLITUDE	Co	35427	N	AUC	——		MELL
BLACK & TAN/WHAT CAN FELLOW	OK	40955	N	AUC	——		RACK

(DUKE ELLINGTON CONTINUED NEXT COLUMN)

(DUKE ELLINGTON, CONTINUED)

THE MOOCHE/HOT AND BOTHERED	OK	8623	N	AUC	——		RACK
MISTY MORNING/BLUES WITH FEEL	OK	8662	N	AUC	——		RACK
TAKE IT EASY/JUBILEE STOMP	OK	41013	N	AUC	——		RACK
DOING NEW LOW DOWN/DIGA DO	OK	41096	N	AUC	——		RACK
DUSK IN THE/CHATTERBOX	BR	8029	N	T-A	——		AVER
SCROUNCH/IF YOU WERE	BR	8093	E	T-A	——		AVER
BATTLE OF/JAZZ	BR	8293	E	T-A	——		AVER
BLUE LIGHT/SLAP HAPPY	BR	8297	N	T-A	——		AVER
SMORGASBORD/SOLID OLD	BR	8380	E	T-A	——		AVER
MOOD INDIGO/THE MOOCHE(E/V)	VI	24486		T-A	——		WTKR
CREOLE LOVE CALL/ST.L.BLUES	Co	55003	N	T-A	——		VOGE
DOWN IN OUR ALLEY BLUES	Co	1076	E+	AUC	——		SMIT
GAL FROM JOE'S/I LET A SONG	BR	8108	N	AUC	——		DELG
EAST ST.LOUIS TOODLE O	Vo	1064	F+	AUC	——		DELG
HARLEM RIVER/WASHINGTON	VI	21284	G	AUC	——		DELG
MISSISSIPPI/SWANEE SHUFFLE	VI	38089	G	AUC	——		DELG
SARATOGA SWING/MISTY	VI	38058	G	AUC	——		DELG
HIGH LIFE/SATURDAY	VI	38036	V	AUC	——		DELG
DUKE STEPS OUT/HAUNTED	VI	38092	G	AUC	——		DELG
MEMORIES OF YOU/LUCKY	VI	23017	E	AUC	——		DELG
DIGGA-DIGGA-DO/I CAN'T	VI	38008	V	AUC	——		DELG
BLACK AND TAN FANTASY	VI	24861	N	AUC	——		DELG
MOOD INDIGO/BLACK AND TAN	BR	6682	V	AUC	——		DELG
REMINISCING IN TEMPO	Co	36115	N	SAL	2.50		WA,H
ME AND YOU	VI	26598	N	SAL	1.00		WA,H
ST.LOUIS BLUES	Co	55003	N	SAL	3.00		WA,H
DICTY GLIDE/HIGH LIFE	BB	6269	N	AUC	——		ROSE
ELLINGTON UNITS							
STOMPY JONES/CARAVAN	VARI	515	G	T-A	——		BAKE
NO PAPA NO/ROCKIN'	VI	26310	V	T-A	——		BAKE
RABBITS JUMP/RENT PARTY BLUES	Vo	5100	V	T-A	——		BAKE
HODGEPODGE/WANDERLUST	Vo	4573	V	T-A	——		BAKE
BACKROOM ROMP/TEA & TRUMPETS	Vo	3831	G	T-A	——		BAKE
IMPROVISATIONS IN ELLINGTONIA							
LOW COTTON/MONTMARTE	HRS	1003	N	T-A	——		PODE
BARON ELLIOTT							
STAR DUST/VOS ZOKT DER	MUS	15010	N	AUC	——		NAUL
ZIGGY ELMAN							
LET'S FALL IN LOVE/I'LL	BB	10342	N	AUC	——		GALE
FORGIVE MY HEART/LOVE TO	BB	10741	N	AUC	——		GALE
WILL EZELL							
PITCHIN' BOOGIE (1" CRACK)	PARA	12855	V	AUC	——		LOVE
JAILHOUSE MOAN/RESTLESS BL	PARA	12500	V+	T-A	——		EDEL
PITCHIN' BOOGKE	PARA	12855	G	TRA	——		WA,R
WILLIE FARMER							
SCATTIN'/HOBBY HORSES	BB	7026	E+	AUC	——		CLAR
BUDDY FIELDS							
LOVABLE AND SWEET	RO	1068	G	AUC	——		CLAR
FIVE HARMANIACS							
CAROLINA BOUND/SLEEPY BLUES	BR	7002	E	AUC	——		WHIT
ELLA FITZGERALD							
FIVE O'CLOCK WHISTLE	DE	3420	N	AUC	——		RAYM
GULF COAST BLUES	DE	3324	N	AUC	——		RAYM
REGINALD FORESYTHE							
ST.LOUIS BLUES	COE	1407	E+	T-A	——		EDEL
SERENADE FOR A WEALTHY WIDOW	Co	2916	N	AUC	——		DELG
DODGING A DIVORCEE	Co	3012	N	AUC	——		DELG
DUKE INBISTS/GARDEN OF	Co	3000	E	AUC	——		DELG
MELANCHOLY CLOWN	Co	3060	E	AUC	——		DELG
ST.LOUIS BLUES (PIANO)	Co	3088	N	AUC	——		DELG
ST. LOUIS BLUES (A.YOUNG)	VI	26274	N	AUC	——		DELG
LEM FOWLER'S WASHBOARD WONDERS							
SALTY DOG/FLORIDA BLUES	Co	14111	N	T-A	——		METC
ARNOLD FRANK							
BLACK MARIA/RAIN	OK	40896	V+	AUC	——		CLAR
BUD FREEMAN							
EASY TO GET/I FOUND A NEW BABY	BB	10370	E	AUC	——		WHIT
SUNDAY/AS LONG AS I LIVE	DE	2849	E	T-A	——		WTKR
WHAT IS THERE TO SAY	DE	18113	E	T-A	——		WTKR
FRIAR'S SOCIETY ORCH/HUSK O'HARE SUPER ORCH							
ECCENTRIC/SAN	GE	5009	E	SAL	10.00		SHAR
FRANK FROEBA							
JOSEPHINE	DE	1401	E	T-A	——		MCMA
BLIND BOY FULLER							
GET YOUR YAS/WHAT'S THAT SMELL	Vo	4519	N	STA	1.00		WILL
BOB FULLER							
ALLIGATOR CRAWL/HERE TIS	BA	7151	V	AUC	——		WHIT
JAN GARBER							
WISH I COULD SHIMMY/BEST	Co	1306D	N	AUC	——		RACK
WAY DOWN YONDER/THAT'S WHY I'M	Co	1823	N	AUC	——		RACK
ROUND EVENING/SONNY BOY	Co	1550	N	AUC	——		RACK

FOR DISPOSITION

CARL GAY'S MELODY
KENTUCKY BLUES Or 102 E T-A —— PARK
GENE'S MERRYMAKERS
BUSINESS IN Q/ IN F Pe 15601 V AUC —— CLAR
THE GEORGIANS
LET'S DO IT/GLORIANNA Ve 1776 V AUC —— CLAR
GEORGIA STRUTTERS
ROCK JENNY/IT'S RIGHT HERE Ha 468 V AUC —— DELG
VERNON GEYER
SATAN TAKES/LAUGHING HYENA BB 7398 N STA 1.00 WILL
LIMEHOUSE BLUES/SOME OF THESE BB 6958 N STA 1.00 WILL
LILLIAN GLINN
SHREVEPORT BL/CRAVING A MAN BL. Co 14519 G AUC —— ROSE
GOLDEN GATE ORCHESTRA
SHOO SHOO/DO I Ve 1995 V AUC —— CLAR
WISHING AND WAITING Ve 1937 V AUC —— CLAR
LOU GOLD
IT'S TIGHT LIKE THAT Ha 851 V AUC —— ROSE
JEAN GOLDKETTE
GONNA MEET MY SWEETIE Vi 20675 E AUC —— LOVE
CLEMENTINE Vi 20994 E AUC —— LOVE
I'M GONNA MEET MY SWEETIE Vi 20675 E AUC —— CLAR
JUST A/WHITE HOUSE Vi 20268 V AUC —— CLAR
JUST ONE MORE KISS Vi 20300 E AUC —— CLAR
I'M LOOKING OVER A 4 LEAF CL. Vi 20466 N AUC 2.00 LIQU
JUST IMAGINE/(REV. MASTERS) Vi 21565 E T-A —— EARN
BENNY GOODMAN
JERSEY BOUNCE/STRING OF PEARLS OK 6590 E T-A —— PARK
SIX FLATS UNFURNISHED/WHY DON'T Co 36652 E AUC —— MCGO
WANG WANG BLUES(SEXTET) Co 36594 V AUC —— MCGO
HANDFUL OF KEYS/VENI VENI(BURR) Vi 25705 E AUC —— MCGO
REMEMBER/BLUE SKIES Vi 25860 V AUC —— MCGO
TEA FOR TWO/RUNNING WILD(QUART) Vi 25529 E AUC —— MCGO
BOY MEETS HORN/LET'S DANCE Co 35301 N SAL 1.75 MCGO
GOODBY/SANDMAN Vi 25215 N AUC —— MCGO
LAZY RIVER/OH LOOK ME NOW Co 36012 E AUC —— MCGO
I'M NOBODYS BABY/BUDS WON'T BUD Co 35472 E AUC —— MCGO
TAKE IT/YOURS Co 36067 E AUC —— MCGO
WHAT'S THE MATTER WITH ME Co 35374 N AUC —— MCGO
WHAT'LL THEY THINK OF NEXT Co 35374 N AUC —— MCGO
FABLE OF THE ROSE/HOW HIGH THE Co 35391 E AUC —— MCGO
WHO CARES/TAKING CANDY(F.ASTAIRE) Co 35517 N AUC —— MCGO
MISSION TO MOSCOW/IT'S ALWAYS Co 36680 N STA —— BAND
BUGLE CALL RAG Vi 25467 N AUC —— RHOA
ONE O'CLOCK JUMP/DON'T BE Vi 25792 N AUC —— RHOA
SUPERMAN (12") Co 55002 N T-A —— WOLF
WHY DON'T YOU DO RIGHT Co 36652 E T-A —— WOLF
SUNNY SIDE OF THE ST.(SEXTET) Co 36617 E T-A —— WOLF
WHY DON'T YOU DO RIGHT Co 36652 V T-A —— WOLF
BASIN STREET (F)/BUDDHA (E) Vi 25258 T-A —— BURL
GOODY GOODY Vi 25245 N T-A —— RIDL
STOMPIN AT THE SAVOY Vi 25247 N T-A —— RIDL
ROLL 'EM Vi 25627 N T-A —— RIDL
I'VE FOUND A NEW BABY Vi 25355 N T-A —— RIDL
REMEMBER Vi 25860 V T-A —— RIDL
OH LADY BE GOOD (TRIO) Vi 25333 V T-A —— RIDL
RIFFIN AT THE RITZ Vi 25445 E T-A —— PODE
ROOM 1411 BR REISS.E T-A —— PODE
BLUE BR REISS.E T-A —— PODE
SING SING SING Vi 25796 N TRA —— BROO
STRING OF PEARLS/JERSEY BOUNCE OK 6590 N T-A —— THOM
MARGIE/FAREWELL BLUES BB 10973 N T-A —— THOM
CHANGES/RUSSIAN LULLABY BB 11226 N T-A —— THOM
FEELIN' HIGH/I LET A SONG Vi 25840 N T-A —— THOM
YOU'RE LOVELY MADAME Vi 26053 V T-A —— THOM
WHEN I GO DREAMIN'/BLUE Vi 26021 E T-A —— THOM
I WANT TO BE HAPPY/ROSETTA BB 10760 N T-A —— THOM
I'M NOBODY'S BABY/BUDS Co 35472 N T-A —— THOM
ONCE MORE/CAN'T YOU TELL Co 35543 N T-A —— THOM
FRENESI/HARD TO GET Co 35863 N T-A —— THOM
STRING OF PEARLS/JERSEY BOUNCE OK 6590 N AUC —— NAUL
DID YOU MEAN IT/TAIN'T NO USE Vi 25469 V AUC —— NAUL
SOMEONE'S ROCKING/LOVE IS OK 6534 N AUC —— CLAR
ROSES BLOOM AGAIN/LAMP OK 6580 N AUC —— CLAR
BOODBYE/SANDMAN Vi 25215 V+AUC —— CLAR
ONE O'CLOCK JUMP/DON'T BE THAT Vi 25792 N AUC —— WHIT
KING PORTER/SOMETIMES I'M HAP. Vi 25090 V AUC —— WHIT
SIRENS SONG/ROSE OF WASH.SQ. Vi 26230 V AUC —— WHIT
KING PORTER STOMP Vi 25090 N AUC —— RAYM
BASIN STREET BLUES Vi 25258 N AUC —— RAYM

(BENNY GOODMAN CONTINUED NEXT COLUMN)

(BENNY GOODMAN, CONTINUED)
RIFFING AT THE RITZ Vi 25445 N AUC —— RAYM
WHAT GOES ON Vi 25878 V AUC —— RAYM
KING PORTER/SOMETIMES I'M HAPPY Vi 25090 N AUC —— BULL
ALEXANDER'S RAGTIME BAND/RIFFIN Vi 25445 N AUC —— BULL
BUGLE CALL RAG Vi 25467 N AUC —— BULL
ONE O'CLOCK JUMP/DON'T BE THAT Vi 25792 N AUC —— BULL
WORLD IS WAITING FOR SUNRISE Co 36684 G T-A —— MCMA
SENT FOR YOU YESTERDAY Vi 26170 V TRA —— MCMA
WHISPERING Vi 26130 E T-A —— MCMA
NOBODY'S SWEETHEART BB 10723 V TRA —— MCMA
BUMBELBEE STOMP/CIRIBIRIBIN Vi 26087 N AUC —— MAER
SUGARFOOT STOMP Vi 25678 N AUC —— MAER
LET'S DANCE Co —— E AUC —— MAER
SING SING SING(12 INCH) Vi 36205 N SAL 1.00 MAER
ALEXANDER'S RAGTIME BAND Vi 25445 N SAL 1.00 MAER
BUGLE CALL RAG Vi 25467 N SAL 1.00 MAER
KING PORTER STOMP Vi 25090 N SAL 1.00 MAER
I'VE GOT A DATE WITH DREAM Vi 26000 V AUC —— MAER
MOONGLOW/DINAH (QUARTET) Vi 25398 N AUC —— MAER
SWEET SUE/MELANCHOLY(QUARTET) Vi 25473 N AUC —— MAER
WHISPERING/TIGER RAG Vi 25481 N AUC —— MAER
RUNNIN'WILD/TEA FOR(QUARTET) Vi 25529 N AUC —— MAER
IDA (QUARTET) Vi 25531 N AUC —— MAER
AVALON/MAN I LOVE(QUARTET Vi 25644 N AUC —— MAER
OPUS ½/SWEET GEORGIA(QUARTET) Vi 26091 N AUC —— MAER
MUST HAVE THAT MAN(QUARTET) Vi 26090 N AUC —— MAER
LOCH LOMOND/CAMEL HOP Vi 25717 N AUC —— MAER
BREAKFAST FUED/I FOUND A NEW Co 36039 N T-A —— BUCH
HENDERSON STOMP/NOBODY Co 35820 E T-A —— BUCH
ONE O'CLOCK JUMP/DON'T BE Vi 25792 N T-A —— BUCH
SING SING SING Vi 36205 N SAL 2.00 WA,H
BLUE ROOM/MAKE BELIEVE Vi 26088 E T-A —— WA,H
S'WONDERFUL/MUST HAVE MAN Vi 26090 E T-A —— WA,H
ONE O'CLOCK JUMP/DON'T BE Vi 25792 N T-S 1.75 WA,H
RIFFIN' AT THE RITZ Vi 25445 N SAL 2.00 WA,H
BUGLE CALL RAG/AFTER YOU Vi 25467 N T-S 2.75 WA,H
BENNY RIDES AGAIN Co 55001 N SAL 2.50 WA,H
SUPERMAN/MORE THAN YOU KNOW Co 55002 N SAL 2.50 WA,H
THE COUNT/I SEE A MILLION Co 36379 G AUC —— ROSE
CABIN IN THE SKY/TAKIN' CHANCE Co 35869 G AUC —— ROSE
EMALINE/GEORGIA JUBILEE DUB OF Co 2907 N SAL 1.25 ROSE
KANDFUL OF KEYS(QUARTET) Vi 25705 V+AUC —— QUAI
WHERE OR WHEN/I CRIED FOR(TRIO) BB 11456 V AUC —— ROTH
GOOFUS FIVE
ARKANSAS BLUES OK 40817 E T-S 1.00 BROO
GLEN GRAY
GEORGIA ON MY (DUNHAM) De 2399 G STA 1.00 WILL
LEE GREEN
RAILROAD BLUES/NO.44 BLUES Vo 1401 G AUC —— LOVE
44 BLUES/MEMPHIS FIVE De 7016 E AUC —— LOVE
BOBBY HACKETT
THAT DA DA STRAIN/YOU YOU Vo 4142 N AUC —— LOVE
SINGIN' BLUES/CLARINET Vo 5493 N STA 1.25 WILL
FRED "SUGAR" HALL
IS IT POSSIBLE/SOME DAY YOU'LL OK 40891 V AUC —— ROSE
SLEEPY HALL & COLLEGIANS
AT YOUR COMMAND/TIME ME 12204 V AUC —— CLAR
LIONEL HAMPTON
SUNNY SIDE/I KNOW THAT YOU Vi 25592 N T-A —— SPIL
12TH STREET RAG Vi 26362 N T-A —— PODE
JACK THE BELLBOY Vi 26652 N T-S 3.50 WA,H
I KNOW THAT YOU KNOW Vi 25592 N SAL 2.75 WA,H
OPEN HOUSE Vi 27341 N SAL 2.50 WA,H
HANDY'S ORCHESTRA
SNAKY BLUES/FUZZY WUZZY Co A2421 G T-A —— SPIL
MOONLIGHT BLUES/BUNCH OF BLUES Co A2418 E T-A —— PARK
ANNETTE HANSHAW
WE LOVE IT/GET OUT & GET UNDER PAT 32365 N AUC —— WHIT
HAPPINESS BOYS - JONES & HARE
POOR LIZZIE/SCREAM FOR ICE CR. OK 40968 N AUC —— ROSE
BOB HARING
LISTENING Ca 696 E T-A —— PARK
IT MADE YOU HAPPY Ca 1060 E T-A —— PARK
MONK HAZEL (SHARKY BONANO)
SIZZLING THE BLUES/HIGH SOC. Br 4181 N AUC —— RACK
COLEMAN HAWKINS
LOST IN A FOG De 18252 E AUC —— WITT
STARDUST De 18251 E AUC —— WITT
BODY AND SOUL CANADIAN BB 10523 N TRA —— GAYL
BODY AND SOUL BB 10523 E T-A —— WTKR

FOR DISPOSITION

ERSKINE HAWKINS

SWEET GEORGIA BROWN	BB	10854	N	AUC	——	IDER
BYE BOUNCE/JULEP JOINT	BB	11547	E	AUC	——	MAHA

JOE HAYMES

LOST MOTION(T.MONDELLO)	ME	13451	E	T-A	——	MCMA
HONEYSUCKLE ROSE(BUD FREEMAN)	BB	5920	G	AUC	——	ROSE

LUCILLE HEGAMIN & BLUE FLAME SYNCOPATERS

SYNCOPATIN' MAMA/YOUR MAN	CA	366	V	AUC	——	ROTH
ARKANSAS BLUES/I'LL BE GOOD	ART	9053	V	T-A	——	PARK

FLETCHER HENDERSON

HOW LONG/BRING BACK JOYS	BS	2008	E	T-A	——	PARK
——	VO	3717	E	AUC	——	FRY
ME NEENYAH	PE	14394	E	AUC	——	LOVE
SUGAR FOOT STOMP/WHAT CHA CALL	CO	395	N	AUC	——	LOVE
SWEET THING/I NEED LOVIN'	CO	854	V	AUC	——	LOVE
COPENHAGEN/WORDS	VO	14926	E	AUC	——	LOVE
QUEER NOTIONS/CAN YOU TAKE IT	VO	2583	E	AUC	——	LOVE
RIFFIN'/GRAND TERRACE RHYTHM	VI	25339	N	AUC	——	LOVE
HOCUS POCUS/SUGARFOOT STOMP	BB	10247	N	TRA	——	WOOD
RIFFIN'/G.T. RHYTHM	VI	25339	N	TRA	——	WOOD
STEPPIN' OUT	EM	10714	V	AUC	——	RHOA
EASY MONEY/COME ON BABY	CO	14392	E	T-A	——	WOLF
MUSCLE SHOALS BLUES/HOUSTON BL	CO	164	N	T-A	——	METC
SUGAR FOOT STOMP/BLUE RHYTHM	MA	8052	F	T-A	——	SPIL
LIZA	DE	555	E	AUC	——	WITT
TALK OF THE TOWN	DE	18253	E	AUC	——	WITT
SUGARFOOT STOMP/HOCUS POCUS	BB	10247	V	T-A	——	PARK
I NEVER CARE ABOUT TOM	CO	209	G	T-A	——	PARK
WHITEMAN STOMP/I'M COMIN VA.	CO	1059	G	AUC	——	WHIT
MUSCLE SHOALS BLUES	CO	164	N	T-A	——	WTKR
MONEY BLUES/STAMPEDE	CO	35669	N	T-A	——	VOGE
SUGAR FOOT STOMP/WHAT CHA CALL	CO	35668	N	T-A	——	VOGE
OLD BLACK JOE'S BLUES	CA	9033	G	T-A	——	VOGE
KING PORTER	CO	35671	E	AUC	——	MAER
MALINDA'S WEDDING DAY	VI	22775	E	AUC	——	MAER
MOTEN STOMP/DON'T LET RHYTHM	VO	4180	V	AUC	——	SMIT
12TH ST. BLUES(S.H.O.)(LOUIE)	PE	14395	V	AUC	——	DELG
PRINCE OF WAILS (LOUIE)	PU	11367	V	AUC	——	DELG
COME ON BABY/EASY MONEY DUB OF	CO	14392	N	SAL	1.25	ROSE

ROSA HENDERSON

EVERY DAY BLUES	PE	12100	E	AUC	——	GALE
WHERE/DOWN SOUTH(ACC.F.HEND.)	VO	14635	V	AUC	——	CLAR
MEMPHIS BOUND/DON'T WANT NOB.	AJAX	17069	E	AUC	——	WHIT
STRUTTIN'BLUES/LOW DOWN	VI	19157	V	AUC	——	DELG
AN' I DON'T MEAN IF	VO	15215	V	AUC	——	DELG

HENDERSON'S HAPPY SIX

OLD BLACK JOE'S BL(CA 3491)	LI	3062	V	AUC	——	GALE

MEL HENKE

HENKE STOMP	CI	100	N	TRA	——	BROO

WOODY HERMAN

INDIAN BOOGIE WOOGIE	DE	3383	N	AUC	——	BAND
TWIN CITY BLUES/L.B. BLUES	DE	1801	N	T-A	——	WOLF
BOUNCE ME BROTHER/BOOGIE	DE	3617	N	AUC	——	IDER
GOLDEN WEDDING/5 O'CLOCK WHIST.	DE	3436	E	AUC	——	NAUL
BLUES IN NIGHT/THIS TIME	DE	4030	G	AUC	——	ROSE

J.C.HIGGINBOTHAM

HIGGINBOTHAM BLUES	CO	36011	E	TRA	——	MCMA

TEDDY HILL

HARLEM TWISTER/BIG BOY	BB	6908	E	T-A	——	PARK
MY MARIE/WHERE IS THE SUN	BB	6898	V	T-A	——	PARK
BLUE RHYTHM FAN/RUG CUTTERS	VO	3247	N	TRA	——	WOOD
CHINA BOY	BB	6941	N	AUC	——	ROSE

EARL HINES

BOOGIE WOOGIE ON ST.L. BLUES	BB	10674	E	AUC	——	ROBI
RHYTHM SUNDAE/CAN'T BELIEVE	VO	3467	E	TRA	——	WOOD
SWINGIN' DOWN/YOU ARE	VO	3392	N	TRA	——	WOOD
ROSETTA/DEEP FOREST	CO	35878	E	T-A	——	WOLF
ROSETTA/CAVERNISM	BR	65[illegible]	F	T-A	——	METC
ROSETTA	BB	10555	V	T-S	.70	BROO
SWINGING DOWN	VO	3392	E	AUC	——	WITT
FATHER JUMPS/JITNET MAN	BB	11535	N	STA	1.00	WILL
SWINGIN' ON C/I NEVER DREMT	BB	11465	N	STA	1.00	WILL
BLUE DRAG/OH!YOU SWEET DUB OF	BR	6345	N	SAL	1.25	ROSE
MAPLE LEAF RAG/FAT BABES	DE	219	G	T-A	——	BUCH
COPENHAGEN/ROSETTA	DE	337	G	T-A	——	BUCH

LES HITE

BOARD MEETIN'/WAIT FOR SUNRISE	BB	11109	E	AUC	——	NAUL
WORLD WAITING SUNRISE/BOARD	BB	11109	N	STA	1.00	WILL

ART HODES

SNOWY MORN.BLUES/4,5 TIMES	B&W	1	N	T-A	——	WOLF

JOHNNY HODGES

MOON ROMANCE/YOUR LOVE	OK	5940	N	T-A	——	THOM
GOOD QUEEN BESS(MARGIN CHIP)	BB	11117	G	T-A	——	THOM
PASSION FLOWER	VI	20-1545	N	T-A	——	THOM
JITTERBUG'S LULLABY	VO	4309	N	T-A	——	THOM
EMPTY BALLROOM BLUES	VO	4213	E	TRA	——	MCMA

BILLIE HOLIDAY

NO REGRETS/DID I REMEMBER	VO	3276	N	AUC	——	GALE
GEORGIA ON MY MIND/LET'S DO IT	OK	6134	G+	AUC	——	GALE
SOLITUDE/GOD BLESS THE CHILD	OK	6270	E+	AUC	——	GALE
1,2 BUTTON SHOE/LET'S CALL A	VO	3334	N	AUC	——	ROSE
DON'T KNOW IF I'M COMIN' OR	VO	3543	V	AUC	——	ROSE

CLAUDE HOPKINS

AIN'T MISBEHAVIN'	CO	2880	E	T-A	1.25	BROO

HOOSIER HOT SHOTS

WAH-HOO/BOW WOW BLUES	ME	60557	N	AUC	——	GALE
PICK THAT BASS/EVERYBODY ST.	ME	70462	N	AUC	——	GALE

HUDSON-DELANGE

STARDUST/BUGLE CALL RAG	MA	132	E	TRA	1.25	RIDL
HOHO ON PARK AVE.	BR	7618	N	T-A	1.25	RIDL

REX IRVING AND BOYS

THEY'RE OFF/DANCE HENRY	ROYALE	1797	E	STA	1.00	WILL
GOSSIP/2ND AVE. CLAMBAKE	ROYALE	1842	E	AUC	——	ROSE

BESSIE JACKSON

ROLL AND RATTLER/GROCERIES	ME	12845	N	AUC	——	LOVE
SLOPPY DRUNK BLUES/ALLEY BOOGIE	ME	12484	N	AUC	——	LOVE

BUD JACKSON'S SWANEE SERENADERS

MESSIN' AROUND/JEEBIES	BR	3351	V	AUC	——	CLAR

EARL JACKSON

IS THAT RELIGON/PEANUT	ME	12080	V+	AUC	——	DELG

PRESTON JACKSON

TROMBONE MAN	CHAL	803	F	AUC	——	LOVE

SADIE JACKSON

NOBODY WORRIES BOUT ME/ORIG.	CO	14181	G	AUC	——	ROSE

HARRY JAMES

GOT NO TIME/AND THE ANGLES	BR	8355	N	AUC	——	MCGO
ONE O'CLOCK JUMP/IT'S THE DREAM	BR	8055	N	AUC	——	MCGO
CRAZY RHYTHM/EASTER PARADE	CO	36545	N	T-A	——	WOLF
WOO-WOO/BOO-WOO	BR	8318	N	T-A	——	EDEL
FEET DRAGGIN' BLUES	CO	35227	N	AUC	——	MELL
WILLOW WEEP FOR ME	CO	35242	N	AUC	——	MELL
AVALON/CIRIBIRIBIN	CO	35316	N	AUC	——	MELL
FLASH	CO	35587	N	AUC	——	MELL
MUSIC MAKERS	CO	35932	N	AUC	——	MELL
DODGERS' FAN DANCE	CO	36222	N	AUC	——	MELL
DUKE'S MIXTURE	CO	36339	N	AUC	——	MELL
RANCHO PILLOW	CO	36430	N	AUC	——	MELL
STRICTLY INSTRUMENTAL	CO	36579	N	AUC	——	MELL
YOU MADE ME LOVE YOU	CO	36296	N	AUC	——	MAHA
BOO-WOO-/WOO-WOO	CO	35958	N	STA	1.00	WILL
MY BUDDY	CO	35242	N	AUC	——	COX
DAYBREAK	CO	36644	E	AUC	——	COX
I REMEMBER YOU	CO	36518	N	AUC	——	COX
SWANEE RIVER	CO	3009	N	AUC	——	COX
AVALON	CO	35316	E	AUC	——	COX
ONE O'CLOCK JUMP/TWO	CO	36232	N	SAL	1.25	WA,H
PRINCE CHARMING/VELVET MOON	CO	36672	V	AUC	——	ROSE

JAM SESSION AT VICTOR

HONEYSUCKLE ROSE/BLUES DUB OF	VI	25559	N	SAL	1.25	ROSE

BLIND LEMON JEFFERSON

PINEY WOODS MONEY MAMA	PA	12650	-	STA	——	BAND

ARNOLD JOHNSON

ANITFA'S DANCE/SECOND HUNGARIAN	VA	619	E	STA	1.00	WILL

BERT JOHNSON

NASTY BUT NICE	BR	7136	N	AUC	——	FRY

CHARLIE JOHNSON

BOY IN THE BOAT/WALK THAT THING	BB	——	N	AUC	——	ROSE
HARLEM DRAG/HOT BONES & RICE	VI	38059	N	AUC	——	ROSE

FREDDY JOHNSON

TIGER RAG/I GOT RHYTHM	DEE	F5110	N	AUC	——	LOVE

JAMES P. JOHNSON

FOUND NEW BABY/HOW COULD BE BL.	CO	14502	N	AUC	——	LOVE
JINGLES/MODERNISTIC	BR	4762	E	T-A	——	BAKE
BACKWATER BLUES/MINE ALL MINE	VO	4903	V	T-A	——	BAKE
BOOGIE STRIDE/IMPRESSIONS	ASCH	1001	N	T-A	——	BURL
JINGLES	BR	4762	G	TRA	——	BROO
RIFFS/FEELING BLUE(SOLOS)	—	——	—	——	——	RACK
FARE THEE HONEY BLUES	CO	14417	G+	AUC	——	DELG

JAMES STUMP JOHNSON

DUCK YAS YAS/SNITCHER	QRS	7049	V	AUC	——	DELG

FOR DISPOSITION

LIL JOHNSON (Acc. C. Avery)
LEFT HAND/JELLY Vo 1299 E AUC —— CLAR
LONNIE JOHNSON
I FEELS SO GOOD, 1 & 2 OK 8697 F T-A —— PARK
MARGARET JOHNSON
ABSENTED MINDED BLUES OK 8162 N AUC —— DELG
E FLAT BLUES OK 8107 V AUC —— DELG
PETE JOHNSON
ROLL 'EM BL/GOIN' AWAY BLUES Vo 4607 N T-A —— EDEL
BLUES ON THE DOWN BEAT/K.C. De 3384 N AUC —— BAND
ROLL 'EM BL/GOIN' AWAY BLUES Vo 4607 E T-A —— BAKE
PINE CREEK/6TH AVE. EXPRESS Vi 27506 V T-A —— WOLF
BARRELHOUSE BOOGIE Vi 27504 E T-A —— WOLF
MAGGIE JONES
SINGLE WOMAN BLUES Co 14102 E AUC —— DELG
CHEATIN' ON ME Co 14074 G AUC —— DELG
POOR HOUSE/THUNDERSTORM Co 14050 E AUC —— DELG
RICHARD M. JONES
NOVELTY BLUES/TICKLE Vi 38040 V AUC —— DELG
DUSTY BOTTOM/SYCAMORE OK 8431 G AUC —— DELG
JONES-SMITH INC.
EVENIN'/SHOE SHINE Vo 3441 E AUC —— DELG
LOUIS JORDAN
HONEYSUCKLE ROSE De 7675 N T-A —— WOLF
T-BONE BLUES/PINETOP B-W De 8525 N T-A —— WOLF
POMPTON TURNPIKE/DO YOU De 8500 N AUC —— ROTH
RATION BLUES/DEACON JONES De 8654 V AUC —— ROSE
TAFT JORDAN
NIGHT WIND/IF THE MOON Me 13352 V AUC —— DELG
JUBILEE QUARTET
FATHER PREPARE ME/MY LORDS' Para 12035 N AUC —— ROSE
KANSAS CITY FIVE
GET IT FIXED/DARK GAL Pat 36335 V AUC —— DELG
KANSAS KATIE
DON'T YOU KNOW ME/HE'S MY MAN BB 8999 E AUC —— ROSE
HAL KEMP
OH BABY/GET OUT AND GET UNDER Br 3954 E+AUC —— MCGO
PAGE MISS GLORY/YOU'RE SO DARN Br 7493 V AUC —— MCGO
YOU'RE AN ANGEL/I'M IN LOVE Br 7429 V AUC —— MCGO
IN THE HUSH OF NIGHT/WHERE ARE Br 4424 V AUC —— ROSE
JOHN KIRBY
FIFI'S RHAPSODY Vi 27598 N T-A —— PODE
KEEP SMILIN' Vi 27890 N T-A —— PODE
MOVE OVER/WONDERING WHERE Vi 27712 V+T-A —— WTKR
ANDY KIRK
FLOYD'S GUITAR BLUES/TUMBLIN De 2483 E T-A —— PARK
BLUE CLARINET STOMP/MESS-A-ST Vo 3255 N AUC —— GALE
HEY LAWDY MAMA/MCGHEE SPECIAL De 4405 E AUC —— GALE
ONCE OR TWICE/MARY'S IDEA Br 4863 V+AUC —— CLAR
LOTTA SAX AP.(REV.LIL ARMSTRONG De 3883 N AUC —— RAYM
FROGGY BOTTOM/CORKY STOMP Br 4893 V SAL 2.00 QUAI
GENE KRUPA
ROCKIN'CHAIR/TUNIN' UP OK 6352 V T-A —— BAKE
SWING IS HERE/GABRIEL LIKES Vi 25276 E T-A —— BAKE
CLAP MY HANDS/MUTINY IN PARLOR Vi 25263 E T-A —— BAKE
BOOGIE WOOGIE BUGLE BOY OK 6034 N AUC —— ROTH
SLOW DOWN/FOOL AM I OK 6154 N AUC —— ROTH
SWING IS HERE/MUTINY IN PAR. HMV 8432 N T-A —— EDEL
DRUM BOOGIE/HOW BOUT OK 6046 N AUC —— IDER
TIGER RAG/SIERA SUE Co 35454 E AUC —— MAHA
JUNGLE MADNESS/YOU TAUGHT Br 8400 E+T-A —— AVER
JAZZ ME BLUES De 18115 N SAL 1.75 WA,H
THREE LITTLE WORDS De 18114 N SAL 1.75 WA,H
SWING IS HERE BB 10705 N TRA —— WA,H
I KNOW THAT YOU KNOW Br 8124 N TRA —— WA,H
KAY KYSER
COLLEGIATE FANNY BB 7892 N AUC —— ROTH
TOMMY LADNIER
REALLY THE BLUES BB 10089 V AUC —— DELG
WEARY BLUES/JADA BB 10086 E AUC —— DELG
EDDIE LANG
SLEEPY TIME GAL/LONESOMEST GIRL Vo 15142 N AUC —— LOVE
LANIN'S ROSELAND ORCHESTRA
OH BY JINGO/ROSE OF CHILE Co 2943 E T-A —— PARK
HARLAN LATTIMORE
CHANT OF THE WEED Co 2675 V+T-A —— EDEL
GERTRUDE LAWRENCE
RUSSIAN BLUES Co 514 V AUC —— ROSE
BARON LEE
REEFER MAN/OLD YAZOO Or 2576 E T-A —— GAYL

LEVEE SYNCOPATERS
THE RACKETT Madison 6002 V AUC —— ROSE
LEWIS-JOHNSON-AMMONS
BOOGIE WOOGIE PRAYER Vo 4606 N AUC —— DELG
BOOGIE WOOGIE PRAYER, 1 & 2 Co 35960 N STA 1.30 WILL
MEADE "LUX" LEWIS
YANCEY SPECIAL/BOOGIE WOOGIE De 3387 N AUC —— BAND
FAR AGO BLUES/CLOSIN'HR.(DUB) —— —— N SAL 1.25 ROSE
TED LEWIS
TRULY/AT LAST I'M HAPPY Co 2408 E AUC —— LOVE
SUNNY SIDE OF ST./VAGABOND Co 2144 N AUC —— LOVE
EGYPTIAN ELLA/CRAZY BOUT BABY Co 2428 E AUC —— LOVE
HEADIN' FOR BETTER TIMES Co 2378 N AUC —— LOVE
ONE MORE TIME/HO HUM Co 2452 E AUC —— LOVE
STEPPIN' OUT/UNFORTUNATE BL Co 48 N T-A —— METC
ECCENTRIC/SWEET LITTLE YOU Co 195 N T-A —— METC
CLARINET MARMALADE/SHIM-ME Co 1573 N AUC —— RACK
WISTFUL & BLUE/IF YOU SEE Co 844 N AUC —— RACK
I GOT WOMAN/WEAR A HAT Co 1656 N AUC —— RACK
OH BABY/START THE BAND Co 1391 N AUC —— RACK
LAUGH CLOWN/HELLO MONTREAL Co 1346 N AUC —— RACK
GOOD NIGHT/SWEETHEART SIG. Co 1296 N AUC —— RACK
LADY LUCK/MY LITTLE DREAM Co 1999 N AUC —— RACK
TIGER RAG/THE MEMPHIS BLUES Co 3813 G AUC —— GALE
WHEN MY BABY SMILES AT ME De 2054 E AUC —— GALE
MEMPHIS BLUES/BEALE ST. BLUES Co 1050 G T-A —— EARN
MILENBERG/TIN ROOF Co 14079 G AUC —— MAHA
LO'VILLE LOU/BEALE ST. MAMA Co 80971 G AUC —— MAHA
SOMEDAY SWEETHEART Co 2336 V SAL 1.75 QUAI
I'LL SEE YOU IN CUBA Co 2927 F AUC —— COX
ROYAL GARDEN BLUES/DALLAS BL Co 35684 E T-A —— BUCH
MEDICINE MAN FOR BL/WOULDN'T Co 1882 V AUC —— ROSE
SWEETHEART OF S.C./GOOD NIGHT Co 1296 V AUC —— ROSE
ST.LOUIS BL/RUNNIN' WILD Co A3790 E AUC —— ROSE
TIGER RAG/BLUES Co 770 V AUC —— ROSE
LINEHOUSE BLUES Co 1789 V AUC —— ROSE
NEW ST.LOUIS/MAMA'S IN TOWN Co 697 V AUC —— ROSE
LITTLE BROTHER
FARISH ST. JIVE BB 10177 N TRA —— MCMA
FARISH ST. JIVE BB 6894 N AUC —— ROSE
CRIPPLE CLARENCE LOFTON
STRUT THAT THING Vo 02951 V AUC —— ROSE
BROWN SKIN GAL Me 61166 V AUC —— ROSE
GUY LOMBARDO
THE CANNON BALL/I'M MORE THAN Co 1451 N AUC —— RACK
AFTER THINKING IT OVER/PAL Co 1803 N AUC —— RACK
BLACKBIRDS/MY OLD GIRL Co 1636 N AUC —— RACK
LOUISIANA FIVE
RINGTAIL BLUES/BLUES Em 1083 V AUC —— DELG
SUNSHINE GIRL/B-HAP-E Em 10229 V AUC —— DELG
DIXIE BLUES/THUNDERBOLT Em 1026 V AUC —— DELG
LOUISIANA RHYTHM KINGS
DA DA STRAIN HRS 7 N TRA —— BROO
IN A GREAT/LET'S SIT OK 41189 N T-A —— AVER
LUMBERJACKS
WHOOPIE STOMP Ca 9030 V AUC —— DELG
JIMMIE LUNCEFORD
TIME'S A WASTIN'/WELL ALL RITE Vo 4887 N AUC —— LOVE
AIN'T SHE SWEET/WHAT IS THIS Vo 4875 N AUC —— LOVE
LONESOME ROAD/MANDY Vo 4831 N AUC —— LOVE
MARGIE/SHIP AT SEA De 1617 N AUC —— LOVE
STARDUST/RHYTHM IS OUR BUSINESS De 369 E AUC —— MCGO
I LOVE YOU/OH WHY OH WHY Vo 4979 N AUC —— MCGO
WHITE HEAT/LEAVING ME Vi 24586 V AUC —— MCGO
RAGGIN' THE SCALE/FIRST TIME De 1364 E AUC —— MCGO
SWEET SUE/DOWN BY OLD MILL ST. De 1927 N AUC —— MCGO
MELODY MAN/I'LL TAKE THE SOUTH De 805 V AUC —— MCGO
UPTOWN BLUES/PUT IT AWAY Vo 5362 E T-A —— BAKE
WHITE HEAT/LEAVING ME Vi 24586 E T-A —— PODE
WHITE HEAT/YOU CAN FOOL Vo 5156 E T-A —— PODE
CHOCOLATE/BATTLE AXE De 3807 N AUC —— ROTH
CHARMAINE/OH BOY De 628 V T-A —— EARN
I USED TO LOVE YOU/LIZA Vo 5276 V T-A —— EARN
YOU SET ME ON FIRE/SHOE Vo 4712 N T-A —— EARN
IN DAT MORNIN' BB 5330 E SAL 1.50 QUAI
MOOD INDIGO/ROSE ROOM De 131 N SAL 1.25 QUAI
FLIGHT OF THE JITTERBUG Co 35967 E AUC —— MAER
MONOTONY IN FOUR FLATS Co 35567 E AUC —— MAER
BLUE PRELUDE De 3892 E AUC —— MAER
BLUES IN THE NIGHT De 4125 V AUC —— MAER

(JIMMIE LUNCEFORD CONTINUED NEXT PAGE)

FOR DISPOSITION

(JIMMIE LUNCEFORD, CONTINUED)

SWINGIN' ON C	Co	35725	E	AUC	——		MAER
I'LL TAKE THE SOUTH	DE	805	V	AUC	——		MAER
WHAT'S YOUR STORY MORNING GL.	Co	35510	V	AUC	——		MAER
DINAH, PARTS 1 & 2	Co	36054	E	AUC	——		MAER
UPTOWN BLUES	OK	5362	E	AUC	——		MAER
CHOPIN'S PRELUDE	Co	35547	V	AUC	——		MAER
I WANT THE WAITER/YOU LET ME	Vo	5033	N	AUC	——		ROSE
ABE LYMAN'S SHARPS & FLATS							
A JASS HOLIDAY/SOME RAINY	BR	4155	N	AUC	——		RACK
MAJESTIC DANCE ORCHESTRA							
ALL OVER NOTHING AT ALL	PE	14047	E	T-A	——		PARK
WINGY MANNONE							
HONEY'S LOVIN' ARMS/WHEN MY	BB	30-0801	V	T-A	——		BAKE
ROYAL GARDEN/IN THE BARREL	BB	10331	V	T-A	——		BAKE
ROYAL GARDEN BLUES/BARREL	BB	10331	N	T-A	——		WOLF
BIG BUTTER & EGG/WEARY BLUES	CH	40055	N	AUC	——		GALE
SHAKE THAT THING/UP THE CTRY	CH	40054	N	AUC	——		GALE
DINNER FOR THE DUCHESS	BB	10909	N	AUC	——		ROTH
YOU SHOWED ME THE WAY	BB	6804	E	TRA	——		MCMA
BOO HOO	BB	6806	E	TRA	——		MCMA
MARTHA	BB	7621	E	TRA	——		MCMA
MY HONEY'S LOVIN' ARMS	BB	30-0801	V	TRA	——		MCMA
THE IMAGE OF YOU	BB	7003	E	TRA	——		MCMA
I'M SHOOTING HIGH	Vo	3134	V	SAL	1.00		QUAI
FLOATING DOWN TO COTTON TOWN	BB	6605	V	T-A	——		VOGE
IT'S THE GYPSY IN ME	BB	6549	E	T-A	——		VOGE
GOOD MAN IS HARD TO FIND	BB	6537	E	T-A	——		VOGE
FINE ROMANCE CAN'T PRETEND	BB	6606	E	T-A	——		VOGE
JOE MARSALA							
SLOW DOWN/BULLS EYE	DE	3715	N	STA	.90		WILL
BULLS EYE	DE	3715	E	T-A	——		MCMA
FREDDY MARTIN							
CAN'T GET OUT OF THIS MOOD	VI	20-1515	N	AUC	——		MAHA
CHARLIE MATSON CREOLE SERENADERS							
TAIN'T NOBODYS BUSINESS	ED	51222	V	AUC	——		DELG
GEORGE MCCLENNON (SOLOS)							
LARKIN ST.BLUES/CUT THROAT BL	OK	8314	V+	T-A	——		POLS
CLYDE MCCOY ORCH							
THE GOONA GOO/WHEN YOUR	DE	1109	N	AUC	——		IDER
DICK MCDONOUGH							
DON'T EVER CHANGE (GOODMAN)	ME	70716	E+	T-A	——		EDEL
HAL MCINTYRE							
DAISY MAE	VI	27872	E	STA	——		DEVA
RED MCKENZIE							
JUST FRIENDS/TIME ON MY HANDS	Co	2556	N	T-A	——		WTKR
MCKENZIE-CONDON							
CHINA BOY/SUGAR	UHCA	10	N	T-A	——		BUCH
MCKINNEY'S COTTON PICKERS							
ZONKY/IF I COULD BE WITH YOU	VI	38118	N	AUC	——		LOVE
WORDS CAN'T EXPRESS/TRAVELLIN	VI	38112	N	AUC	——		LOVE
PEGGY/I'D LOVE IT	VI	38133	N	AUC	——		LOVE
SELLING THAT STUFF/BEEDLE UM	VI	38052	E	AUC	——		LOVE
MILENBERG JOYS/I WANT A LITTLE	BB	10954	N	T-A	——		HERR
I WANT A LITTLE GIRL	VI	23000	E	AUC	——		MAER
PEGGY/I'D LOVE IT	BB	10706	E	AUC	——		MAER
JAY MCSHANN							
CONFESSIN' THE BLUES	DE	8559	V	T-A	——		WOLF
MELODY MAN							
SO TIRED/IS IT A SIN?	HA	637	E	T-A	——		PARK
MEMPHIS FIVE							
WHO'S SORRY NOW/SNAKE HIPS	VI	19052	N	AUC	——		ROSE
MEMPHIS JUG BAND							
SUGAR PUDDING	VI	21740	E	TRA	——		MCMA
MEMPHIS MINNIE & KANSAS JOE							
GIVE IT TO ME/HOLE IN THE WALL	DE	7023	N	STA	.90		WILL
MEMPHIS NIGHTHAWKS							
COME ON IN BABY	VO	1744	E	AUC	——		FRY
SHANGHAI HONEYMOON	VO	2593	E	AUC	——		FRY
JOHNNY MERCER							
LAZY BONES	VA	8031	N	AUC	——		RAYM
MERLING-POLLOCK (PIANO SOLOS)							
RAG DOLL/HIGH HAT	CO	1447	N	AUC	——		RACK
BENNY MEROFF							
TALK OF THE TOWN/HAPPY DAYS	BR	4709	E	AUC	——		LOVE
MEZZ MEZZROW							
LOST/MELODY FROM SKY	BB	6320	V	T-A	——		BAKE
SWINGIN' WITH MAZZ	BR	6778	V	AUC	——		ROSE
APOLOGIES/SENDING	BB	10250	N	AUC	——		DELG
SWINGIN' WITH MEZZ	BR	6778	E+	AUC	——		DELG

(MEZZ MEZZROW CONTINUED NEXT COLUMN)

(MEZZ MEZZROW, CONTINUED)

COME ON WITH THE COME ON	BB	10085	V	AUC	——		DELG
HOT CLUB STOMP/SWING	VI	25612	V	AUC	——		DELG
OLD FASHIONED LOVE/35TH	BB	10251	N	AUC	——		DELG
MIDWAY DANCE ORCHESTRA							
LOT'S O' MAMMA/THE BLACK SHEEP	Co	51	N	T-A	——		METC
COTTON PICKER'S BALL/BUDDY'S HAB.	Co	74	N	T-A	——		METC
LIZZIE MILES							
I HATE A MAN(J.R.MORTON)(6 GROVE CHIP)-	V			AUC	——		DELG
BUBBER MILEY							
LEONIXX AVE. SHUFFLE	PA	36160	V	AUC	——		DELG
DOWN IN THE MOUTH BLUES	PE	14341	V	AUC	——		DELG
LOVIN' YOU THE WAY I DO	VI	23010	V	AUC	——		DELG
BLACK MARIA/CHINNIN	VI	38146	G	AUC	——		DELG
WITHOUT YOU EMALINE	VI	38138	V	AUC	——		DELG
GLENN MILLER							
PEG O' MY HEART	DE	1342	N	TRA	——		WOOD
SOLD AMER(N)/D.M. BLUES (V)	BR	8173		TRA	——		WOOD
STAR DUST/MELANCHOLY BABY	BB	10065	N	AUC	——		NAUL
LITTLE BROWN JUG/PAVANNE	BB	10286	N	AUC	——		NAUL
TUXEDO JUNCTION/DANNY BOY	BB	10612	N	AUC	——		NAUL
MY PRAYER/MOONLIGHT	BB	10404	V	T-A	——		EARN
JOHNSON RAG/WRITTEN	BB	10498	G	T-A	——		EARN
IN THE MOOD/I WANT	BB	10416	G	T-A	——		EARN
SOLO HOP/IN A LITTLE SPANISH	Co	35881	V	T-A	——		MELL
KING PORTER STOMP	BB	7853	E	AUC	——		RAYM
SOLO HOP/IN SPANISH TOWN	CO BLUE LABEL		N	AUC	——		ROSE
RAY MILLER							
WHISPERING	OK	4167	E	T-A	——		PARK
WHO WOULDN'T BE JEALOUS(MUGGSY)	BR	4131	F	T-A	——		BAKE
MILLS BLUE RHYTHM							
——	VAR	634	-	AUC	——		FRY
RIDE RED RIDE/CONGO CARAVAN	OK	6119	N	T-A	——		WOLF
BACK BEATS	VO	4769	E	TRA	——		MCMA
TRUCKIN'/COTTON	Co	3078	N	SAL	1.50		QUAI
LET'S HAVE A JUBILEE	Co	2963	N	AUC	——		ROSE
LOVELY LIZA LEE/RHYTHM	Co	3066	E	AUC	——		ROSE
MILLS HOTSY TOTSY GANG							
MARCH OF THE HOODLUMS	BR	4559	V	SAL	1.75		QUAI
MISSISSIPPI MAULERS							
DON'T MESS AROUND WITH ME	Co	15450	E	AUC	——		DELG
MISSISSIPPI SHEIKS							
PLEASE DON'T WAKE IT UP/KING	Co	14672	F	AUC	——		ROSE
BORAH MINNEVITCH							
MOONGLOW/DAYBREAK EXPRESS	DE	174	E	STA	1.00		WILL
MISSOURI JAZZ BAND							
TOO TIRED	RE	9710	G	T-A	——		SPIL
MIFF MOLE							
AFTER YOU'VE GONE	UHCA	23-24	V	TRA	——		BROO
VAUGHN MONROE							
THUMBS UP/CLAM CHOWDER	BB	11103	N	AUC	——		IDER
RUSS MORGAN							
BASIN ST.BLUES, PARTS 1 & 2	BR	7941	N	STA	1.00		WILL
LEE MORSE							
WHERE THE SHY LITTLE VIOLETS	Co	1716	N	T-A	——		WTKR
THOMAS MORRIS							
E FLAT BL #2/ORIG.CHARLESTON	OK	8055	G	AUC	——		NAUL
JELLY ROLL MORTON							
TURTLE TWIST/SMILING BLUES	BB	10194	N	T-A	——		PARK
SHREVEPORT/SHOE SHINER'S DRAG	VI	21658	G	AUC	——		LOVE
JUNGLE BLUES	VI	21345	G	AUC	——		LOVE
MOURNFUL SERENADE/GEORGIA SW.	VI	38024	V	AUC	——		LOVE
WOLVERINE BLUES/MR.JELLY LORD	BB	10258	N	AUC	——		LOVE
FREAKISH/SEATTLE HUNCH	VI	27565	E	T-A	——		BAKE
THE CHANT/BLACK BOTTOM	VI	20221	G	TRA	——		SARL
FREAKISH/SEATTLE HUNCH	VI	27565	N	TRA	——		SARL
ORIGINAL RAGS/MAMIE'S BLUES	GENR	4001	N	TRA	——		SARL
GRANDPA'S/CANNONBALL	DUB OF	VI 20431	E	TRA	——		SARL
JUNGLE BLUES	DUB OF	VI 21345	E	TRA	——		SARL
MAMA'S GOT A BABY	GENR	1710	N	T-A	——		PODE
WININ' BOY BLUES	BB	10429	N	T-A	——		PODE
STEAMBOAT STOMP/SMOKE HOUSE BL	BB	8372	N	T-A	——		HERR
SOMEDAY SWEETHEART	VI	——	E	TRA	——		HURN
SIDEWALK/DEADMAN	VI	——	V	TRA	——		HURN
SHREVEPORT/SHOE SHINER	VI	21658	V	T-A	——		AVER
CHANT/BLACK BOTTOM STOMP	VI	20221	E	T-A	——		GAYL
BALLIN' THE JACK	BB	10450	G+	T-A	——		WTKR
TURTLE TWIST/SMILIN' THE BLUES	BB	——	N	AUC	——		ROSE
SIDEWALK/DEADMAN	VI	——	V	TRA	——		WA,R
FAT MEAT/SWEETHEART OF.	DUB OF	VO 1019	N	SAL	1.25		ROSE
BILLY GOAT/HYENA STOMP	DUB OF	VI 20772	N	SAL	1.25		ROSE
THE PEARLS/JAZZIN' BAB.	DUB OF	GE 5323	N	SAL	1.25		ROSE

FOR DISPOSITION

CURTIS MOSBY & DIXIELAND BLUE BLOWERS

HARDEE STOMP/BLUES	Co	1442	E	AUC			CLAR
WEARY STOMP	Co	1191	N	T-A			WTKR

SNUB MOSELY

SWAMPLAND/SNUB'S BLUES (V)	De	8636	N	T-A			WOLF

BENNIE MOTEN

NEW TULSA BLUES	Vi	21584	N	AUC			LOVE
MOTEN STOMP	Vi	20955	N	AUC			LOVE
PASS OUT LIGHTLY/DING DONG BL	Vi	21199	N	AUC			LOVE
BAND BOX SHUFFLE/VINE ST. BL	Vi	23007	N	AUC			LOVE
SOMEBODY STOLE MY GAL/WON'T	Vi	23028	N	AUC			LOVE
GET GOIN'/LIZA LEE	Vi	23023	N	AUC			LOVE
BOUNCIN' ROUND/NEW MOTEN ST.	Vi	23030	N	AUC			LOVE
SUGAR/DEAR HEART	Vi	20855	N	AUC			LOVE
HOT WATER BLUES/MOTEN BLUES	BB	7938	E	T-A			BUCH

MOUND CITY BLUE BLOWERS

SAN/RED HOT	BR	2602	E	AUC			CLAR
FIREHOUSE BLUES/INDIANA	Co	1946	N	AUC			RACK
THAT'S PLENTY/I'VE GOT FEELING	OK	41232		AUC			RACK
CRAZY RHYTHM/YOU TOOK ADVANTAG.	OK	41098	N	AUC			RACK
LOLA/ONE HOUR	BB	10037	N	AUC			GALE
ONE HOUR/TAILSPIN BLUES	BB	6456	N	T-A			AVER
TAILSPIN BLUES/NEVER HAD A	BB	10209	N	T-A			VOGE
SAN/RED HOT	BR	2602	G	T-A			VOGE
ONE HOUR/TAILSPIN BLUES	BB	6456	E	T-A			BUCH
ONE HOUR/HELLO LOLA Dub of	Vi	38100	N	SAL	1.25		ROSE

SPUD MURPHY

PINETOP'S BREAKWAY/SAND DONE	BB	10875	N	T-A			HERR

OZZIE NELSON

EBB TIDE	BB	7169	V	AUC			COX

NEW FRIENDS OF RHYTHM

(SEVERAL; BUSTER BAILEY)	Vi		N	T-S			MURC

NEW ORLEANS BOOTBLACKS

FLAT FOOT/MAD DOG Dub of	Co	14337	N	SAL	1.25		ROSE
I CAN'T SAY/MIXED SALAD Dub of	Co	14465	N	SAL	1.25		ROSE

NEW ORLEANS RHYTHM KINGS

THAT'S A PLENTY/TIN ROOF BL.	GE	5105	E	SAL	10.00		SHAR
BABY BROWN (G)/NO LOVERS	De	401	E	T-A			WOLF

NEWPORT SOCIETY ORCHESTRA

WABASH BLUES	Vo	14262	E	T-A			PARK

RED NICHOLS

INDIANA/DINAH	Vo	4599	N	TRA			WOOD
CORRINE CORRINA(F)/BUGABOO(V)	BR	6058		TRA			WOOD
DAVENPORT BLUES/WAIL OF WINDS	BB	10408	N	AUC			NAUL
HOT LIPS/PARADE OF "PENNIES"	BB	10360	N	AUC			NAUL
RIVERBOAT SHUFFLE/ECCENTRIC	BR	3627	E	AUC			NAUL
ALABAMA STOMP/HURRICANE	BR	3550	E	AUC			NAUL
I GOT RHYTHM	BR	6711	N	T-A			RIDL
FEELIN' NO PAIN	Vo	3654	N	T-A			RIDL
LIMEHOUSE BLUES/DEAR OLD SOUTH.	BR	20070	E	T-A			GRIF
IDA/FEELIN' NO PAIN	BR	3626	E	T-A			GRIF
ALICE BLUE GOWN	BR	4456	G	T-S	.70		BROO
FIVE PENNIES	Vi	21560	E	T-S	1.50		BROO
IDA FEELING NO PAIN	BR	3626	E	T-A			PARK
SWEET SUE (BOTH SIDES)	ARC	152	V	AUC			CLAR
TEA FOR TWO/I WANT TO BE HAP	BR	80007	V	AUC			ROSE
SOON/STRIKE UP THE BAND	BR	4965	N	AUC			ROSE

RAY NOBLE

PUZZLE RECORD	Vi	22745	E	T-A			AVER
LADY OF SPAIN	Vi	22774	E	T-A			AVER
HOLD MY HAND/PIED	Vi	24034	E	T-A			AVER
LOVE IS THE/I'LL DO	Vi	24333	V	T-A			AVER
PETER! PETER!	Vi	24556	E	T-A			AVER
SLUMMING/I'VE GOT MY	Vi	25507	E	T-A			AVER

JIMMIE NOONE

LOVE ME OR LEAVE ME/WAKE UP	Vo	1272	N	AUC			LOVE
AM I BLUE/BIRMINGHAM BERTHA	Vo	1296	N	AUC			LOVE
YOU RASCAL YOU/BRING IT ON HOME	Vo	1584	E	AUC			LOVE
INKA DINKA DOO/LIKE ME A LITT.	Vo	2619	E	AUC			LOVE
A MONDAY DATE	UHCA	41-42	V	TRA			BROO
LOVE ME OR LEAVE ME	Vo	1272	V	T-A			EDEL
4 OR 5 TIMES/EVERY EVENING	Vo	1185	V	T-A			EDEL
4 OR 5 TIMES/EVERY EVENING	Vo	1185	V	T-A			POLS

JIMMY O'BRYANT

HOT HOT HOTTENTOT	PARA	12400	N	AUC			FRY
DRUNK MANS ST.(REV.BOYD SENTER)	PARA	12568	G	T-A			POLS
DRUNK MANS STRUT/RED HOT	PARA	12246	V	AUC			DELG
WASHBOARD/CHARLESTON	PARA	12265	G	AUC			DELG
DOWN TO THE BRICKS (CHIP)	PARA	12308	V	AUC			DELG
ALABAMY BOUND/HOT HOT	PARA	12400	V	AUC			DELG

KING OLIVER

STINGAREE BLUES/SHAKE IT &	BB	10707	N	T-A			WOLF
CALL OF FREAKS/TRUMPETS PRAY.	Vi	38039	V	T-A			PARK
DEAN MAN BLUES/SOMEDAY SWEET.	Vo	1059	V	T-A			POLS
ST. JAMES INFIRMARY/WHEN YOU'RE	Vi	22298	N	AUC			ROSE
SOMEDAY SWEETHEART(SAV.SYN.)	BR	3373	N	AUC			DELG
JACKASS BLUES/DEEP HENDERSON	BR	3245	V	AUC			DELG
JAZZIN' BABIES BLUES	OK	4975	G	AUC			DELG
NEW ORLEANS(CATCH)/CHATTANOOGA	Co	13003	G	AUC			DELG
4 OR 5 TIMES/GOT EVERYTHING	BR	4028	V	TRA			WA,R
STINGAREE BLUES	BB	10707	N	TRA			WA,R
TOO LATE	BB	7242	N	TRA			WA,R
CAMP MEETING/LONDON Dub of	Co	14003	N	SAL	1.25		ROSE
JACKASS BLUES/DEEP HEND. Dub of	Vo	1014	N	SAL	1.25		ROSE

ORIGINAL DIXIELAND JAZZ BAND

MOURNIN' BLUES/CLARINET MARM.	Vi	18513	V	AUC			LOVE
DIXIELAND I STEP/LIVERY STABLE	Vi	18255	V	AUC			LOVE
SENSATION RAG/BLUING THE BL.	Vi	18483	E	AUC			LOVE
OSTRICH WALK/JAZZ BAND BALL	Vi	18457	V	AUC			LOVE
CRAZY BLUES/HOME AGAIN BLUES	Vi	18729	E	AUC			LOVE
BOW WOW BLUES	Vi	18850	E	AUC			LOVE
BROADWAY ROSE/SWEET MAMA	Vi	18722	V	T-A			SPIL
BROADWAY ROSE/SWEET MAMA	Vi	18722	E	T-A	.70		BROO
INDIANA/STRUTTERS BALL	Co	2297	V	T-A			EARN
ROYAL GARDEN/DANGEROUS	Vi	18798	V	T-A			EARN
LAZY DADDY/FIDGETY FEET	Vi	18564	E	T-A			VOGE
JAZZ ME BLUES/ST. LOUIS BL.	Vi	18772	V	T-A			VOGE
MARGIE/PALESTEENA	Vi	18717	E	T-A			VOGE
OH BOOM/PLEASE BE KIND	BB	7442	V	T-A			VOGE

ORIGINAL INDIANA FIVE

LIGHTHOUSE BLUES	RE	8358	V	T-A			SPIL

ORIGINAL JAZZ HOUNDS

LUCY LONG/ALL THAT I HAD	Co	14207	V	AUC	1.75		LIQU

ORIGINAL MEMPHIS FIVE

SINCE MA IS PLAYING MAH JONG	Co	74	N	T-A			METC
LONESOME MAMA BLUES Famous		3125	V	T-A			SPIL
SIOUX CITY SUE	Co	186	N	T-A			WTKR
MORE	Co	37	N	T-A			WTKR
WHY SHOULD I WEEP ABOUT ONE	Co	74	N	T-A			WTKR

WILL OSBORN

SAME OLD MOON/PERHAPS(1ST Co)	Co	1988	N	AUC			RACK
SPINNING WHEEL	Ba	32919	G	AUC			COX

LIPS PAGE/HUDDY LEADBELLY

THIRSTY MAMA BLUES/GO ROUND	BB	8981	N	T-A			WOLF

PAPAMOUNT JUBILEE SINGERS

WHEN THE SAINTS GO MARCHIN	PARA	12073	V	AUC			ROSE

TINY PARHAM

SUBWAY SOBS/BLUE IS BLUES	Vi	38041	V	TRA			WOOD

TONY PARENTI

GUMBO/YOU MADE ME LIKE IT	BR	4184	N	AUC			RACK
NEW CRAZY BLUES	Co	836	E+AUC				QUAI

JACK PETTIS

——	Va	558	E	AUC			FRY
BAG OF BLUES	Vi	21793	V	SAL	1.25		QUAI

PHILLIPS LOUISVILLE JUG BAND

SOLDIER BOY BLUES/LOVELY THING	BR	7207	N	AUC			LOVE

WALTER PICHON

YO YO/DOGGIN' (HENRY ALLEN)	BB	6329	V	AUC			DELG

CHARLES PIERCE (TESCH)

SISTER KATE/NOBODY'S SWEET.	Co	35950	N	TRA			MCMA

PIRON'S NEW ORLEANS ORCHESTRA

GHOST OF BLUES/BRIGHT STAR BL.	Co	99	N	T-A			METC
RED MAN BLUES/I SAY	Vi	19646	V	AUC			CLAR

STEW PLETCHER

HOPE GABRIEL LIKES MY MUSIC	BB	6345	N	TRA			WOOD

BEN POLLACK

GOT THE JITTERS/FULL OF DEVIL	Co	2870	V	T-A			BAKE
FROM NOW ON/YOU MADE ME	Vi	22158	N	AUC			RACK
YOUR ALWAYS IN MY ARMS/SWEET	Vi	22101	N	AUC			RACK
ALICE BLUE GOWN	De	3526	E	T-A			GRIF
BUY BUY FOR BABY	Vi	21743	V	T-S	.75		BROO
JIMTOWN BLUES	Co	36325	N	AUC			COX

BOB POPE & BAND

WHEN YOU GOTTA GO YOU GOTTA GO	De	8509	N	AUC			GALE

TEDDY POWELL

BOOGIN' ON THE DOWNBEAT	BB	11175	N	AUC			ROTH
BOOGIN' DOWNBEAT/TIME ON HANDS	BB	11176	E	STA	1.00		WILL

LOUIS PRIMA

LET'S HAVE FUN/CONFESSING	BR	7709	N	AUC			RACK
THEE I SING/SWEET LOW	De	7698	G	STA	.90		WILL

FOR DISPOSITION

CLARENCE PROFIT TRIO

TEA FOR TWO/CHANGES MADE	BR	8341	N	T-A	——	WOLF

SAM PRICE

JUMP THE BOOGIE/HONKY TONK	(AIR SHOT)		N	T-S	——	IDER

QUINTET OF HOT CLUB OF FRANCE

SOME OF THESE DAYS/LILLY	DE	23004	E+AUC		——	CLAR
LIMEHOUSE BLUES/I'VE FOUND A	DE	23021	E+AUC		——	CLAR
CRAZY RHYTHM/BLUE DRAG	ROY	1778	N	TRA	——	WOOD
SHEIK OF ARABY/YOUR SWEET SM.	ROY	1807	N	TRA	——	WOOD
SWANEE RIVER/CRAZY RHYTHM	VARS	8378	N	AUC	——	VOGE
ULTROFOX/LADY BE GOOD	VARS	8376	N	AUC	——	VOGE
DINAH/I'VE HAD MY MOMENTS	VARS	8377	N	AUC	——	VOGE

MA RAINEY

LITTLE LOW MAMA/GRIEVIN' H.	PARA	12419	V	AUC	——	LOVE
FAREWELL DADDY/SHAVE 'EM DRY	PARA	12222	V	AUC	——	LOVE
MOONSHINE BLUES/SOUTHERN BL	PARA	12083	V	AUC	——	LOVE
ROUGH & TUMBLE/MEMPHIS BOUND	PARA	12311	G	AUC	——	LOVE
MOONSHINE BLUES/SOUTHERN	PARA	12083	E	T-A	——	RIOL
SEE SEE RIDER BLUES	JI	9	N	TRA	——	BROO
BAD LUCK BL/ALL NIGHT BLUES	PARA	12081	G	T-A	——	EDEL
SOUTHERN BLUES/MOONSHINE BL.	PARA	12083	G	T-A	——	EDEL
MA RAINEY'S MYSTERY RECORD	PARA	12200	V	T-A	——	EDEL
BO-WEAVIL BL/LAST MINUTE BL	PARA	12080	V	T-A	——	EDEL
WALKING BLUES/BARREL HOUSE	PARA	12082	V+T-A		——	POLS
SOUTHERN BLUES/MOONSHINE BL	PARA	12083	E	T-A	——	POLS
JELLY BEAN BLUES/COUNTIN THE	JI	8	N	T-A	——	BUCH
HONEY WHERE HAVE YOU BEEN	PARA	12200	G	AUC	——	DELG

CASPER REARDON

I GOT RHYTHM/DIDN'T BELIEVE	SCH	512	N	AUC	——	LOVE

RED HEADS

POOR PAPA	PE	14368	E	AUC	——	LOVE
BROWN SUGAR/ALABAMA STOMP	PE	14708	E	AUC	——	LOVE

DON REDMAN

CHANT OF THE WEEDS	PAE	R2134	N	AUC	——	LOVE
HOW YA FEELIN' /MOMMY	BR	6523	N	AUC	——	LOVE
GOT THE JITTERS/WANNA BE LOVED	BR	6745	E	AUC	——	LOVE
SWEET SUE/STORMY WEATHER	OK	3829	N	T-A	——	EARN
TOO BAD/BUGLE CALL RAG(G/P)	BA	61213		AUC	——	MAER
BUGLE CALL RAG/TOO BAD	VO	3354	N	T-A	——	BUCH

RUBEN REEVES

YELLOW FIVE/SCREWS,NUTS,BOLTS	VO	2638	E	AUC	——	LOVE
YELLOW FIVE/SCREWS	DUB OF VO	2638	N	SAL	1.25	ROSE

RHYTHM BOYS

THAT'S GRANDMA/WA-DA-DA	CO	1455	N	T-A	——	WTKR
BENCH IN THE PARK	CO	2223	E	T-A	——	WTKR

RHYTHMAKERS

SHINE YOUR SHOES	UHCA	111	N	TRA	——	BROO

FRED RICH

BELL HOPPIN' BLUES/POOR PAPA	HA	119	V	AUC	——	ROSE
DON'T WAKE ME UP (LAM.CRACK)	HA	90	V	AUC	——	GALE
HELLO ALOHA! HOW ARE YOU	HA	171	E	AUC	——	GALE

IKEY ROBINSON

ROCK ME MAMA/FOUR REASONS	BR	7059	E+SAL		1.25	QUAI

WALTER ROLAND

——	RO	5457	G	AUC	——	FRY
——	ME	12823	E	AUC	——	FRY
EARLY THIS MORNING/HOUSE LADY	ME	12762	E	AUC	——	LOVE

ADRIAN ROLLINI

MARTHA/HONKY TONK TRAIN(TRIO)	VO	5582	N	STA	1.00	WILL
DIGA DIGA DO/STARDUST(TRIO)	VO	5376	E	STA	1.00	WILL
PAVANNE/MOONGLOW (TRIO)	VO	5200	E	STA	1.00	WILL
WISH I WERE TWINS/BETTER TO	BR	6889	E	TRA	——	WOOD
WISH I WERE TWINS/BETTER TO	BR	6889	E	AUC	——	LOVE

THIME ROSENKRANTZ

A WEE BIT OF SWING	VI	25876	E+SAL		1.50	QUAI

LUIS RUSSELL

CALL OF FREAKS/TIGHT LIKE	OK	8656	V	T-A	——	EDEL
SAY THE WORD/GOIN TO TOWN	VI	22789	E	T-A	——	HERR

JOE SAMUELS JAZZ BAND

DREAMING BLUES	OK	4167	E	T-A	——	PARK

SAVANNAH SYNCOPATORS

SUGAR FOOT STOMP/SNAG IT	BR	3361	E+AUC		——	CLAR

SAVOY BEARCATS

BEARCAT STOMP/HOW COULD	VI	20307	E	AUC	——	CLAR
JAM AND CRACKERS/HEYFUSS GEYF.	SAVOY	101	V	AUC	——	ROSE
TRICKS/RHYTHM & BUGS	SAVOY	100	N	AUC	——	ROSE

ARTHUR SCHUTT

JACK IN THE BOX/RAMBLING IN R.	VE	1860	V	AUC	——	ROSE

ELMER SCHOEBEL

PRINCE OF WAILS/COPENHAGEN	BR	4652	N	AUC	——	LOVE
PRINCE OF WAILS/COPENHAGEN	BRE	03309	N	T-A	——	AVER

CECIL SCOTT

LAWD LAWD/IN A CORNER	BB	——	N	AUC	——	ROSE

RAYMOND SCOTT

WHEN COOTIE LEFT THE DUKE	CO	35940	N	T-A	——	WOLF

SEATTLE HARMONY KINGS

DARKTOWN SHUFFLE/GIRL	VI	19772	E	AUC	——	CLAR
HOW MANY TIMES	VI	20133	E	AUC	——	CLAR
DARKTOWN SHUFFLE/GIRL	VI	19772	V	AUC	——	DELG
HOW MANY TIMES	VI	20133	V	AUC	——	DELG
BREEZIN ALONG WITH	VI	20142	V	AUC	——	DELG

SEDRIC AND HONEY BEARS

WAIL OF SCROMPH/CHOO CHOO	VO	4552	V	T-A	——	BAKE

BEN SELVIN

DARDANELLA/MY ISLE OF DREAMS	VI	18633	E	T-A	——	PARK
YA YA ALMA/BROWN EYES WHY ARE	VO	15110	V	AUC	——	GALE

SEPIA SERENADERS

(ANY ON BLUEBIRD; ALL DUBS)	—	——	N	SAL	1.25	ROSE

SEVEN POLAR BEARS

DON'T TAKE THAT BLACK BOTTLE	CA	1050	E	T-A	——	PARK

SEXTET OF LONDON

CALLIN' ALL BARS/MIGHTY	BB	10529	E	T-A	——	BAKE

TED SHAPIRO

MOANING LOW/SOME OF THESE DAYS	VI	22049	N	AUC	——	RACK

ARTIE SHAW

BEGIN THE BEGUINE/INDIAN LOVE	BB	7746	N	AUC	——	NAUL
COPENHAGEN/MORNING SUNRISE	BB	10054	N	AUC	——	NAUL
ST.JAMES INFIRMARY BL,1 & 2	VI	27895	N	AUC	——	NAUL
VILIA/MAN I LOVE	BB	10128	N	AUC	——	NAUL
ALONE TOGETHER/WHO'S EXCITED	VI	27385	N	AUC	——	NAUL
PASTEL BLUE/DEEP PURPLE	BB	10178	N	AUC	——	NAUL
BLUES, PARTS 1 & 2	VI	27411	N	AUC	——	NAUL
APRIL IN PARIS/KING FOR DAY	VI	26654	E	AUC	——	NAUL
NON STOP FLIGHT/NIGHTMARE	BB	7875	N	AUC	——	NAUL
TRAFFIC JAM/SERENADE SAVAGE	BB	10385	G	AUC	——	NAUL
TEMPTATION/STAR DUST	VI	27230	N	AUC	——	NAUL
SWEET LORRAINE/STREAMLINE	VO	4598	E	AUC	——	NAUL
PRETTY GIRL/JAPANESE SANDMAN	VO	4465	N	AUC	——	NAUL
SAME OLD LINE/YOU CAN TELL	VO	4514	N	AUC	——	NAUL
WHEN QUAIL COME BACK (GRAM 5)	VI	27289	N	AUC	——	NAUL
SUMMIT RIDGE/CROSS (GRAM 5)	VI	26763	N	AUC	——	NAUL
SPECIAL DEL.STOMP (GRAM 5)	VI	26762	N	AUC	——	NAUL
LADY BE GOOD	BB	10430	F	AUC	——	WITT
FREE WHEELING	BR	7976	G	AUC	——	WITT
MY BLUE HEAVEN/A PRETTY GIRL	CONQ	9556	E+STA		——	DEVA
SPECIAL DELIVERY STOMP	VI	26762	N	T-A	——	ROTH
FRENISI/ADIOS MARQUITO	VI	26542	N	AUC	——	IDER
SAY IT/MILLION YEARS	BB	10079	E	AUC	——	CLAR
NIGHTMARE/FLIGHT	BB	7875	E+AUC		——	CLAR
CONCERTO FOR CLARINET	VI	36383	N	T-A	——	EARN
STARDUST/TEMPTATION	VI	27230	N	AUC	——	MELL
LOVE ME LITTLE(ACC.LEAN HORNE)	VI	27509	N	AUC	——	MELL
NIGHTMARE	BB	7875	N	AUC	——	RAYM
BEAU NIGHT IN HOTCHKISS CORN'S	VI	27315	N	AUC	——	GALE
HINDUSTAN/SOMEBODY NOBODY LOVES	VI	27798	N	AUC	——	GALE
DANCING IN THE DARK	VI	27335	G	AUC	——	COX
COMIN' ON	BB	7772	F	AUC	——	COX

ARTHUR SIMS

SOAP BOX BLUES/HOW DO	OK	8373	G	AUC	——	DELG

LEE SIMS (PIANO SOLO)

I CAN'T GIVE YOU ANYTHING	BR	4152	N	AUC	——	RACK
TALKING TO THE MOON	BR	3202	V	TRA	——	MCMA

NOBLE SISSLE

SUNNY SUNFLOWER/DAUGHTER	COE	CB192	N	AUC	——	LOVE
CAN'T LIVE IN HARLEM/THAT'S	DE	778	N	AUC	——	LOVE
LOVELESS LOVE/GOT THE BENCH	BRF	9049	E	T-A	——	BAKE
POLKA DOT RAG (BECHET)	DE	153	N	AUC	——	DELG
LOVELESS LOVE (BECHET)	DE	154	N	AUC	——	DELG
BLACKSTICK (BECHET)	DE	2129	N	AUC	——	DELG
WHO'S BLUE NOW (BECHET)	BR	6046	E	AUC	——	DELG

SIX BROWN BROTHERS

BULL FROG BL/PUSSYFOOT MARCH	VI	18097	G	AUC	——	GALE

SIX MAN AND A GIRL

ZONKY/SCRATCHIN' THE GRAVEL	VAR	8190	E	T-A	——	BAKE

SLOPPY HENRY

SAY I DO IT/SOME SWEET RAINY	OK	8805	G	AUC	——	ROSE

BESSIE SMITH

BABY DOLL	UHCA	5-6	N	TRA	——	BROO
WOMAN'S TROUBLE BLUES	CO	14060	N	SAL	1.50	QUAI
BEALE ST. MAMA	CO	3877	N	SAL	1.00	QUAI

"CHALK" SMITH

MY GAL	GE	9013	G	AUC	——	GALE

FOR DISPOSITION

CLARA SMITH

TROUBLESOME BLUES/U CAN'T GET	Co	14256	N	TRA	——		WOOD
DO SO BLUES/KIND LOVIN' BLUES (1/8" CHIP & 1" HAIR CRACK)	Co	3961	N	TRA	——		WOOD
WHIP IT TO A JELLY	Co	14150	E	T-A		.80	BROO
MY GOOD FOR NUTHIN' MAN	Co	14069	N	SAL		1.00	QUAI
BLACK WOMAN'S BLUES	Co	14223	N	T-A	——		WTKR
SAN FRANCISCO BLUES	Co	14049	N	T-A	——		WTKR
EMPTY HOUSE BLUES	Co	14409	N	T-A	——		WTKR
WHIP IT TO A JELLY	Co	14150	N	T-A	——		WTKR
WAITIN' FOR THE EVENING MAIL	Co	13002	N	T-A	——		WTKR
I'M GONNA TEAR YOUR PLAYHOUSE	Co	14013	N	T-A	——		WTKR

JABBO SMITH

SHA SHA STOMP	BR	7065	E	AUC	——		DELG
JAZZ BATTLE	BR	4244	V	AUC	——		DELG

PINE TOP SMITH

BOOGIE WOOGIE/BLUES	Vo	1245	F	AUC	——		DELG

STUFF SMITH

IT AIN'T RIGHT/OLD JOE'S HITTIN'	VO	3270	N	AUC	——		GALE
I'SE A' MUGGIN'	Vo	3169	N	AUC	——		GALE
I HOPE GABRIEL LIKES MY MUSIC	Vo	3170	N	SAL		1.50	QUAI
I'SE A MUGGIN	Vo	3169	V	AUC	——		DELG
ONYX CLUB SWING	DE	1279	E	AUC	——		DELG

WILLIE "THE LION" SMITH

BABA/TROPICAL MOOD	VARS	8360	N	AUC	——		VOGE

HARRY SNODGRASS (PIANO SOLO)

MAPLE LEAF RAG	BR	3239	E	AUC	——		GALE

EDDIE SOUTH

LA ROSITA/WATERS OF MINNETONKA	VI	21151	F	AUC	——		DELG
NO MORE BLUES/MAMA	BB	10120	N	AUC	——		DELG

SOUTHLAND SIX

RUNNING WILD/IVEY	VO	14476	V	AUC	——		DELG

SOUTHERN SERENADERS (LOUIS)

I MISS A LITTLE SWISS	HA	4	N	T-A	——		RIDL
ALONE AT LAST	HA	5	N	T-A	——		RIDL
I MISS MY SWISS	HA	4	V	T-A	——		POLS

MUGGSY SPANIER

HESITATING/LITTLE DAVID	DE	4271	N	T-A	——		BURL
LONESOME ROAD	BB	10766	N	T-A	——		PODE
DINAH/BLACK AND BLUE	BB	10682	E	T-A	——		POLS
(ANY ON BLUEBIRD)	BB	——	N	TRA	——		HURN
(ANY ON BLUEBIRD)(ALL DUBS)	BB	——	N	SAL		1.25	ROSE

SPECKLED RED

DO THE GEORGIA/ST. LOUIS STOMP	BB	7985	N	AUC	——		LOVE

VICTORIA SPIVEY

BLOOD HOUND BLUES/MORNING BL.	BB	8619	N	T-A	——		HERR

JESS STACY

BREEZE/A GOOD MAN	SIG	901	N	T-A	——		WOLF
GOOD MAN IS HARD TO FIND	VARS	8140	N	AUC	——		VOGE
CLARINET TICKLE/I CAN'T	VARS	8132	N	AUC	——		DELG
WHAT'S NEW/MELANCHOLY	VARS	8064	N	AUC	——		DELG

MARY STAFFORD

ROYAL GARDEN BLUES/CRAZY BLUES	Co	3365	N	T-A	——		BUCH

STATE STREET BOYS

CRAZY ABOUT YOU/MIDNIGHT SPEC.	OK	8964	E	AUC	——		ROSE

STATE STREET RAMBLERS

SOUTH AFRICAN BLUES/SIC	CH	40070	G	AUC	——		DELG

LEITH STEVENS

LA DE DOODY DOO	VO	4210	E	T-A	——		MCMA

REX STEWART

MY SUNDAY GAL/WITHOUT A SONG	BB	10946	N	T-A	——		HERR

JOE STEELE

COAL YARD SHUFFLE	VI	38066	V	AUC	——		DELG

JOE SULLIVAN

GIN MILL/HONEYSUCKLE BL. DUR OF	Co	2876	N	SAL		1.25	ROSE

GLORIA SWANSON

LOVE/SERENADE	VI	22079	N	AUC	——		RACK

EVA TAYLOR & CLARENCE WILLIAMS BLUE FIVE

OH DADDY BLUES/ (DIGS)	OK	4927	V	AUC	——		CLAR

TEA AND TRAM SWING BAND

I'SE A MUGGIN', PARTS 1 & 2	VI	25273	N	TRA	——		WOOD

JACK TEAGARDEN

BLUES/(REV. H. JAMES)	HIT	5042	E	T-A	——		BAKE
MAKIN' FRIENDS (KY. GRASSHOPPERS)	BA	6360	V	T-A	——		BAKE
BLACK AND BLUE/ST. JAMES INF.	DE	3844	N	T-A	——		WOLF
NOBODY KNOWS THE TROUBLE I'VE	DE	4317	E	AUC	——		SIEG
I GOTTA RIGHT TO SING BLUES	BR	8397	E	AUC		1.00	LIQU
YOU'RE SIMPLY DELISH	DO	4649	E	SAL		2.00	QUAI
SON OF THE SON	DO	4651	V	SAL		1.50	QUAI
BEALE STREET BLUES	Co	35323	V	TRA	——		MCMA

(JACK TEAGARDEN CONTINUED NEXT COLUMN)

(JACK TEAGARDEN, CONTINUED)

WOLVERINE BLUES/MUDDY RIVER BL	Co	35297	E	STA		1.00	WILL
DARK EYES/CHICKS IS	DE	3701	V	AUC	——		MAER
OCTOROON	BR	8388	E	AUC	——		MAER
RED WING/SOMEWHERE	Co	35450	V	AUC	——		MAER
ST. JAMES INFIRMARY	DE	3844	G+	AUC	——		MAER
BLUE RIVER/RHYTHM HYMN	DE	4071	V	AUC	——		MAER
ST. JAMES INFIRMARY/BLACK & BL	DE	3844	N	AUC	——		ROSE

TENNESSEE TOOTERS

PRINCE OF WAILS	VO	14952	N	TRA	——		BROO

TEXAS BLUES DESTROYERS

LENOX AVENUE SHUFFLE	Vo	14913	G	★UC	——		CLAR

THE THREE KEYS

NAGASAKI/FIT AS A FIDDLE	BR	6411	G	AUC	——		GALE

THE THREE "T's"

I'SE A MUGGIN (LAB. SCRATCH)	VI	25273	G	AUC	——		DELG

THE TRAVELLERS

BEGGIN' FOR LOVE (DORSEY)	ME	12227	V	T-A	——		RIDL

PAUL TREMAINE

SIGHING/SARAH LEE	VI	40230	V	T-A	——		EARN

TREMONT ORCHESTRA

BLOND MAMA	OR	102	E	T-A	——		PARK

CHARLIE TROUT'S MELODY ARTISTS

TRANSPORTATION BLUES, 3 & 4	Co	1265	N	T-A	——		METC

FRANK TRUMBAUER

ANNOUNCER BLUES/FLIGHT HAYBAG	BR	7629	E	T-A	——		BAKE
HONKY TONK TRAIN	VA	8236	G	AUC	——		WITT
A GOOD MAN IS HARD TO FIND	Co	35956	N	T-A	——		HERR
MY SWEETER THAN SWEET	OK	41326	E	T-A	——		HERR
ALABAMMY SNOW/WHAT A DAY	Co	1861	V	AUC	——		ROSE
WALKING THE DOG	VARS	8225	N	T-A	——		VOGE
NO RETARD/WEARING OF GREEN	VARS	8215	V	T-A	——		VOGE
LADY BE GOOD	VARS	8269	V	T-A	——		VOGE
SUGAR FOOT STOMP/I DON'T	VARS	8256	N	T-A	——		VOGE
JIM TOWN BLUES/LAZIEST GAL	VARS	8223	N	T-A	——		VOGE
BUSINESS IN Q	Co	2710	G	AUC	——		MAER

TOMMY TUCKER

I DON'T WANT TO SET WORLD ON F.	OK	6320	N	AUC	——		ROSE

SUGAR UNDERWOOD

DAVIS ST. BLUES/DEW DROP	VI	21538	V	AUC	——		DELG

UNIVERSITY SIX

GEORGIANNA (LAM. CRACKS)	HA	155	G	AUC	——		GALE
CHILLY POM POM PEE	VE	1652	V	AUC	——		GALE
CONSTANTINOPLE	VE	1653	G	AUC	——		GALE
SLOW RIVER/LAZY WEATHER (NICHOLS)	HA	433	E	T-A	——		KOUT
THEN I'LL BE HAPPY (NICHOLS)	HA	71	N	T-A	——		KOUT
CAMEL WALK (NICHOLS)	HA	36	N	T-A	——		KOUT
ROSY CHEEKS (NICHOLS)	HA	399	N	T-A	——		KOUT
BLESS HER LITTLE HEART (NICHOLS)	HA	444	N	T-A	——		KOUT

RUDOLPH VALENTINO

ELL RECARO/KASHMIR SONG	BR	——	E	AUC		10.00	LIQU

RUDY VALLEE

OUTSIDE	HA	857	E	AUC	——		ROSE
CARESSING YOU/MARIE	VE	1834	E	AUC	——		ROSE
OLD SAW SONG	BB	7078	V	AUC	——		ROSE

VARSITY EIGHT

THOSE PANAMA MAMMAS/HOW I	CA	635	V	T-A	——		SPIL
WHY DID I KISS THAT GIRL	CA	881	V	AUC	——		RAYM

VARSITY FOUR

KIDDY KAPERS/JUMPING JACK	BR	4075	N	AUC	——		RACK

VARSITY SEVEN

POM POM/HOW LONG BLUES	VARS	8173	N	T-A	——		GAYL

JOE VENUTI

LITTLE GIRL	Co	2488	E	T-S		1.50	BROO

DON VOORHEES & ORCH

BLUE HEAVEN/SOLILOQUY	Co	1129	E	AUC	——		CLAR

FATS WALLER

I NEED SOMEONE/LOOKING' GOOD	VI	38086	G-	AUC	——		LOVE
AIN'T MISBEHAVIN'/SWEET SAV.	VI	22108	N	AUC	——		LOVE
LOVE ME OR LEAVE ME/FEELING	VI	22092	V	AUC	——		LOVE
TURN ON THE HEAT/FATE IS IN	VI	38568	V	AUC	——		LOVE
GLADYSE/VALENTINE STOMP	VI	38554	N	AUC	——		LOVE
SMASHIN' THIRDS/MY FEELIN'S	VI	38613	N	AUC	——		LOVE
ROCKIN' CHAIR/GEORGIA	VI	27765	N	AUC	——		LOVE
HANDFUL OF KEYS/VIPER'S DR.	VI	27768	N	AUC	——		LOVE
AFRICAN RIPPLES/ALLIGATOR CRAWL	VI	24830	N	AUC	——		LOVE
CLOTHES LINE BALLET/VIPER'S	VI	25015	N	AUC	——		LOVE
NUMB FUMBLIN'/SMASHING THIRDS	VI	25338	N	AUC	——		LOVE
GONNA SIT RIGHT DOWN/YOU'VE	VI	25044	N	AUC	——		LOVE
BYE BYE BABY/MY ATTRACTION	VI	25388	E	AUC	——		LOVE

(FATS WALLER CONTINUED NEXT PAGE)

(FATS WALLER, CONTINUED)

YOU STAYED AWAY/WHEN SOMEBODY	VI	25222	E	AUC	——		LOVE
YOU'RE SO DARN CHARMING/SEE	VI	25120	V	AUC	——		LOVE
UNTIL THE REAL THING COMES	VI	25374	E	AUC	——		LOVE
LET'S SING AGAIN/MORE I KNOW	VI	25348	E	AUC	——		LOVE
CLOTHES LINE BALLET/ALLIGATOR	BB	10098	G	T-A	——		METC
SIPPI WALLACE							
SUD BUSTIN' BLUES	OK	8177	V	T-S	——	.70	BROO
FATS WALLER							
COPPER COLORED GAL	VI	25409	E	T-A	——	1.00	BROO
HONEYSUCKLE ROSE/BREAKIN	VI	24826	E	T-A	——		PARK
KEEPING OUT/STARDUST	BB	10099	V	T-A	——		EARN
SOCKS DON'T/UP JUMPED YOU	BB	30-0814	N	T-A	——		EARN
CASH FOR YOUR TRASH	BB	11425	V	AUC	——		RAYM
YOU SOCKS DON'T MATCH	BB	30-0814	N	AUC	——		RAYM
THE MINOR DRAG/HARLEM FUSS	BB	10185	N	T-A	——		HERR
GEORGIA ROCKIN' CHAIR	VI	25175	E	T-A	——		GAYL
HONEYSUCKLE ROSE/BREAKIN' THE	VI	24826	N	AUC	——		SMIT
SMASHING THIRDS	VI	25338	E	AUC	——		DELG
ST. LOUIS BLUES	VI	20357	V	AUC	——		DELG
DRAGGIN' MY HEART	VO	3016	G	AUC	——		DELG
I AIN'T GOT NOBODY	VI	21127	V	AUC	——		DELG
MINOR DRAG/HARLEM FUSS DUB OF	VI	38050	N	SAL		1.25	ROSE
EDDY WALLIS ORCH							
LETTER OF MANON/MINUET IN G ROYALE		1740	E	AUC	——		ROSE
WASHBOARD RHYTHM KINGS							
IT DON'T MEAN A THING	VO	1724	E	AUC	——		FRY
OH YOU SWEET THING	VO	1720	G	AUC	——		FRY
PORTER'S LOVE SONG	VI	22719	G	AUC	——		FRY
BOOLA BOO	VI	23303	N	AUC	——		FRY
MY SILENT LOVE/ANOTHER DREAM	VI	23348	G	AUC	——		FRY
THE WASHINGTONIANS							
MOVE OVER	CA	9025	N	TRA	——		RIDL
BLACK BEAUTY/TAKE IT EASY	BR	4009	F+	AUC	——		CLAR
ETHEL WATERS							
TRUE BLUE LOU/2ND HANDED MAN	CO	1871	N	T-A	——		METC
GET UP OFF YOUR KNEEW(J.P.JOHNS)	CO	14380	V	T-A	——		EDEL
SECOND HANDED MAN	CO	1871	E	T-A	——		WTKR
I WANT MY SWEET DADDY NOW	CO	14229	N	T-A	——		WTKR
DINAH/SWEET MAN	CO	4870	G	AUC	——		ROSE
LU WATTERS							
TEMPTATION RAG/FIDGETY FEET	JM	7	N	T-A	——		BUCH
CHICK WEBB							
DIPSY DOODLE/MIDNITE MADHOUSE	DE	1587	N	AUC	——		GALE
MACPHERSON IS REHEARSIN	DE	2080	N	AUC	——		GALE
ELLA/I FOUND MY YELLOW BASKET	DE	2148	N	AUC	——		GALE
SWEET SUE/I GOT RHYTHM(CHICKS)	DE	1759	N	AUC	——		GALE
IN A LITTLE SPANISH TOWN/	DE	1513	N	T-A	——		HERR
DON'T BE THAT WAY	DE	483	V	T-A	——		HERR
I'M JUST A JITTERBUG	DE	1899	N	T-A	——		HERR
TED WEEMS							
YOU'RE CREAM IN MY COFFEE	VI	21767	G	AUC	——		MAHA
DICKY WELLS							
SWEET SUE/HANGIN' AROUND	HMV	8763	N	AUC	——		LOVE
BUGLE CALL RAG/DEVIL & DEEP	HMV	8799	N	AUC	——		LOVE
BUGLE CALL RAG/DEVIL & DEEP	SW	6	N	T-A	——		EDEL
BUGLE CALL RAG/BLUE SEA	VI	26220	E	AUC	——		DELG
PAUL WHITEMAN							
LONELY MELODY(BIX)/RAMONA	VI	21214	E	T-A	——		PARK
TRUDY/WHEN RED RED ROBIN	VI	20177	E	T-A	——		PARK
LIKE YOU/DEAR EYES	VI	20684	E	T-A	——		PARK
PRECIOUS/MOONLIGHT ON	VI	20139	E	T-A	——		PARK
WASHBOARD BLUES/AMONG	VI	35877	E	T-A	——		PARK
ITCHOLA (TEAGARDEN)	VI	24885	N	TRA	——		WOOD
ANNOUNCER'S BLUES (TEAGARDEN)	VI	25404	N	TRA	——		WOOD
SONG OF THE CONGO/WEDDING(BIX)	CO	2263	N	T-A	——		METC
WHEN	VI	21338	V	T-A	——		METC
WASHBOARD BLUES/SOUVENIRS	VI	35877	G	T-A	——		BURL
SUNSHINE	VI	21240	N	SAL		1.50	RIDL
I'M AFRAID OF YOU	VI	21389	N	SAL		1.50	RIDL
MAKE BELIEVE	VI	25249	N	SAL		1.50	RIDL
SUGAR/FROM MONDAY ON	VI	25368	N	SAL		1.50	RIDL
YOU TOOK ADVANTAGE OF ME	VI	21398	E	TRA	——		RIDL
PICKIN' COTTON	CO	1464	V	SAL		1.00	RIDL
BUTTON UP YOUR OVERCOAT	CO	1736	F	SAL		1.00	RIDL
THAT'S MY WEAKNESS NOW	CO	1444	G	TRA	——		RIDL
NOBODY'S SWEETHEART	CO	2098	V	TRA	——		RIDL
LOUISE/BLUE HAWAII	CO	1771	E	TRA	——		RIDL
I'M A DREAMER/AREN'T WE ALL	CO	2010	E	AUC		1.50	EWAL
WITHOUT A SONG	CO	2023	E	AUC		1.50	EWAL

(PAUL WHITEMAN CONTINUED NEXT COLUMN)

(PAUL WHITEMAN, CONTINUED)

SONG OF THE DAWN	CO	2163	N	AUC		1.00	EWAL
HAPPY FEET	CO	2164	E	AUC		1.00	EWAL
I LIKE TO DO THINGS FOR YOU	CO	2170	N	AUC		1.00	EWAL
LIVIN' IN THE SUNLIGHT	CO	2171	E	AUC		1.50	EWAL
BODY AND SOUL	CO	2297	E	AUC		1.50	EWAL
METROPOLIS (12")	VI	35934	E	AUC		1.50	EWAL
WHISPERING	VI	18690	F	AUC		1.00	EWAL
IN A LITTLE SPANISH TOWN	VI	20266	V	AUC		1.00	EWAL
CONSTANTINOPLE	CO	1402	E	AUC		1.50	EWAL
BECAUSE MY BABY DON'T MEAN MAY.	CO	1441	N	AUC		1.50	EWAL
'TAIN'T SO HONEY 'TAIN'T SO	CO	1444	V	AUC		2.00	EWAL
I'M ON THE CREST OF A WAVE	CO	1465	N	AUC		1.00	EWAL
OUT O' TOWN GAL	CO	1505	V	AUC		1.50	EWAL
LET'S DO IT	CO	1701	E	AUC		1.00	EWAL
REACHING FOR SOMEONE	CO	1822	E	AUC		2.00	EWAL
ORANGE BLOSSOM TIME	CO	1845	E	AUC		1.50	EWAL
S'POSIN'	CO	1862	E	AUC		1.00	EWAL
OH MISS HANNAH	CO	1945	E	AUC		3.00	EWAL
MUDDY WATER	VI	20508	E	AUC		1.00	EWAL
MAGNOLIA	VI	20679	E	AUC		1.00	EWAL
I'M COMIN' VIRGINIA	VI	20751	E	AUC		1.50	EWAL
MY BLUE HEAVEN	VI	20828	E	AUC		1.00	EWAL
THE CALINDA	VI	20882	N	AUC		1.00	EWAL
MARY	VI	21103	E	AUC		2.50	EWAL
SUNSHINE	VI	21240	E	AUC		1.50	EWAL
RAMONA	VI	21214	N	AUC		1.50	EWAL
MARCH OF THE MUSKETEERS	VI	21315	V	AUC		1.00	EWAL
MY PET	VI	21389	E	AUC		2.00	EWAL
RHAPSODY IN BLUES, PARTS 1 & 2	VI	35822	N	AUC	——		IDER
LONELY MELODY	VI	21214	E	AUC	——		CLAR
ANNOUNCERS BLUES	VI	25404	E	AUC	——		CLAR
PICKIN COTTON/AMERICAN	CO	1464	E+	AUC	——		CLAR
FARE THEE WELL TO HARLEM	VI	24571	V	AUC		1.50	LIQU
WASHBOARD (BIX-HOAGY)/HIGH	VI	36186	N	T-A	——		EARN
LONELY MELODY/MISS. MUD (BIX)	VI	25366	N	T-A	——		GAYL
SONYA/GOT NO TIME	VI	19721	V	AUC	——		GALE
BRIGHT EYES/LOVE BIRD	VI	18735	V	AUC	——		GALE
IN A BOAT/SWEETHEART	VI	18789	V	AUC	——		GALE
DEAR OLD SOUTHLAND/THEY CALL	VI	18856	V	AUC	——		GALE
HOT LIPS	VI	18920	V	AUC	——		GALE
MY RAMBLER ROSE	VI	18923	V	AUC	——		GALE
CHICAGO	VI	18946	V	AUC	——		GALE
ROMANY LOVE	VI	18966	V	AUC	——		GALE
THE BIRTH OF THE BLUES	VI	20138	G	AUC	——		GALE
BUTTON UP YOUR OVERCOAT	CO	1736	G	AUC	——		ROSE
PAUL WHITEMAN'S RHYTHM BOYS							
RHYTHM KING/SUPPRESSED DESIRE	CO	1629	N	AUC	——		RACK
WHAT PRICE LYRICS	VI	21302	N	T-A	——		RIDL
MISSISSIPPI MUD	VI	20783	N	T-A	——		RIDL
THAT'S GRANDMA	CO	1455	N	T-A	——		RIDL
MY SUPPRESSED DESIRE	CO	1629	N	T-A	——		RIDL
MISS ANNABELLE LEE	VI	21104	N	T-A	——		RIDL
MISS ANNABELLE LEE(BING)	VI	21104	V	AUC	——		ROSE
TRAV'LIN' LIGHT/YOU WERE (BING)	CAR	116	V	AUC	——		ROSE
ST.LOUIS BLUES/BELL (BING)	VI	20092	V	AUC	——		ROSE
ZACH WHYTE							
WEST END BLUES	CH	40016	V.	AUC	——		LOVE
CLARENCE WILLIAMS							
LIVIN' HIGH/DO THE CHARLESTON	OK	8272	F	AUC	——		LOVE
MANDY/LOOKIN' FOR BLACKBIRD	OK	40260	G	AUC	——		LOVE
WHOOP IT UP	OK	8706	E	AUC	——		FRY
——	OK	8790	E	AUC	——		FRY
——	OK	8842	E	AUC	——		FRY
——	VO	2788	G	AUC	——		FRY
I SAW STARS/RHAPSODY	VO	2899	E	AUC	——		FRY
CLOSE FIT BLUES	OK	8510	E	TRA	——		BROO
TERRIBLE BLUES	HRS	31	V	TRA	——		BROO
LAZY MAMA	OK	8592	V	T-A		1.20	BROO
EVERYBODY LOVES MY BABY/OF	OK	8181	G+	T-A	——		POLS
WALK THAT BROAD/HAVE YOU	OK	8629	N	AUC	——		RACK
OH BABY/YOU DON'T UNDERSTAND	OK	8752	N	AUC	——		RACK
PRISONERS BLUES/(WITH MARTIN)	OK	8442	N	AUC	——		RACK
RED HOT FLO/(WITH E.TAYLOR)	OK	8463	N	AUC	——		RACK
BLACK SNAKE BLUES/SHUFFLE	OK	8465	N	AUC	——		RACK
CHURCH ST.BLUES/YAMA YA	OK	8525	N	AUC	——		RACK
ORGAN GRINDER/I'M BUSY	OK	8617	N	AUC	——		RACK
LAZY MAMA/MOUNTAIN CITY	OK	8592	N	AUC	——		RACK
ORGAN GRINDER/PIANO SOLO	OK	8604	N	AUC	——		RACK
YOU'LL LONG FOR ME	CO	14244	E	AUC	——		QUAI

(CLARENCE WILLIAMS CONTINUED NEXT PAGE)

FOR DISPOSITION

(CLARENCE WILLIAMS, CONTINUED)

VIRGINIA	OK	40671	V	T-A	——	WTKR
SHAKE THAT THING/GET IT FIXED	OK	8267	V	T-A	——	VOGE
BIMBO/BOZO	QRS	7034	G	AUC	——	DELG
RED RIVER BLUES	OK	8584	V	AUC	——	DELG
ACKIN' HEARTED BLUES	OK	4966	V	AUC	——	DELG
BLACK SNAKE BLUES	OK	8465	E	AUC	——	DELG
JACKASS BLUES	OK	40598	F+	AUC	——	DELG
YOU DON'T UNDERSTAND	OK	8752	G	AUC	——	DELG
WILDCAT BLUES	OK	4925	G	AUC	——	DELG
MANDY MAKE UP YOUR MIND	OK	40260	V	AUC	——	DELG
LOG CABIN BLUES	OK	8572	G	AUC	——	DELG
ST. LOUIS BLUES	VO	2676	G	AUC	——	DELG
PICKIN ON YOUR BABY	OK	40330	V	TRA	——	WA,R
EARLY IN THE MORNING	OK	8187	G	TRA	——	WA,R
COOTIE WILLIAMS						
SHARPIE/BLUE IS THE EVENING	VO	4324	N	T-A	——	WOLF
FESS WILLIAMS						
SHE'S STILL DIZZY	VI	23025	E	AUC	——	MAER
HOT MAMMA	VI	22864	V	AUC	——	MAER
MAKE ME KNOW IT/MAMA'S	HA	189	G	AUC	——	DELG
MARY LOU WILLIAMS						
THE PEARLS/THE ROCKS	DE	2796	N	T-A	——	WOLF
MARY'S SPECIAL/OVERHAND	DE	781	N	AUC	——	DELG
PEARLS/ROCKS	DE	2796	N	AUC	——	DELG
TEDDY WILSON						
PENNIES FROM HEAVEN	BR	7789	E	AUC	——	FRY
JUNGLE LOVE/IF I WERE YOU	BR	8150	N	AUC	——	FRY
——	BR	8265	N	AUC	——	FRY
——	BR	8281	N	AUC	——	FRY
MEAN TO ME/I'LL GET BY	BR	7903	N	AUC	——	RACK
SING, BABY, SING	BR	7736	E	T-A	——	RIDL
SING, BABY, SING	BR	7736	V	STA	——	DEVA
LIZA/SWEET LORRAINE (HOLIDAY)	CO	35711	G	STA	1.25	WILL
RHYTHM IN NURSERY (HOLIDAY)	BR	7612	N	AUC	——	ROSE
FOOLIN'MYSELF/EASY (HOLIDAY)	BR	7911	N	AUC	——	ROSE
THERE'S A LULL IN MY(HOLIDAY)	BR	7884	V	AUC	——	ROSE
CARELESSLY/HOW COULD YOU	BR	7867	N	AUC	——	ROSE
JUST A MOOD,1 & 2 (HOLIDAY)	BR	7973	N	AUC	——	ROSE
JUST A MOOD, 1 &2 DUB OF	BR	7973	N	SAL	1.25	ROSE
JACK WINN AND DALLAS DANDIES						
WILD MAN BLUES/AFTER YOU'VE	POLK	9035	V	AUC	——	ROSE
LOVEY LEE/HOW COME YOU	ME	12008	G	AUC	——	DELG
WISEMAN SEXTETTE						
COULDN'T HEAR NOBODY PRAY	PARA	12078	E	AUC	——	ROSE
ORIGINAL WOLVERINES						
NEW TWISTER/SHIM-ME-SHA	BR	3707	N	AUC	——	LOVE
EMMA WRIGHT/BOBBY CADILLAC						
LONESOME TRAIL/CARBOLIC ACID	CO	14413	G	AUC	——	ROSE
YOUNG'S CREOLE JAZZ BAND/MIDWAY GARDEN ORCH						
TIN ROOF/BLACK SHEEP DUB OF CLAX		40272	N	SAL	1.25	ROSE
LESTER YOUNG QUARTET						
SOMETIMES I'M HAPPY	KE	604	N	SAL	1.50	WA,H
I NEVER KNEW	KE	603	N	SAL	1.50	WA,H
ALBUMS						
BIX BEIDERBECKE	CO	C-29	N	AUC	——	MURC
TED LEWIS (4 RECORDS)	CO	C-69	N	T-A	——	MELL
CAB CALLOWAY (4 RECORDS)	BR	1004	N	T-A	——	MELL
HAZEL SCOTT (3 RECORDS)	DE	212	E+	T-A	——	MELL
BIX BEIDERBECKE	VI	P-4	N	AUC	——	ROTH
TRANSCRIPTIONS						
LOUIS ARMSTRONG	—	——	N	T-A	——	MELL
BING CROSBY & JOHNNY MERCER	—	——	N	T-A	——	MELL
HARRY JAMES	—	——	N	T-A	——	MELL
LONDON TRANSCRIPTION SERVICE						
AIR RAIDS OVER BRITAIN	—	R2911	N	——	——	PARK

I am disposing of a hot jazz collection of 2,500 records.

This collection includes many Louis Armstrong, King Oliver, Jelly Roll Morton, Duke Ellington, and Benny Goodman records.

Send want lists to:
Bernie Carroll,
3406 Connecticut Ave., Washington, D. C.

Local collectors
call Woodley 9886

ELLINGTONIA WANTED

GRANVILLE W. HURLEY
1945 VERMONT AVE. N.W.
WASHINGTON, 1, D. C.

JIG WALK/ALABAMA BOUND	—	——
IF YOU CAN'T HOLD THAT MAN/YOU'VE GOT	GE	3291
ANIMAL CRACKER/LIL' FARINA	GE	3342
RAINY DAY	BU	11437
PARLOR SOCIAL STOMP/GEORGIA GRIND	PE	104
TROMBONE BLUES/I'M GONNA HANG AROUND	PE	14514
BUGLE CALL RAG/SWEET MAMA	HA	577
EAST ST. LOUIS TOODLE-OO/HOP HEAD	CO	953
DOWN IN YOUR ALLEY BLUES	CO	1076
THE CREEPER/IMMIGRATION BLUES	VO	1077
DOIN' THE FROG/RED HOT BRAND	VO	1153
BLACK AND TAN FANTASY/SOLILOQUY	BR	3526
ROCKIN' CHAIR/THEM THERE EYES	RO	1556
I'M SO IN LOVE WITH YOU	OR	2528
BLACK BEAUTY	CA	8342
WHAT CAN POOR FELLOW DO/BLACK & TAN	OK	40955
CHICAGO STOMP DOWN	OK	8675
TAKE IT EASY/JUBILEE STOMP	OK	41013
JUNGLE JAMBOREE/SNAKE HIP-DANCE	OK	8720
BLUES OF THE VAGABOND/SYNCOPATED SHUFFLE	OK	8746
BLACK BEAUTY/SWAMPY RIVER	OK	8436
PADUCAH/HARLEM FLAT BLUES	BR	6806
HOME AGAIN BLUES/WANG WANG BLUES	BR	6003
GOING TO TOWN	OK	8675
HIGH LIFE/SATURDAY NIGHT FUNCTION	VI	38036
FREEZE AND MELT/MISSISSIPPI MOAN	CO	1813
MARCH OF THE HOODLUMS/BREAKFAST DANCE	VI	38115
SWEET DREAMS OF LOVE/SWEET JAZZ OF MINE	VI	38143
SWEET CHARIOT/MOOD INDIGO	OK	8840
CREOLE RHAPSODY	VI	36049
CREOLE RHAPSODY	BR	6093
SWAMPY RIVER/FAST AND FURIOUS	BR	6355
JAZZ COCKTAIL	BR	6404
EERIE MOAN/ANY TIME, ANY DAY, ANY WHERE	BR	6467
I MUST HAVE THAT MAN/BABY	BR	6518
DIGA DIGA DO	BR	6519
TROUBLED WATERS/MY OLD FLAME	VI	24651
YOU YOU DARLING/SO FAR, SO GOOD	VI	26537
IMPROVISATIONS IN ELLINGTONIA		
FINESSE/I KNOW THAT YOU KNOW	HRS	1004

ISSUES OF THE SAME MASTERS ON LABELS OTHER THAN INDICATED WILL BE ACCEPTED.

FOR SALE OR TRADE

Catalogs, Race Lists,&
Monthly Phamphlets.
1925 to 1928

Vocalion, Okeh, Gennett,
Brunswick, Columbia,
and Victor

WILL TRADE

Armstrong, Jelly Roll, Oliver
or Henderson records.

STEWART AND BATES
RFD #1, Camp Hill, Penna.

WANTED

ANY TITLES
by
"Sons of the Pioneers."

K. Sherman,
435 Hudson St.,
Oakland, Calif.

FOR TRADE — FOR TRADE

L.B. REEB, JR.

Station WINN, Louisville, Kentucky.

COOT.WILLIAMS	ECHOES OF HARLEM/HAVE A HEART	Vo	3960 V
	JUBILESTA/PIGEONS AND PEPPERS	Vo	3922 V
	NIGHT SONG/BLACK BEAUTY	Vo	4958 V
	OL' MAN RIVER/LESSON IN C	Vo	4086 V
	SWINGTIME IN HONOLULU/CARNIVAL	Vo	4061 V
BILLIE HOLIDAY	DID I REMEMBER/NO REGRETS	Vo	3276 V
	BILLIE' BLUES/SUMMERTIME	Vo	3288 V
	LET'S CALL A HEART/ I, 2,	Vo	3334 V
	I'VE GOT MY LOVE TO KEEP/ONE	Vo	3431 V
	PLEASE KEEP ME IN YOUR/IF MY	Vo	3440 V
	THEY CAN'T TAKE THAT AWAY	Vo	3520 V
	I DON'T KNOW IF/WHERE IS THE	Vo	3543 V
	ME,MYSELF AND I/WITHOUT YOUR	Vo	3593 V
	BACK IN YOUR OWN BACK YARD	Vo	4029 V
	OUR LOVE IS DIFFERENT/SWING	Vo	5129 V
TEDDY WILSON	EASY TO LOVE/THE WAY YOU LOOK	BR	7762 V
	GUESS WHO/LIKE REACHING FOR	BR	7702 G
	MELANCHOLY BABY/I CRIED FOR	BR	7729 G
	WHY WAS I BORN/I MUST HAVE	BR	7859 V
	CARELESSLY/HOW COULD YOU	BR	7867 V
	FOOLIN' MYSELF/EASY LIVING	BR	7911 V
	REMEMBER ME/YOU'RE MY DESIRE	BR	7940 V
	BIG APPLE/YOU CAN'T STOMP ME	BR	7954 V
	NICE WORK IF YOU CAN/THINGS	BR	8015 V
	(MANY OTHERS)	BR	——— —
SONNY GREER	BEGGAR'S BLUES(N)/SAT.NITE(G)	Co	2833 —
JOHNNY HODGES	A SAILBOAT IN MOONLIGHT	VA	586 N
	HOME TOWN BLUES/DANCE OF	Vo	4941 V
	I LET A SONG GO OUT/IF YOU	Vo	4046 V
	BLUES SERENADE/JITTERBUGS	Vo	4309 V
	PRELUDE TO A KISS/JEEP IS J.	Vo	4386 V
	EMPTY BALLROOM BL/YOU WALKED	Vo	4213 V
	(MANY OTHERS)	VA AND VO	
NOBLE SISSLE	I'M JUST WILD/BANDANA DAYS	VA	552 V
FRANKIE NEWTON	EASY LIVING/WHERE OR WHEN	VA	616 V
BUNNY BERIGAN	I'D RATHER LEAD A BAND/LET	Vo	3178 V
	IT'S BEEN SO LONG/SWING MR.	Vo	3179 V
	A MELODY FROM SKY/LITTLE BIT	Vo	3224 V
	I CAN'T GET STARTED/RHYTHM	Vo	3225 V
	WHEN I'M WITH YOU/BUT DEFIN.	Vo	3253 V
	I NEARLY LET LOVE GO/IF I HAD	Vo	3254 V
BUSTER BAILEY	CALL OF THE DELTA/SHANGHAI SH.	Vo	2887 V
JIMMY NOONE	FOUR OR FIVE TIMES/EVERY EV.	Vo	1185 G
LA RHYTHM KINGS	SQUEEZE ME/SWEET SUE	BR	4053 G
CH.CHASERS	SOMEDAY SWEETHEART/AFTER YOUV	Co	861 V
RED NICHOLS	NOBODY'S SWEETHEART/AVALON	BR	3854 G
LUIS RUSSELL	PLANTATION JOYS/PLEASE DON'T	OK	8424 V
VARSITY SEVEN	POM POM/HOW LONG BLUES	VARS	8173 N
	TIGHT LIKE THAT/EASY RIDER	VARS	8147 N
IVIE ANDERSON	OLD PLANTATION/ALL GODS'S	VA	591 V
FATS WALLER	SAVANNAH BLUES/WON'T YOU	VI	20776 V
BENNY CARTER	SWINGIN' THE BLUES/I'VE GOT 2	Vo	3279 V
M.C.B.BLOWERS	GEORGIA ON MY MIND/I CAN'T	OK	41515 V

WANTED

BENNY GOODMAN	GEORGIA JUBILEE/EMALINE	Co	2907
	JUNK MAN/OL' PAPPY	Co	2892
BOBBY HACKETT	SINGIN' THE BLUES/JADA	—	———
	(ALMOST ALL ON VO AND OK)	—	———
ALLEN-HAWKINS	DARK CLOUDS/HUSH MY MOUTH	(ANY)	
	SHADOWS ON SWANEE/SWINGIN	(ANY)	
JACK PURVIS	POOR RICHARD/DOWN GEORGIA WAY	OK	8782
	DISMAL DAN/BE BO BO	OK	8808
COLEMAN HAWKINS	(ANY ON EUROPEAN LABELS)	(ANY)	
BENNY CARTER	(ANY WITH HAWKINS)		
T. LADNIER	WEARY BLUES/JA DA	BB	10086
	REALLY THE BLUES/MAGGIE	BB	10089
PETE JOHNSON	ROLL 'EM/GOIN' AWAY BLUES	VO	4607
	LOVIN' MAMA BLUES	VO	5186
BUD FREEMAN	THAT DA DA STRAIN/JACK HITS THE	Co	———
	COPENHAGEN/BIG BOY	DE	18064
MEZZ MEZZROW	LOST/A MELODY FROM THE SKY	BB	6320
	MUTINY IN PARLOR/PANIC IS ON	BB	6319
	I'SE A MUGGIN, I & 2	BB	6321
	OLD FASH. LOVE/35TH & CALUMET	VI OR BB	
	APOLOGIES/SENDIN' VIPERS	VI OR BB	

AUCTION — AUCTION

JACK WAGGONER

5912 Genoa Street, Oakland,Calif.

Closing date for bids: April 30,1944.

THE RECORDS LISTED BELOW ARE NEW UNLESS OTHERWISE NOTED, AND IN PERFECT PLAYING CONDITION. WINNING BIDDERS WILL BE NOTIFIED AND RECORDS SHIPPED IMMEDIATELY UPON RECEIPT OF PAYMENT. ALL RECORDS SHIPPED PREPAID AND INSURED PROVIDING BIDS ARE FIVE DOLLARS OR MORE. ONE DOLLAR MINIMUM BID PER RECORD.

LOUIS ARMSTRONG

GUT BUCKET BL/YES I'M IN THE BARREL	Co	36152
YOU'RE NEXT/ORIENTAL STRUT	Co	36155
CORNET CHOP SUEY/MY HEART	Co	36154
SKID DE DAT DAT/MUSKRAT RAMBLE	Co	36153

LOUIS ARMSTRONG & EARL HINES

DON'T JIVE ME/CHICAGO BREAKDOWN	Co	36376
HEAH ME TALKING TO YA/TIGHT LIKE THIS	Co	36378
WEST END BLUES/MUGGLES	Co	36377
MONDAY DATE/WEATHER BIRD	Co	36375

BUD FREEMAN & CHICAGOANS(INCL.TEAGARDEN)

MUSKRAT RAMBLE/47TH AND STATE	Co	35855

HENRY ALLEN — BODY AND SOUL LOUIS ARMSTRONG — DEAR OLD SOUTHLAND	Co	36282
BESSIE SMITH — ONE AND TWO BLUES RED MCKENZIE — DARKTOWN STRUTTER'S	Co	36281

ALBUMS

(FOUR RECORDS IN EACH SET WITH ALBUM)

COL. C-28	LOUIS ARMSTRONG
COL. C-29	BIX BEIDERBECKE
COL. C-57	LOUIS ARMSTRONG AND HOT FIVE
COL. C-41	EARL HINES
COL. C-73	LOUIS ARMSTRONG AND EARL HINES
COL. C-66	HOT TRUMPETS
COL. C-40	COMES JAZZ
COL. C-31	BESSIE SMITH
COL. C-46	HOT TROMBONES
COL. C-38	DUKE ELLINGTON

I CAN SUPPLY MORE THAN ONE ON SOME ITEMS.

BEN POLLACK (INCL. B.G.)

HE'S THE LAST WORD	VI	20425 E

BING CROSBY (WITH ARNHEIM)

I SURRENDER DEAR	VI	22618 E

BENNY GOODMAN

MUSKRAT RAMBLE/AFTER AWHILE	BR	4968 E
BEALE STREET/BASIN STREET(TEAGARDEN)	BR	7645 V

JOHNNY DODDS BLACK BOTTOM STOMPERS

COME ON AND STOMP STOMP STOMP/AFTER	BR	3568 E
WILD MAN/MELANCHOLY	BR	3567 E

KING OLIVER CREOLE JAZZ BAND

CANAL STREET/JUST GONE	GE	5133 E

FATS WALLER (ORGAN)

ST. LOUIS BLUES/LENNOX AVENUE	VI	20357 V

LEMME TAKE THIS CHORUS

In this issue Eugene Williams wraps up the metaphysical controversy between Messrs. Stearns and Gullickson and stalks off with the $10.00 award offered by the Record Changer for the best writing published in this issue. One would think that one of the world's foremost jazz authorities would do more writing than does Mr. Williams—in the Record Changer, I mean.

* * *

Art Hodes has become a little bored of the slurs on his musical ability which have appeared recently in Metronome (a sort of music magazine). Mr. Hodes is suing Leonard Feather, Barry Ulanov, and Metronome Magazine for $100,000, contending that certain observations in this sheet have crippled his earning power.

(Ed. Note: Make it $200 000, Art. I think we can line up about twenty-five hundred witnesses for you.)

CHANGE OF RATES AND PROCEDURE

Effective already, advertising rates for records listed in the Record Changer are:

Wants ..... 5c each
Items for disposition..... 10c each

No more displays ads will be set up for out-of-print records. All such records will be found either in the "Wanted" or "For Disposition" sections. If you have sent us a full-page or half-page ad for the May issue of the Record Changer, we will consolidate these records in the "Wanted" or "For Disposition" section and send you the appropriate refund.

Extremely rare records may be given extra space in the classified sections. For such a record we will set up a one-inch box, showing in bold type the record label data and title name and address of the advertiser. The fee for this service is $2.00 per record.

Rates for commercial ads are shown on page 2.

* * *

The Record Changer suggests that record collectors suspend dealings with

Pvt. Sol Gritz,
Camp Croft, S. C.

until further notice.

From BOB THIELE, New York:

I enjoyed Jazzbo Brown's summary of the **Esquire** fiasco. However, I am at a loss to understand why I received the title, "Chocolate Kid". Sarcasm or jealousy was the motive, otherwise such a petty remark wouldn't have been mentioned. Could it be that "Jazzbo" dislikes Baker's chocolate bars or, possibly, could he be jealous of the fact that I am investing and losing too much money for the good of jazz music and the musicians who play jazz.

I want it known that my selections for **Esquire's** all-American jazz band were made with one thought in mind; to select the greatest soloists I sincerely feel that Benny Goodman is the ultimate when it comes to playing jazz clarinet. I guess this means I'm nowhere (what a heavenly nowhere!).

All this leads up to an important factor concerning jazz critics which I will discuss more thoroughly in a future issue of **Down Beat.**

From BRUCE BAKER, Dallas, Tex.:

To my mind, the **Esquire** Jazz Issue and Jazz Book left much to be desired—but they will undoubtedly serve a good purpose in that they will interest thousands in jazz itself. Recall, if you will, your beginnings of interest in jazz. I started as a Benny Goodman-Harry James fan myself and had to listen some time before I caught on to the real stuff. That's been years ago. The point is that if I had not been interested in James, I might never have found jazz. That's a roundabout road to traverse, but I made it, and I think that many will travel the same route from the **Esquire** bally-hoo to Louis, King Oliver, and New Orleans jazz.

(Ed. Note: How about this, Jazzbo?)

FROM TOM HENRY, CLEVELAND, OHIO

About the only bands which go through Cleveland are on the New York Central Railroad's "Empire State Express", section one, which does not stop here. The local hot club has gone with the draft. Sometimes there is a

little activity in the way of small combos and trios; once in a while a good colored band may be heard.

Art Tatum's Trio is at Chin's Restaurant, 106th and Euclid, Slam Stewart on bass and Tiny Grimes on guitar. New York reviews have indicated that Tatum's Trio is the only outfit playing jazz today. Tatum is sensational, but give me Hines, Stacy, Sullivan, and a dozen others any day. Tatum is billed as "America's No. 1 Jazz Pianist". OI.

* * *

Bill Love, who is working with the Record Changer on a long range project concerning hot record values, has whittled down his list of unknown records to the following: Recording artist, names of tunes and master numbers are requested on these Columbia, Victor, Brunswick and Q. R. S. Records. If you have any of these records, or if you have catalogs showing for these records:

Recording group

Names of tunes

Master numbers

Send this information to William C. Love, 930 Broadway, Nashville, Tenn.

Q.R.S.	COLUMBIA	BRUNSWICK
7010	14530	7011
7016	14633	7012
TO	14654	7013
7023	14656	7014
7035	14679	7015
7042	VICTOR	7016
7057	23281	7192
7059	23417	7201
(ABOVE	38022	7219
7092)	38033	7224

Bill Love wishes to thank the following collectors for their contributions during the past month:

H. W. Cronenberg
Charles P. Rogers
V. S. Thomas
Marvin Brown
Clement Penrose
Jack Chamberlain
John T. Burns
Crin Blackstone
Alan Matley
Wallace L. Bricker
Art Feher
B. T. Doane
Joseph Gorycki
Ralph Auf Der Heide
Kay Buckmaster
Peter Tamony
Barry Kenwood
John Niemann
Jake Trussell
Ned Polsky
Bob Martin

Extra thanks are due Barry Kenwood, Jack Chamberlain, and Peter Tamony, who sent in typed sheets giving information on the numbers listed in the January Record Changer, and especially to Clement Penrose, who searched his files to send in information on more than 200 numbers.

* * *

The Record Changer is always in the mail before the first of the month. Nobody receives his copy by air mail or special delivery. Your copy is mailed on the same day as all others sent to your locality. There is nothing we can do to improve the delivery of your copy. Wait until the 20th of the month before advising us that you have not received your copy for that month. If you have not received your copy by the 20th of the month, we will extend your subscription one month.

* * *

We do not bill. All advertising must be accompanied by the appropriate remittance.

* * *

Send special delivery letters to the Record Changer at 1220 North Capitol Street, Washington, D. C.

No back issues of the Record Changer are available.

* * *

Anthropologist

Continued from page 9

thematic material and as contrapuntal patterns to be set against the lead line of new tunes. The African survival of significant tone as part of the blues structure in glissando, portamento, rubato and timbre effects becomes part of the intonation and phrasing of all jazz players. The blues singer's inflections are thus transformed into the "hot" or "dirty" tone of the jazz instrumentalists, and the blues singer's blue notes are expanded into ever more complex patterns of blue chords from the blue ninths of the boogie players to the chromatic and polytonal harmonies of Ellington.

Records and Horse Trading

Continued from page 33

gally speaking, the seller may bid on the record himself, for protective reasons or otherwise. The writer is not an authority on such matters, but it raises an interesting point, since most auctions of records are of a mail-order nature; does it make any difference in the event a minimum bid price is stated when advertising the auction?

In conclusion: The sum of the various arguments and conditions previously covered may be a bid overwhelming to the newcomer in record collecting, but he must realize that the purely "amateur hobby" stage of this game was passed several years ago, and the interest in collecting records is spreading by leaps and bounds. (To qualify this statement, the growth has been phenomenal when one considers the large group of collectors now in Uncle Sam's various services who have been of necessity forced to abandon their "active collecting"). In other words, record collecting must assume the aspects of sound business practice and it behooves those who become interested to abide by arbitrary methods if they wish to see it in an honest and fortuitous light.

Adv.

Any possible consequences of my having been the process server in Art Hodes' $100,000.00 suit against Metronome, Leonard Feather, and Barry Ulanov are to be considered in view of that fact.

Staff Sergeant George M. Avakian

Adv.

WANTED
IN EXCELLENT TO NEW CONDITION
ANY BENNY GOODMAN
TRIO, QUARTET, OR QUINTET
ON VICTOR OR BLUEBIRD
ALSO
SING, SING, SING
(12")
FRANK THOMPSON, RM2/C
N.A.S. NAVY #14
c/o F.P.O.
SAN FRANCISCO, CALIF.

JAZZ AUTHORITIES

The results of the Record Changer's poll of its readers on the question **"Whom do you regard as the three greatest authorities on jazz music?"** are shown below. Two hundred and eighty-six collectors responded and we believe these figures provide a reliable sample of our readers' opinions on the matter.

Three points were awarded each authority receiving a vote for first choice, two points were marked up for each authority receiving a vote for second choice, and votes for third choice counted one point.

Eugene Williams received the greatest number of votes for first choice. Charles Edward Smith received the most second and third choice votes. But William Russell, of Pittsburgh, came out on top by virtue of receiving a large proportion of both first and second choice votes.

The names of the twenty jazz authorities receiving more than 10 points appear below. Thirty-seven other authorities received less than 10 points and their names are not shown.

Arnold Gingrich, of Chicago, writes: "To show you we're sports, I hereby agree to add your three winners to our board for next year's selection of Esquire's All-American jazz band." If you do this, Arnold, it will be a real break for the Record Changer, and maybe for jazz. However, as I wrote you, Downbeat and a dozen other magazines have kicked around an All-American band for years. What you need is some new angles. I urge those of you, who have any thoughts on what 20 jazz experts might do for jazz, to write to Arnold Gingrich (c/o Esquire Magazine, Chicago) and give him some **new** ideas. I've sent him mine.

HEP CATS

	Number of Points			
	First Choice	*Second Choice*	*Third Choice*	*Total*
William Russell	117	56	15	188
Eugene Williams	108	32	10	150
Charles Edw. Smith	57	62	28	147
George Avakian	42	27	11	80
John Hammond	24	22	7	53
Paul E. Miller	33	8	9	50
William C. Love	18	22	8	48
George Hoefer	15	14	11	40
Hugues Panassie	21	6	6	33
George Frazier	18	10	2	30
Charles Delauney	15	6	2	23
Leonard Feather	12	6	2	20
Fred Ramsey	6	6	7	19
Roger P. Dodge	9	8	1	18
Harry Lim	12	4	1	17
John Steiner	0	10	6	16
Robert Goffin	6	2	5	13
Dave Stuart	3	2	7	12
Nesuhi Ertegun	6	4	1	11
Milt Gabler	6	2	2	10

"WHOM DO YOU REGARD AS THE MOST OVER-RATED JAZZ AUTHORITY?"

The readers of the Record Changer may differ widely on their choices for the **best** jazz authorities, mentioning fifty-seven persons as their choices, but when it comes to the **worst,** a greater concert is evident. Only sixteen names were mentioned in this election. We present the four names receiving the most votes. To each vote we have given three points, so that a comparison may be made with the above tabulation.

SAD CATS

	Number of Points
Barry Ulanov	24
Robert Goffin	30
Hugues Panassie	93
Leonard Feather	273

EDMOND HALL'S BLUE NOTE JAZZ MEN

B L U E

N O T E

EDMOND HALL	Clarinet
SIDNEY DE PARIS	Trumpet
VIC DICKENSON	Trombone
JAMES P. JOHNSON	Piano
ARTHUR SHIRLEY	Guitar
ISRAEL CROSBY	Bass
SIDNEY CATLETT	Drums

● No. 28 — 12 Inch — **HIGH SOCIETY** / **BLUES AT BLUE NOTE**

● No. 29 — 12 Inch — **ROYAL GARDEN BLUES** / **NIGHT SHIFT BLUES**

$1.50 F.O.B. New York, Excl. of Fed., State & Local Taxes

BLUE NOTE's latest releases are an ideal measure of the quality and intensity of present-day sensibility in jazz. A group of seven peerless musicians, led by the famous clarinettist EDMOND HALL, playing the selections listed here, and basing their performance upon fundamental expressive forms, provide these forms with a content wholly of this decade.

It is a truism that different historical periods require an altered content, and today our music is urbane, with new patterns and a complex of subtleties based on new technical resources. But the character and force of expression remain, as ever, the essential criteria by which we judge jazz music.

The present records have authentic expressiveness, and their unity of performance is a mingling together and blending of distinct, individual musical voices. Each musician is simultaneously soloist and ensemble player. For example, in "Night Shift Blues," the so-called "rhythm" section, consisting of JAMES P. JOHNSON, piano, ARTHUR SHIRLEY, guitar, and ISRAEL CROSBY, bass, playing alone for two choruses, develop a rhythmic and harmonic motif in a "solo" sense; SIDNEY DE PARIS, trumpet, and VIC DICKENSON, trombone, then play a duet of closely spaced independent melodies, creating an overwhelming rhythmic pattern; then the fine clarinet solo, played by EDMOND HALL, has a rhythmic background given by trumpet *sotto voce*. Similarly, in "High Society," the well-known characteristic New Orleans march piece, the "rhythm" section, which now prominently includes SIDNEY CATLETT, drummer, playing as a percussion group, creates a constantly shifting emphasis or change of background with each successive chorus, so that the group begins to take on the nature of a solo instrument, while the melodic variations take on the nature of an accompaniment.

These details and their creative use are possible only today, based as they are on an awareness of the past. By the same token, the organic unity of mood in "Blues at Blue Note," growing out of the subdued character of the four-bar introduction, is an exclusive product of present-day feeling. Finally, note the transformation in "Royal Garden Blues" of the peculiar quality of feeling of the '20's (as we know it in celebrated recordings) to that of these '40's.

—MAX MARGULIS

For Complete Catalog Write to Our New Address

BLUE NOTE RECORDS

767 LEXINGTON AVENUE, NEW YORK CITY

THE *Record Changer*

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SERIAL RECORD
MAY 5 1944

May ★ 44

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MAY - 4 1944

Vol. 3, No. 2

THE RECORD CHANGER.

Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson circulation manager; Don Anderson, staff artist. Published every month at Fairfax, Virginia; copyright, 1944, Gordon Gullickson. $1.50 (U.S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION". The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records

Column 1 of these sections shows the abbreviation of the label of each record:

BA – BANNER	CoF – FRENCH COLUMBIA	HA – HARMONY	PE – PERFECT
BB – BLUEBIRD	CR – CROWN	HMV – HIS MASTER'S VOICE	QRS – QRS
BS – BLACK SWAN	DE – DECCA	HRS – HOT RECORD SOCIETY	RE – REGAL
BR – BRUNSWICK	DeF – ENGLISH DECCA	MA – MASTER	RO – ROMEO
BRE – ENGLISH BRUNSWICK	DeF – FRENCH DECCA	ME – MELOTONE	SW – SWING
BrF – FRENCH BRUNSWICK	DI – DIVA	OK – OKEH	UHCA – UNITED HOT CLUBS
CA – CAMEO	DO – DOMINO	OR – ORIOLE	VAR – VARSITY
CMS – COMMODORE MUSIC SHOP	ED – EDISON	PAE – ENGLISH PARLOPHONE	VE – VELVETONE
CL – CLARION	EM – EMERSON	PAF – FRENCH PARLOPHONE	VI – VICTOR
CO – COLUMBIA	GE – GENNETT	PARA – PARAMOUNT	VO – VOCALION
CoE – ENGLISH COLUMBIA	GrF – FRENCH GRAMOPHONE	PAT – PATHE	VoE – ENGLISH VOCALION

Condition of each record for disposition is shown by the following abbreviations:

N (NEW): SURFACE NOISE EQUAL TO AN UNPLAYED RECORD; NO VISIBLE OR AUDIBLE WEAR PERCEPTIBLE; ORIGINAL FINISH INTACT.

E (EXCELLENT): SURFACE NOISE LOW, SMOOTH, UNIFORM. NOT IRREGULAR OR CRACKLING, EASILY DISREGARDED IN LISTENING. NO PERCEPTIBLE DISTORTION.

V (VERY GOOD): SURFACE NOISE SOMEWHAT MORE PROMINENT; LIGHT FOREIGN NOISES, BUT SLIGHT DISTORTION, IF ANY; NOISES NOT SERIOUSLY DISTRACTING.

G (GOOD): A MODERATE AMOUNT OF SURFACE NOISE; BACKGROUND MAY BE SOMEWHAT IRREGULAR AND CRACKLING; SOME FOREIGN NOISES, AND A LITTLE DISTORTION; ON THE WHOLE, REASONABLY SATISFACTORY LISTENING WITHOUT UNDUE DISTRACTION OF ATTENTION. FOREIGN NOISES DEFINITELY LESS PROMINENT THAN THE MUSIC.

F (FAIR): FOREIGN NOISES, TAKEN TOGETHER, ARE ABOUT AS PROMINENT AS THE MUSIC, AND THERE IS CONSIDERABLE DISTRACTION OF ATTENTION, AND LISTENING REQUIRES SOME EFFORT AND CONCENTRATION; NEVERTHELESS, UNDER THESE CONDITIONS, LISTENING SHOULD BE FAIRLY SATISFACTORY.

P (POOR): FOREIGN NOISES, COLLECTIVELY, ARE LOUDER THAN THE RECORDED MUSIC; CONTINUOUS CONCENTRATION IS REQUIRED, AND THERE IS LITTLE SATISFACTION IN LISTENING.

Column 4 of the "FOR DISPOSITION" section shows the method by which each record is to be disposed.

"SAL": THE RECORD IS FOR SALE AT THE PRICE INDICATED. FIRST OFFER TAKES THE RECORD.

"AUC": THE RECORD IS AT AUCTION. THE HIGHEST BID TAKES THE RECORD. BID ONLY WHAT THE RECORD IS WORTH TO YOU.

"TRA": THE RECORD IS FOR TRADE ONLY. IF YOU ARE NOT FAMILIAR WITH THE WANTS OF THE ADVERTISER SEND FOR HIS WANT LIST. IF YOU HAVE CERTAIN RECORDS IN WHICH HE MAY BE INTERESTED, MENTION THESE IN YOUR LETTER.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

Advertising Rates

Records wanted..... 5¢ each
Records for disposition.....10¢ each

All advertising concerning out-of-print records must be submitted on our special order blanks. A sample copy is shown on page 4. The rate for advertising not submitted on these forms is 15¢ per item-

RATES FOR
Notices, announcements, and other advertising which can not be shown in the classified "WANTED" and "FOR DISPOSITION" sections

	Full page	Half page	Col. inch
Ads to set in type	$20.00	$12.00	$2.00
Ads ready to photograph.....	10.00	6.00	1.00

Subscription Rate **$1.50 PER YEAR**

The Record Changer
FAIRFAX, VA

Advertisers whose addresses are not shown elsewhere

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ALLD: Frank A. Alldis, 1399 West First Avenue, Columbus 8, Ohio.

BAKE: Bruce Baker, 2929 Bryn Mawr Drive, Dallas 5, Texas.

BECK: Robert T. Becker, 67 Remsen Avenue, Brooklyn 12, New York.

BODI: Robert Y. Bodine, 1100 Mahantongo Street, Pottsville, Pennsylvania.

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DeWi: J. O'Byrne DeWitt, 51 Warren Street, Roxbury, Massachusetts.

DiOr: Dan R. DiOrio, c/o R.H.Austin, 224 Melish Avenue, Cincinnati, Ohio.

DOAN: B.T. Doane, 2712 East West Highway, Chevy Chase, Maryland.

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FRY: Alderson Fry, 2407 Oakland, Nashville, Tennessee.

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GOTT: Bill Gottlieb, 190 Riverside Drive, New York, N.Y.

GROV: Thurman & Mary Grove, 4709 Frankford Ave., Baltimore, Maryland.

HARV: Paul Harvey, 167 N. Smith Street, Aurora, Illinois.

HASS: Dale Hassell, P.O. Box 601, Marion, Virginia.

HERR: Wallace T. Herrell,Jr., RFD #14, Box 105, Richmond, Virginia.

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JOBE: Robert A. Jobe, 8433 N. Endicott Avenue, Portland, Oregon.

JOHN: Andrew Johnson, 1400 Palm Avenue, San Mateo, California.

KAPL: Martin Kaplan, 1053 2nd Avenue, New York 22, New York. (Consult back issues for other wants.)

KEND: Dick Kendregan, Oak Knoll San., MacKinaw, Illinois.

KENN: Bill Kennedy, Basement Store, 223 West 10th Street, New York, New York.

KENW: Barry Kenwood, 4495 Bircher Boulevard, St. Louis, Missouri.

KIRS: Arnold Kirsch, 238 Hemenway Street, Boston 15, Massachusetts.

KOBI: Bill Kobin, Eaton's Santa Anita Hotel, Arcadia, California.

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MART: W.O. Martin,Jr., 720 W. Ottawa Street, Lansing 15, Michigan.

MARX: Albert Marx, 30 Griffen Avenue, Scarsdale, New York.

MASO: Salli Mason, Baldwin School, Bryn Mawr, Pennsylvania.

MAYE: Frank Mayer, 109 Clarence Avenue, Buffalo 15, New York.

McDo: Jack McDonald, 4312 New Hampshire Ave.,N.W., Washington 11, D. C.

McGo: E.D. McGowan, 876 Lincoln Avenue, St. Paul 5, Minnesota. NOTICE: I will not ship any order under $2.00. On orders under $3.00 there will be a packing charge of 20¢. Records will be packed properly. To date have not had one case where purchaser has received a broken record...Dan McGowan.

M--S: Melody Shop, 190 Massachusetts Avenue, Boston, Massachusetts.

MELT: Sam Meltzer, 737 Fox Street, Bronx 55, New York.

MEXD: Terrell R. Mexdorf, 4329 Lake Park Avenue, Chicago 15, Illinois.

MIER: Clinton D. Mieras, 113 Abbott Avenue, Ocean Grove, New Jersey.

MONT: George F. Montgomery, 1529 North Ogden Drive, Los Angeles 46, California.

M--N: The Musical Note, 316 Harvard Street, Brookline, Massachusetts.

MURC: William Murch, 703 Bloomfield Street, Hoboken, New Jersey.

NAUL: George W. Naulty, 1 River Bend Road, Scotch Plains, New Jersey.

NORC: Pvt. Ernest Norckam, A.S.N., #36,945,717, 1169 T.G. Class 800-8, Keesler Field,Miss.

PARK: Sgt. Knock Parker, 2517 Rogers, Fort Worth, Texas.

PERR: Pvt.A. Perry, A.S.N., #36,615,646, Medical Section, S.C.U., 1911, Camp Adair,Oregon.

PETE: W.J. Peterman, 108-04 Metropolitan Avenue, Forest Hills, L.I., New York.

PLAT: Herbert Platt, c-o Atlas Steel Products Co., 428 Leader Bldg., Cleveland, Ohio.

POLS: Ned Polsky, 303 West 105th Street, New York 25, New York.

RASN: Arthur L. Rasner, 607 Van Sicklen Avenue, Brooklyn, New York.

REED: Cpl.J.G.Reeder, #35,528,916, Co.B, 83rd Bn., 15th Regt., Camp Fannin, Texas.

ROSE: Boris Rose, #32,966,185, Det.C, Bks T-353, Pvg.Gnd.Det.,Aberdeen Proving Grounds, Maryland.

ROTH: Alfred F.M. Roth, 26 Nassau Street, Trenton 8, New Jersey.

MORE

SARL: Carl M. Sarles, #12155, Box 145, Wethersfield, Connecticut.
SCHA: Alfred G. Schafer, 228 Fair Road, Berea, Ohio.
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S & B: Stewart & Bates, RFD #1, Camp Hill, Pennsylvania.
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SYMO: F. Symons, 9 Jones Street, Worcester 4, Massachusetts.
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THOR: Thomas Thorp, 314 Ashbury Street, El Cerrito, California.
ULLM: John Ullmann, Jr., Vars Building, Buffalo, New York.
WALL: Howard Wallach, 235 West 76 Street, New York, New York.
WHIT: A.N. Whiting, 67 Parker Street, New Bedford, Massachusetts.
WILL: PFC Boswell Willis, USMC, RFD #1, Box 514-E, Elcajon, California.
W--S: Eugene Williams & Dave Stuart, 68 Washington Square, So., New York 12, New York.

SERVICE MEN: PLEASE STATE WHERE YOU WANT RECORDS SENT.

AUCTION

King Oliver's Creole Jazz Band

Ge. 3076 — Sugar Foot Stomp-V
Rev. New Orleans Rythm Kings
Milenberg Joys - - - G

DAN McGOWAN
P. O. Box 43, St. Paul (2), Minn.

Our shoebox full of money goes this month to Thurman and Mary Grove for their notes on Tom Delaney, which appear on page 17. The Record Changer offers $10.00 each month for the best writing submitted to us for publication. Let's have your manuscript.

◇ ◇ ◇

Mr. Ernest Borneman has accepted a position with the Record Changer as its contributing editor. Manuscripts for publication are to be sent to Mr. Borneman, c/o The National Film Board, Ottawa, Canada.

◇ ◇ ◇

The form on which all advertising is to be submitted to the Record Changer is shown below. If you do not submit your ads on these forms, the charge is 15¢ per item. Advertising not conforming with these regulations will be returned. A penny post card will get you a supply of these forms. If you need more than 20, let us know.

If you run out of forms in making up your ads, you may cut some blank paper to the same size and make your entries on these. It is not necessary to rule in all lines.

Order Your Copy of the

Hollywood Premium Record Guide

PRICE LIST

A Value Catalog on Popular Phonograph Records

Fits in Your Pocket for Handy Reference—4¼ by 6 inches.

Artists and Recording Groups Listed Alphabetically.

Over 4000 Valuable Records Listed Alphabetically by Label and Numerically so you may secure information on any given record in the list in a few seconds.

COLLECTORS AND DEALERS

Both will benefit by use of this list. One Los Angeles dealer retrieved over $2,000 worth of valuable records from his scrap while using only a part of the data contained in this list.

Price, per copy, $1.50. Dealers ordering ten or more copies, $1.00 each.

HOLLYWOOD PREMIUM RECORD GUIDE
Post Office Box 2829
Hollywood 28, California

USE THIS SIDE FOR RECORDS WANTED

Use a separate blank for each recording group.

Enter the name of the recording group in the space at the extreme left of the form, writing vertically from bottom to top.

Enter records by that recording group from top to bottom, starting with top line of form.

You may use both sides of this blank. Use the reverse side to list items for disposition.

Recording group	Names of tunes (30 typewriter spaces available)	Label	Serial Number	Price offered	First four letters of your name

The Anthropologist Looks at Jazz

By ERNEST BORNEMAN

II

Last month we traced the evolution of jazz from its seventeenth century roots to its first flowering in the late nineteenth century: out of the cross-breeding of West-African and European seeds transplanted to the New World there evolved a native American species of folk music; after a series of mutations this new species finally evolved its most characteristic and adaptable specimen in the blues; out of the seeds of the blues there evolved the urban hot-house patterns of jazz and swing music.

★ The Record Changer and Mr. Borneman wish to establish a free-for-all discussion on musicology and jazz history in these pages during the coming months.

Accordingly, Mr. Borneman has offered to take on all comers who wish to question or contribute to his observations on jazz.

Send your questions and comments to Mr. Ernest Borneman, c/o the National Film Board, Ottawa, Canada.

This month we shall apply the general lessons of this evolution to the particular analysis of individual jazz musicians. For more than two decades now, the jazz journals as well as the columns of academic and popular periodicals have been full of wildly discrepant opinions on the absolute and relative values of jazz musicians and their music. Yet among all the numberless theories and hypotheses, four basic standards of opinion can be easily discerned:

1. The *academic standard* which tends to dismiss jazz because it fits into none of the academic pigeon holes.

Fallacy: All standards of musical criticism are abstractions from a previously developed and digested practice of music. Theory limps: it is always a step behind practice. A new music requires a new aesthetic rationalisation; if the academic critic is unwilling or unable to extend the scope of musical aesthetics, jazz music will have to develop its own standards of value. The present series of articles is aimed at just that goal.

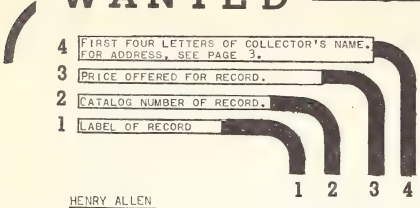
2. The *jazz musician's standard* which tends to accept jazz as a trade, a skill and an enjoyable activity. This is a purely pragmatic standard: good is what the good musicians play. Commercial success, instrumental skill, professional acclaim are accepted as self-evident proofs of good musicianship. There is no theory, no intellectual speculation, no nostalgia for the "good old days" of New Orleans, Chicago or Kansas City. To the practicing dance band musician, the academic critic who compares him to Bach, Debussy, or Stravinsky seems therefore as silly as the record collector who asks him about a long-forgotten recording session for a long-defunct recording company. To the first he'll say: "Mister, I'm a dance musician, not a symphony man"; to the second he'll say: "Man, that's all over and way back from the corn belt. I want to play something *new*. You gotta be *modern*."

Fallacy: What is new is not necessarily better. What is accomplished and successful is not necessarily good. Instrumentalists are notoriously poor musical critics: they tend to admire instrumental technique rather than creative talent. If you have to earn a living you naturally have little patience with the esoteric and the period style which doesn't sell. Admittedly the great musicians are not drifting behind the times; but neither are they floating hither and thither with every current of present-day fashion: they swim ahead of the current, sometimes against it, never wholly with it.

3. The *jazz collector's standard* which tends to identify enjoyment of this or that musician's style, or pleasure in listening to records of this or that particular period of jazz, with evidence of the musician's or the style's objective value. Collectors are impetuous, emotional, rarely interested in any music but jazz alone. The degree of musical illiteracy among them is astonishing to the aca-

(*Continued on page* 36.)

WANTED



HENRY ALLEN				
BIFFLY BLUES	VI	38073	2.30	GROV
PATROL WAGON BLUES	VI	23006	——	GROV
ALL STAR BAND				
BLUE LOU/BLUES	VI	26144	——	SHIN
CHLOE	VI	21149	——	SHIN
KING PORTER STOMP(METRONOME)	CO	35389	——	SHIN
BLUES/HONEYSUCKLE(JAM SESSION AT VI)	VI	25559	——	SHIN
AMBROSE AND HIS ORCHESTRA				
POWER HOUSE (N OR E)	DE	1485	——	BORH
LOUIS ARMSTRONG				
DON'T FORGET TO MESS AROUND	OK	8343	——	POLS
DROPPIN' SHUCKS	OK	8357	——	POLS
(MANY HOT SEVEN'S)	OK	——	——	POLS
WILLIE THE WEEPER/ALLIGATOR CRAWL	VO	3381	3.50	HASS
MELANCHOLY BLUES/KEYHOLE BLUES	VO	3137	4.00	HASS
IRISH BLACK BOTTOM	OK	8447	——	DOAN
WILD MAN BLUES	OK	8474	——	DOAN
STRUTTIN'WITH BARBECUE/SWEET SUE	DE	3795	——	KOBI
HIGH SOCIETY/RIGHT TO SING BLUES	BR	6771	——	KOBI
DINAH/TIGER RAG	OK	3009	——	KOBI
WEST END BLUES	—	——	——	KOBI
ORIENTAL STRUT/YOU'RE NEXT	OK	8299	——	FERG
DROPPING SHUCKS/WHO'S IT	OK	8357	——	FERG
KING OF THE ZULUS/LONESOME BLUES	OK	8396	——	FERG
YOU MADE ME LOVE YOU/IRISH BLACK BOTTOM	OK	8447	——	FERG
MELANCHOLY BLUES/KEYHOLE BLUES	OK	8496	——	FERG
ONCE IN AWHILE/STRUTTIN WITH BARBEC.	OK	8566	——	FERG
NO/BASIN ST. BLUES	OK	8690	——	FERG
HIGH SOCIETY/MAHOGANY HALL STOMP	VI	24232	——	FERG
GOT THE WORLD ON STRING/SITTIN	VI	24245	——	FERG
ST.LOUIS BLUES/SUPER TIGER RAG	BRF	500490	——	FERG
ON SUNNYSIDE OF THE STREET,1 & 2	BRF	500491	——	FERG
I'M GONNA GITCHA	CK	8343	10.00	W—S
WHO'S IT/DROPPIN' SHUCKS	OK	8357	10.00	W—S
SWEET LITTLE PAPA	OK	8379	12.00	W—S
JAZZ LIPS/SKID DAT DE DAT	OK	8436	10.00	W—S
IRISH BLACK BOTTOM	OK	8447	12.00	W—S
DALLAS BLUES/BESSIE COULDN'T HELP	OK	8774	——	S&B
BODY & SOUL	OK	41468	——	S&B
LONESOME BLUES	OK	8396	3.50	STUR
IRISH BLACK BOTTOM	OK	8447	4.50	STUR
SAVE IT PRETTY MAMA	DE	2405	——	STUR
DEAR OLD SOUTHLAND	CO	36282	1.40	WILL
RHUMPA RHAPSODY	DE	18135	——	DAVI
LOVIE AUSTIN SERENADERS				
JACKASS BLUES	PARA	12361	7.50	W—S
SUNDAY MORNING	PARA	12369	7.50	W—S
CHICAGO MESS AROUND	PARA	12380	7.50	W—S
IN THE ALLEY BLUES	PARA	12391	7.50	W—S
TOO SWEET FOR WORDS	PARA	12313	5.00	W—S
MILDRED BAILEY				
IS THAT RELIGION	BR	6558	——	PARK
SHOOTING IN THAT AMEN CORNER	BR	6655	——	PARK
SQUEEZE ME/DOWN HEARTED	DE	——	——	PARK
BILLY BANKS RHYTHMAKERS				
BUGLE CALL RAG/SPIDER CRAWL	UHCA	109	——	MAYE
CHARLIE BARNET				
(MANY ON BLUEBIRD)	BB	——	——	SYMO
COUNT BASIE				
ONE O'CLOCK JUMP ALBUM	DE	218	5.50	MCDO
COMING OUT PARTY	—	——	.90	MCDO
TUNE TRAIN SHUFFLE	DE	——	.90	MCDO
9:20 SPECIAL/GOIN' TO CHICAGO	OK	6244	——	FELL
RIFF INTERLUDE/I LEFT MY BABY	CO	35321	——	MART
FEEDIN' THE BEAN	OK	6180	——	MART
9:20 SPECIAL	OK	6244	——	MART
LESTER LEAPS IN	VO	5118	——	MART
SHORTY GEORGE	DE	3709	——	MART
ONE O'CLOCK JUMP (NEW)	VO OR OK	3225	——	ROTH

(COUNT BASIE CONTINUED NEXT PAGE)

(COUNT BASIE, CONTINUED)				
OH RED/FARE THEE WELL	DE	2780	.80	WILL
BASIE BOOGIE(STATE PRICE OR WANTS)	—	——	——	SYMO
RED BANK BOOGIE	—	——	——	SYMO
MOON NOCTURNE	—	——	——	SYMO
ROCK A BYE BASIE	—	——	——	SYMO
SIDNEY BECHET				
MAPLE LEAF RAG/SWEETIE DEAR	BB	7614	——	HOUG
NOBODY KNOWS THE WAY I FEEL	VI	26663	——	S&B
BIX BEIDERBECKE				
JAZZ ME BLUES/JAZZ BAND BALL	CO	36156	——	DAVI
ROYAL GARDEN BLUES/GOOSE PIMPLES	CO	35664	——	DAVI
RIVERBOAT SHUFFLE (E TO NEW)	UHCA	29-30	5.00	HASS
BUNNY BERIGAN				
IT'S BEEN SO LONG/SWING MR.CHARLIE	VO	3179	——	HOUG
I CAN'T GET STARTED/RHYTHM BAND	OK	3225	——	HOUG
CARAVAN/STUDY IN BROWN	VI	25653	——	DAVI
BLUES	DE	181,6	——	DAVI
HIGH SOCIETY	VI	26068	——	DAVI
BLUE LOU (E TO NEW)	BR	7832	2.50	HASS
JAZZ ME BLUES/CHANGES(N TO E)	VI	26244	——	CONA
MAHOGANY HALL STOMP (N TO E)	VI	——	——	CONA
TREES	VI	——	2.50	PERR
TREES	VI	26138	3.00	PERR
BLUE LOU (NEW TO E)	BR	7832	——	HARV
JELLY ROLL BLUES (NEW TO E)	VI	26113	——	HARV
CHU BERRY				
EBB TIDE/MY SECRET LOVE AFFAIR	VA	657	——	FERG
JIMMY BERTRAND				
ORIENTAL MAN	VO	1180	——	KAPL
BARNEY BIGARD				
LAMENT FOR LOST LOVE	VO	3820	——	BURL
JAZZ A LA CARTE	VA	655	——	BURL
GET IT SOUTHERN STYLE	VO	596	——	BURL
BARNEY GOIN' EASY	VO	5378	——	BURL
MOONLIGHT SIESTA	VA	626	——	BURL
FOUR AND ONE HALF STREET	ANY	——	——	BURL
FROLIC SAM	ANY	——	——	BURL
WATCH THE BIRDIE	OK	5594	——	TAYL
EARLY MORNIN	OK	5422	——	TAYL
JIMMY BLYTHE				
APE MAN	PARA	12428	15.00	W—S
BOHUNKUS BLUES	PARA	12368	15.00	W—S
LOU BREESE				
BREEZIN' ALONG WITH BREEZE (N)	VAR	8406	——	ROTH
BROADWAY RASTUS				
WHOOPEE STOMP	PAPA	12764	20.00	W—S
WHOOPEE STOMP/ROCK MY SOUL	PARA	12764	10.00	MAYE
HENRY BROWN				
BLUES STOMP/BLIND BOY BLUES	PARA	12934	7.50	W—S
DEEP MORGAN BLUES	PARA	12988	7.50	W—S
STOMP EM DOWN TO THE BRICKS	BR	7086	7.50	W—S
JOE BROWN				
RED BANK ROMP	DE	8521	——	MART
CAB CALLOWAY				
RATTAMACUE	ANY	——	——	SYMO
WILLOW WEEP FOR ME	OK	6109	——	MART
I'VE GOT THE WORLD ON A STRING	BR	6424	2.00	PERR
OLD MAN OF THE MOUNTAIN	PE	15635	2.00	PERR
I LEARNED ABOUT LOVE FROM HER	VI	24551	2.00	PERR
LITTLE TOWN GAL	VI	24494	2.00	PERR
I GOTTA RIGHT TO SING BLUES	BR	6460	2.00	PERR
GOOD SAUCE FROM THE GRAVY BOWL	BR	7386	2.00	PERR
HOAGY CARMICHAEL				
STARDUST	GE	6311	——	DAVI
BARNACLE BILL/BESSIE COULDN'T	VI	25371	——	CONA
CAROLINA CLUB ORCHESTRA				
DIXIE/OH MONAH	ME	12364	——	PETE
BUSINESS IN F/BUSINESS IN "	ME	12365	——	PETE
I'M SO IN LOVE	ME	12366	——	PETE
GOOFUS/WHY DON'T YOU GET LOST	ME	12376	——	PETE
IS I IN LOVE I IS	ME	12399	——	PETE
CONSTANTLY/IF YOU HAVEN'T GOT LOVE	ME	12167	——	PETE
(ALL RECORDS)	PE	14000'S	—	PETE
CAROLINA MOON	OK	41198	——	PETE
EYES OF TEXAS/SHINE ON HARVEST M.	OK	41199	——	PETE
HONEY	OK	41226	——	PETE
WALKING WITH SUSIE/THAT'S YOU BABY	OK	41237	——	PETE
I'M ALWAYS CHASING RAINBOWS	OK	41409	——	PETE
BOLERO	OK	41566	——	PETE

(CAROLINA CLUB ORCHESTRA CONTINUED NEXT PAGE)

WANTED

(CAROLINA CLUB ORCHESTRA, CONTINUED)

(ALL RECORDS)	VO	15000's	—	PETE
SMILE DARN YA SMILE	ME	12110	—	PETE
IF YOU CAN'T SING WHISTLE	ME	12194	—	PETE
ALLAH'S HOLIDAY	ME	12202	—	PETE

BENNY CARTER

PARDON ME PRETTY BABY	—	—	—	SYMO
FAREWELL BLUES	SW	— 36	—	GAYL

CASA LOMA

YOU HAVE EVERYTHING	DE	1608	—	TAYL
SAN SLE STRUT	BR	7532	—	TAYL
MILENBERG JOYS	BR	6922	—	TAYL
(ANY ON MELOTONE	ME	—	—	TAYL
ALEXANDER'S RAGTIME BAND	VO	4258	—	CHAM

CHICAGO FOOTWARMERS

BROWN BOTTOM BESS	OK	8613	7.50	W—S
MY GIRL	OK	8792	7.50	W—S
MY BABY/ORIENTAL MAN	OK	8548	7.50	W—S
GRANDMA'S BALL	OK	8533	7.50	W—S

CHICAGO RHYTHM KINGS

I'VE FOUND A NEW BABY	BR	4001	—	DAVI
ANY)	SI	10	—	STRO

GARNET CLARK & HOT CLUB FOUR

STARDUST	HMV	X4593	—	GAYL

LARRY CLINTON

SHADRACK	VI	26056	—	CHER
IN A PERSIAN MARKET	VI	26283	—	CHER

BILL COLEMAN

I AIN'T GOT NOBODY	SW	14	—	GAYL

EDDIE CONDON

THE EEL/HOME COOKING	CO	35680	—	HOUG
THE EEL	BR	6743	—	SARL

IDA COX

FORE DAY CREEP/HARD TIMES	OK	05298	—	BURL
DEATH LETTER/DEEP SEA BLUES	OK	05336	—	BURL

BING CROSBY

(ANY RARE OR UNUSUAL LABELS)	—	—	—	SIME
(ANY TRANSCRIPTIONS OR SOUND FILMS)	—	—	—	SIME
GEORGIA BROWN/BLACK MOONLIGHT	DE	13034	1.00	ULLM
'TAIN'T NECESSARILY SO/I GOT PLENTY	DE	806	1.00	ULLM
A FINE ROMANCE	DE	907	1.50	ULLM
BOB WHITE/BASIN ST. BLUES	DE	1383	1.00	ULLM
REMEMBER ME?	DE	1451	.75	ULLM
POCKETFUL OF DREAMS	DE	1933	1.50	ULLM
MR.CROSBY AND MR. MERCER	DE	1960	.75	ULLM
THAT'S FOR ME	DE	3309	.75	ULLM
AN APPLE FOR THE TEACHER	DE	3602	.75	ULLM
BETWEEN 18TH & 19TH	DE	2948	1.00	ULLM
DOWN THE OLD OX ROAD	CL	5476	8.50	ABER
GAY LOVE	ME	—	2.50	ABER
MOONBURN (NEW OR E)	DE	617	—	GAYL
MY WOMAN/LOVE YOU FUNNY THING	BR	6268	—	FERG
SHINE/SHADOWS ON WINDOW	BR	6276	—	FERG
I'LL FOLLOW YOU/TILL WE MEET	BR	6427	—	FERG
ST.OF DREAMS/IT'S WITHIN YOUR POWER	BR	6464	—	FERG
GOT THE WORLD ON A STRING/LINGER A	BR	6491	—	FERG
WHAT DO I CARE/YOU'RE GOT ME CRYING	BR	6515	—	FERG
SAINT LOUIS BLUES/CREOLE LOVE CALL	BR	20105	—	FERG

BOB CROSBY

CALL ME A TAXI	DE	2207	—	SHIN
I'LL KEEP THINKING OF YOU	DE	3808	—	CHER
HIGH SOCIETY	DE	2848	—	KOBI
MARCH OF THE BOBCATS	—	—	—	KOBI
MUSKRAT RAMBLE	—	—	—	KOBI
WASHINGTON & LEE SWING	—	—	—	KOBI

PUTNEY DANDRIDGE

SHINE/NAGASAKI	VO	3024	—	MAYE

JOE DANIELS

DRUMMER GOES TO TOWN (N OR E)	DE	1081	—	BORH

DELTA FOUR (ELDRIDGE, MARSALA)

FAREWELL BLUES(STATE PRICE OR WANTS)	—	—	—	SYMO

JACK DENNY

SONG IS YOU/I'VE TOLD	VI	24183	—	DAVI

HARRY DIAL'S BLUSICIANS

FUNNY FUMBLE	VO	1515	—	DOAN
I LIKE WHAT I LIKE	VO	1567	—	DOAN
POISON	VO	1594	—	DOAN
(ANY)	VO	—	—	EDEL

DIXIELAND JUG THUMPERS

ORIENTAL MAN	PARA	12594	6.00	STUR
WEARY WAY BLUES	PARA	12525	6.00	STUR
WEARY WAY BLUES	PARA	12525	25.00	W—S

DIXIE STOMPERS

BLACK HORSE STOMP/NERVOUS CHARLEY	HA	153	—	MAYE
HI DIDDLE DIDDLE	HA	179	—	MAYE
DYNAMITE	HA	209	—	MAYE
BROTHERLY LOVE/OFF TO BUFFALO	HA	299	—	MAYE
HAVE IT READY	HA	467	—	MAYE

DIXIE WASHBOARD BAND

ZULU BLUES	CO	14171	—	STUR

JOHNNY DODDS

BLUE PIANO STOMP/INDIGO STOMP	BB	10238	1.30	WILL
BLUE CLARINET STOMP	BB	—	1.50	WILL
BLUE WASHBOARD STOMP	BB	8549	1.50	WILL
CLUE CLARINET STOMP	VI	21552	—	EDEL
INDIGO STOMP	VI	23396	—	EDEL
BUCKTOWN STOMP	VI	38004	—	EDEL
PENCIL PAPA	VI	38038	—	EDEL
MY LITTLE ISABELLE	VI	38541	—	EDEL
JOE TURNER BLUES	BR	3997	—	EDEL
CLARINET WOBBLE/SAN	BR	3574	—	EDEL
OH LIZZIE/ST.LOUIS BLUES	BR	3586	—	EDEL

DORSEY BROTHERS

THE SPELL OF THE BLUES	OK	41181	—	FERG

TOMMY DORSEY

DEED I DO	VI	25815	—	CHER
HALLELUJAH	VI	27591	—	CHER
MILENBURG JOYS (12"; N TO E)	VI	—	—	HARV
EASY DOES IT	VI	26429	—	WALL
LOOSE LID SPECIAL	VI	25076	—	WALL

EDDIE DUCHIN

BRAZIL (N OR E)	CO	36400	—	BORH

JOHNNY DUNN

BUGLE BLUES/BUFFALO BLUES	CO	14306	—	EDEL
HAM & EGGS/YOU NEED LOVIN'	CO	14358	—	EDEL

DUPONT Y SU CONJUNTO

STARDUST	VI	76141	—	CHAM

ROY ELDRIDGE

(ANY TRANSCRIPTIONS)	—	—	—	PERR
(ANY OFF THE AIR SHOTS WITH KRUPA FROM THE HOLLYWOOD PALLADIUM)	—	—	—	PERR
(ANY OFF THE AIR SHOTS WITH ROY ELDRIDGE ON ANY WNEW JAM SESSIONS)	—	—	—	PERR
(ANY OFF THE AIR SHOTS OF COCA COLA SPOTLIGHT BAND PROGRAM, 1/18/44)	—	—	—	PERR
IT'S MY TURN NOW (N TO E)	VA	8084	—	HARV
I'M GETTIN SENTIMENTAL (N TO E)	VA	8107	—	HARV
DOES YOUR HEART BEAT FOR ME(N TO E)	VA	8144	—	HARV

DUKE ELLINGTON

LIMEHOUSE BLUES	—	—	—	CLAY
SATURDAY NIGHT FUNCTION	VI	38036	—	CHAR
LITTLE POSEY	CO	35291	—	CHER
ALABAMY HOME/GOD'S CHILLUN	MA	137	—	NORC
TRUMPET IN SPADES	BR	7752	—	NORC
WAY LOW	BR	8411	—	NORC
(MANY PRE '39)	—	—	—	NORC
PITTER PANTHER PATTER	VI	27221	—	TAYL
WAY LOW	BR	7411	—	TAYL
STEPPING INTO SWING SOCIETY	BR	8063	—	TAYL
COTTON/MARGIE	BR	7526	—	TAYL
EERIE MOAN	BR	6467	—	TAYL
I MUST HAVE THAT MAN	BB OR VI	—	—	HERR
JAPANESE DREAM	BB OR VI	—	—	HERR
SWANEE SHUFFLES	BB OR VI	—	—	HERR
MY GAL IS GOOD FOR NOTHING BUT LOVE	VI	38130	—	HERR
SWEET JAZZ O'MINE	VI	38143	—	HERR
LIMEHOUSE BLUES	VI	22743	—	HERR
BUGLE CALL RAG	VI	22938	—	HERR
THAT LINDY HOP	VI	23016	—	HERR
DALLAS DOINGS	VI	24431	—	HERR
TROUBLED WATERS	VI	24651	—	HERR
NO PAPA NO	VI	26310	—	HERR
BOY MEETS HORN/OLD KING DOOJI	CO	36123	1.00	FELL
(MANY ON BR VO & GE)	—	—	—	STEW
SOPHISTICATED LADY/STORMY WEATHER	CO	35556	—	S&B
BOY MEETS HORN/KING DOOJI	CO	36123	—	S&B
MERRY GO ROUND/DROP ME OFF	CO	35837	—	S&B
BOY MEETS HORN	CO	—	2.00	CH,L
EAST ST.LOUIS TOODLE (N OR E)	BR	6430	—	ROTH

IMPROVISATIONS IN ELLINGTONIA

LOW COTTON	HRS	1003	—	NORC
FINESSE/I KNOW THAT YOU	HRS	1004	—	NORC

ELLINGTON-BLANTON				
SOPHISTICATED LADY	VI	27221	—	SMIT
BODY AND SOUL	VI	27406	—	SMIT
ZIGGY ELMAN				
YOU'RE MINE YOU/ZAGGIN WITH ZIG	BB	10316	—	HARV
AM I BLUE/I HAVE EVERYTHING	BB	10490	—	HARV
AM I BLUE	BB	10490	—	BURL
FIVE RED CAPS				
DON'T FOOL WITH ME	ANY	—	—	SARL
BUD FREEMAN				
MUSKRAT RAMBLE/47TH & STATE	CO	35855	—	KOBI
GENE GIFFORD				
NOTHIN' BUT THE BLUES	BB	10704	—	DAVI
BENNY GOODMAN				
WHO/SOMEDAY SWEETHEART	BB	10463	—	BURL
NOBODY'S/MORE THAN YOU KNOW	BB	10723	—	BURL
THAT'S A PLENTY (TRIO)	—	—	—	BURL
BLUES IN YOUR, MY FLAT	VI	26044	—	BURL
I CRIED FOR YOU/I KNOW YOU	VI	26139	—	BURL
BREAKFAST FEUD	CO	36039	—	BURL
A SMOOTH ONE	CO	36099	—	BURL
LAZY RIVER	CO	36012	—	BURL
BLUE ROOM/MAKE BELIEVE	VI	26088	—	BURL
ROLL 'EM/AFRAID TO DREAM	VI	25627	—	BURL
REMEMBER/BLUE SKIES	BB	10680	—	BURL
ROSEROOM/FLYIN' HOME	CO	35254	—	DAVI
STOMPIN' AT THE SAVOY	VI	25247	—	WHIT
GONE WITH WHAT WIND	CO	35404	—	CHER
FLYING HOME	CO	35254	—	CHER
EXACTLY LIKE YOU	VI	25406	—	CHER
I NEVER KNEW	VI	26089	—	CHER
MAKE BELIEVE	VI	26088	—	CHER
SUGAR	VI	26240	—	CHER
MOON GLOW/WHY COULDN'T	CO	REISSUE	—	PARK
YOUR MOTHER'S SON-IN-LAW	CO	2856	—	PARK
KEEP ON DOIN'/RIFFIN'	CO	2867	—	PARK
LIVIN' IN A GREAT BIG WAY	VI	25011	—	CHAM
POPCORN MAN	VI	25808	8.00	CHAM
STOMPIN' AT THE SAVOY(QUARTETTE)	VI	25521	—	KOBI
TIGER RAG (QUARTETTE)	VI	25481	—	KOBI
BLUES IN YOUR FLAT (QUARTETTE)	VI	26044	—	KOBI
CHINA BLY (TRIO)	VI	25333	—	KOBI
NOBODY'S SWEETHEART/MORE THAN (TRIO)	BB	10723	—	KOBI
I KNOW THAT/I CRIED (TRIO)	VI	26139	—	KOBI
(MANY GOODMAN COMBOS)	—	—	—	FELL
(MOST SEXTETTES; NEW)	CO	—	—	GAYL
TIGER RAG (TRIO)	VI	25481	1.50	WALL
BODY AND SOUL (TRIO)	VI	25115	1.50	WALL
MORTON GOULD (PIANO)				
BOLERO/SATIRICAL DANCE	VI	24205	1.00	DAVI
GOWANS RHAPSODY MAKERS				
SUNNY HAWAII/I'M LOOKING OVER	GE	6039	—	SARL
I'LL FLY TO HAWAII	GE	3408	—	SARL
JOHNNY DODDS				
BLUE PIANO STOMP/INDIGO STOMP	BB	10238	—	HOUG
WEARY CITY/BULL FIDDLE BLUES	BB	10239	—	HOUG
BLUES GALORE/SHAKE YOUR CAN	DE	7413	—	HOUG
SHAKE YOUR CAN/BLUES GALORE	DE	7413	—	BURL
TOO TIGHT/GOOBER DANCE	BB	10240	—	HASS
MY LITTLE ISABEL/HEAH ME TALKIN'	BB	10241	—	HASS
INDIGO STOMP/BLUE PIANO STOMP	BB	10238	—	HASS
BUCKTOWN STOMP	BB	8549	—	HASS
WEARY CITY STOMP	BB	10239	—	HASS
PENCIL PAPA/SWEET LORRAINE	VI	38038	—	HASS
BLUE CLARINET STOMP	VI	21544	—	HASS
WILD MAN/MELANCHOLY	BR	3567	—	DOAN
ERASTUS/JOE TURNER BLUES	BR	3997	—	DOAN
AFTER YOU'VE GONE	ANY		—	DOAN
SAN/CLARINET WABBLE	BR	3574	—	DOAN
LIZZIE/ST.LOUIS BLUES	BR	3585	—	DOAN
WILD MAN/MELANCHOLY	BR	3567	—	DOAN
AFTER YOU'VE GONE	BR	3568	—	DOAN
CLARINET WOBBLE	BR	3574	5.00	W—S
NEW ST. LOUIS BLUES	BR	3585	5.00	W—S
BLUE CLARINET STOMP	VI	21554	4.00	W—S
MY LITTLE ISABELLE/HEAH ME TALKIN	BB	10241	—	MAYE
COOT GRANT & KID WILSON				
FIND ME AT THE GREASY SPOON	PARA	12337	20.00	W—S
GLEN GRAY				
WHITE JAZZ/BLUE JAZZ	BR	6611	—	DAVI
JIMMY GRIER				
BON VOYAGE TO YOUR SHIP(N OR E)	VI	22970	—	ROTH
BOBBY HACKETT				
AT THE JAZZ BAND BALL	OK	—	—	HOUG
EMBRACABLE YOU	OK	4877	—	CHER
WHAT CAN I SAY DEAR AFTER	—	—	—	CHER
POOR BUTTERFLY	VO	4499	—	CHAM
THAT DA DA STRAIN	VO	4142	—	CHAM
IF DREAMS COME TRUE	VO	4047	—	CHAM
A GHOST OF A CHANCE	VO	4565	—	CHAM
EMBRACEABLE YOU	VO	4877	—	CHAM
LIONEL HAMPTON				
CONFESSIN'	VI	25658	—	WHIT
GIN FOR XMAS	—	—	—	SYMO
CHASIN' WITH CHASE	—	—	—	SYMO
DRUM STOMP	—	—	—	SYMO
HOT MALLOTS	—	—	—	SYMO
ALTITUDE/I NEARLY LOST MY	VI	27316	—	IDER
BO GO JO/OPEN HOUSE	VI	27341	—	IDER
FIDDLE DEE DEE	VI	27364	—	IDER
OPEN HOUSE	VI	27341	—	CHER
STOMP	VI	25535	—	JOHN
CHINA STOMP	VI	25586	—	JOHN
STOMPOLOGY	VI	25601	—	JOHN
DRUM STOMP	VI	25658	—	JOHN
PIANO STOMP	VI	25666	—	JOHN
SHOE SHINERS DRAG	VI	26011	—	JOHN
MUSKAT RAMBLE	VI	26017	—	JOHN
ROCK HILL SPECIAL	VI	26114	—	JOHN
SWEETHEARTS ON PARADE	VI	26209	—	JOHN
DENISORA SWING	VI	26233	—	JOHN
MEMORIES OF YOU	VI	26304	—	JOHN
HOT MALLETS	VI	26371	—	JOHN
GIN FOR CHRISTMAS	VI	26423	—	JOHN
MUNSON ST. BREAKDOWN	VI	26453	—	JOHN
DINAH	VI	26557	—	JOHN
FLYING HOME	VI	26595	—	JOHN
TILL TOM SPECIAL	VI	26604	—	JOHN
JIVIN' WITH JARVIS	VI	26724	—	JOHN
OPEN HOUSE	VI	27341	—	JOHN
BOUNCING AT THE BEACON	VI	27364	—	JOHN
CHASIN' WITH CHASE	VI	27529	—	JOHN
WHOA BABE	VI	25575	—	JOHN
SHOE SHINERS' DRAG	VI	26011	—	MART
FLYIN' HOME	VI	26595	—	MART
COLEMAN HAWKINS				
THE SHEIK OF ARABY	BB	10770	—	FELL
CRAZY RHYTHM/HONEYSUCKLE ROSE	VI	26219	—	MAYE
WHAT HARLEM IS TO ME	DE	742	—	MAYE
LADY BE GOOD/LULLABY	PAE	2007	3.50	MAYE
I SENDS ME	PAE	1837	3.00	MAYE
BODY AND SOUL	BB	10523	—	WHIT
WHEN DAY IS DONE/BOUNCING	BB	10693	—	IDER
LULLABY/LADY BE GOOD	PAE	R2007	—	FERG
BLUE MOON/AVALON	HMV	B8388	—	FERG
SORROW/LOVE CRIES	PAE	F658	—	FERG
ORIGINAL DIXIELAND ONE STEP/CONSOL.	DEE	F6407	—	FERG
FLETCHER HENDERSON				
MEANEST KIND OF BLUES	CO	249	—	STUR
WABASH BLUES (DIXIE ST.)	HA	—	—	STUR
WOODY HERMAN				
FUR TRAPPERS' BALL	DE	3643	—	BURL
ALEX HILL				
TACK HEAD/STOMPIN' 'EM DOWN	VO	1270	5.00	EDEL
BERTHA "CHIPPIE" HILL				
LONESOME ALL ALONE AND BLUE	OK	8339	10.00	W—S
PRATT CITY BLUES	OK	8420	15.00	W—S
LOVESICK BLUES	OK	8453	15.00	W—S
EARL HINES				
GRAND PIANO BLUES/BLUE NIGHT	BB	6744	—	HOUG
HRS ALBUM	HRS	—	—	PARK
(ANY)	HRS	—	2.00	STUR
JOHNNY HODGES				
DREAM BLUES	VO	5353	—	BURL
JITTERBUG'S LULLABY	—	4309	—	BURL
DREAM BLUES	VO	5353	—	TAYL
RENT PARTY BLUES	VO	5100	—	TAYL
SWINGING ON THE CAMPUS	VO	4710	—	MART
RENT PARTY BLUES	OK	5100	—	MART

BILLIE HOLIDAY

GOD BLESS THE CHILD	VO	—	—	BURL
SUMMERTIME	OK	3288	—	BURL

THE HOTTENTOTS

LOTS O' MAMA	PARA	12359	3.00	W—S

EDDY HOWARD

STARDUST	CO	—	—	REED

FRANKIE "HALF-PINT" JAXON

FAN IT/MY BABY'S HOT	VO	2553	—	HERR
MAMA DON'T ALLOW IT	VO	2603	—	HERR

JACK JENNY

STARDUST	VO	—	—	REED

JAMES P. JOHNSON

CAROLINA SHOUT/KEEP OFF	OK	4495	—	PARK
HARLEM STRUT	BS	2026	—	PARK
(ANY)	—	—	—	PARK
CAROLINA SHOUT/KEEP OFF	OK	4495	—	EDEL
TODDLIN'/SCOUTING AROUND	OK	4937	—	EDEL
CRYING FOR THE CAROLINES	BR	4712	—	EDEL
FOUND A NEW BABY	CO	14502	—	EDEL
CHICAGO BLUES/MOURNFUL	CO	14334	—	EDEL

LONNIE JOHNSON & BLIND WILLIE DUNN

HAVE TO CHANGE KEYS TO PLAY	OK	8637	—	GAYL
DEEP MINOR STOMP/HOT FINGERS	OK	8743	—	GAYL
MIDNIGHT CALL/BLUE ROOM	OK	8818	—	GAYL

MARY JOHNSON

MUDDY CREEK BLUES	BR	—	7.50	W—S
THOSE BLACK MAN BLUES	DE	7012	1.00	W—S

LOUIS JORDAN

T-BONE BLUES	DE	8525	—	MART

SAMMY KAYE

STARDUST	VO	4433	—	CHAM

HAL KEMP

(6 TO 8 RECORDS)	CO	5-700'S	—	PETE
CHLOE/MARY ANN	BR	3756	—	PETE
MEDLEY SOUTHERN COLLEGE SONGS	BR	4958	—	PETE
BOLERO	BR	6629	—	PETE
STARDUST	BR	—	—	PETE

FREDDIE KEPPARD

STOCKYARD STRUT	UHCA	73-74	—	SARL

GENE KRUPA

HOPE GABRIEL LIKES MY MUSIC/SWING	BB	10705	—	HOUG
HOPE GABRIEL LIKES MY MUSIC/SWING	BB	10705	—	BURL
BLUE RIBBON FANTASY (N OR E)	OK	—	—	BORH
KNOCK ME A KISS	CO	36951	—	CHER
FULL DRESS HOP/WHO	OK	6009	—	KOBI
SWING IS HERE	BB	10705	—	KOBI
JAZZ ME BLUES	DE	18115	—	KOBI
ROCKIN' CHAIR	—	—	—	KOBI

BILLY KYLE

BETWEEN SETS (N OR E)	DE	2740	—	BORH

TOMMY LADNIER

WEARY BLUES	BB	10086	—	BROO
REALLY THE BLUES	BB	10089	—	BROO

TED LEWIS

OLD ST. LOUIS BLUES (N OR E)	DE	2033	—	BORH

LILL'S HOT SHOTS

GEORGIA BO BO	ANY	—	—	DOAN

JOHNNY LONG

ROSE COLORED GLASSES	DE	3341	—	CHER
WHEN I GROW TOO OLD TO DREAM	DE	3574	—	CHER
IN A SHANTY IN OLD SHANTY TOWN	DE	3409	—	CHER

LOUISIANA RHYTHM KINGS

TELL ME PRETTY BABY	BR	4938	—	PARK
SWANEE/MEANEST KIND	BR	4845	—	PARK
BASIN STREET BLUES/LAST CENT	VO	15828	1.60	WILL

LOUISIANA SUGAR BABES

'SIPPI	BB	10260	—	CHER
(ANY)	ANY	—	—	DOAN

FRED LONGSHAW

CHILI PEPPER	CO	14080	2.50	W—S

JIMMY LUNCEFORD

MONOTONY IN FOUR FLATS	—	—	.90	MCDO
BY THE RIVER SAINTE MARIE	DE	1808	—	CHER
AIN'T SHE SWEET	VO	4875	—	CHER
OH WHY OH WHY	VO	4979	—	CHAM
LIKE A SHIP AT SEA	DE	1617	—	MART
MANDY	VO	4831	—	MART

ABE LYMAN

TWELFTH STREET RAG	BR	3964	—	DAVI
HIGH SOCIETY	BR	6325	—	DAVI

WINGIE MANNONE

LIMEHOUSE BLUES	BB	10432	—	S&B

PAUL MARES

MAPLE LEAF RAG/REINCARNATION	CO	35686	—	MAYE

AL MILLER MARKET STREET BOYS

I WOULD IF I COULD	BR	7063	2.00	EDEL

JOE MARSALA

WOLVERINE/JAZZ ME	VA	565	—	PARK

MCKINNEY'S COTTON PICKERS

CRYING AND SIGHING	VI	38000	—	BROO
PUT IT THERE	VI	38025	—	BROO
CHERRY	VI	21730	—	BROO
MILENBERG JOYS	BB	10954	—	BROO

METRONOME ALL STARS

BLUES/BLUE LOU	VI	26144	—	DAVI

MEZZ MEZZROW

REVOLUTIONARY BLUES/GETTIN' TOGETH.	BB	10088	—	HOUG
I AIN'T GONNA GIVE NOBODY/EVERYBODY	BB	10090	—	HOUG

MEZZROW-LADNIER QUINTET

EVERYBODY LOVES MY BABY	BB	10090	—	MAYE
ROYAL GARDEN BLUES	BB	10087	—	BROO
EVERYBODY LOVES MY BABY	BB	10090	—	KEND
35TH CALUMET	BB	10251	—	KEND

AL MILLER MARKET STREET BOYS

I WOULD IF I COULD/SOMEBODY	BR	7063	3.00	POLS

GLENN MILLER

GLEN ISLAND SPECIAL	BB	10388	—	DIOR
SWEET POTATO PIPER	BB	10605	—	DIOR
MOONLIGHT BAY/HOW AM I TO KNOW	DE	1239	—	DIOR
ANYTIME ANYWHERE ANYDAY/WISTFUL	DE	1284	—	DIOR
BLUES SERENADE/MOONLIGHT ON THE	CO	3051	—	DIOR
SOLO HOP/IN A LITTLE SPANISH TOWN	CO	35881	—	DIOR
I GOT RHYTHM/TIME ON MY HANDS	BR	7915	—	DIOR
SILOUHETTED IN THE MOONLIGHT	BR	8034	—	DIOR
MAKE ME FALL IN LOVE	BR	8152	—	DIOR
DOIN' THE JIVE/HUMORESQUE	BR	8662	—	DIOR
SOLD AMERICAN/HUMORESQUE	OK	4449	—	DIOR
I GOT RHYTHM/SLEEPY TIME GAL	OK	5051	—	DIOR
(ANY OTHER OLD LABELS)	—	—	—	DIOR
SOLO HOP/SPANISH TOWN	CO	35881	—	DAVI
WHO'S SORRY NOW	BB	10486	—	CHER

MIFF MOLE

ALEXANDER'S RAGTIME BAND	CO	35280	—	DAVI

ALICE MOORE

BLACK AND EVIL BLUES	PARA	12819	5.00	W—S
MY MAN BLUES	PARA	—	5.00	W—S
TROUBLE BLUES	DE	7056	1.00	W—S

CHAUNCEY MOREHOUSE

MY GAL SAL	VA	638	—	BROO

JELLY ROLL MORTON

CLIMAX/WEST END	BB	10442	—	BURL
I THOUGHT I HEARD BUDDY BOLDEN	BB	10434	—	BURL
DIDN'T HE RAMBLE	BB	10429	—	BURL
BOOGABOO/SHOE SHINER	BB	7725	—	BURL
GEORGIA SWING/MOURNFUL	BB	8515	—	BURL
STEAMBOATS STOMP/SMOKEHOUSE	BB	8372	—	BURL
DEAD MAN/SIDEWALK	RLA	REISSUE	—	BURL
SMOKEHOUSE BLUES/STEAMBOAT	VI	20296	—	POLS
(MANY ON VICTOR AND BLUEBIRD)	—	—	—	POLS
BILLY GOAT STOMP	VI	20772	—	HASS
BEALE STREET BLUES	BB	10252	—	HASS
JUNGLE BLUES	BB	10256	—	HASS
WOLVERINE BLUES	BB	10258	—	HASS
FINGERBUSTER	GE	—	—	PARK
PERFECT RAG/NEW ORLEANS	GE	5486	—	PARK
FAT MEAT AND GREENS/SWEETHEART	VO	1019	—	PARK
SHOE SHINERS DRAG	BB	7725	—	JOHN
KANSAS CITY STOMPS	BB	7757	—	JOHN
STEAMBOAT STOMP	BB	8372	—	JOHN
THE CHANT	BB	10253	—	JOHN
CANNON BALL BLUES	BB	10254	—	JOHN
CANNONBALL BLUES	VI	20431	4.00	W—S
JUNGLE BLUES	VI	21345	4.00	W—S
SOMEDAY SWEETHEART	VI	20405	4.00	W—S
THE PEARLS	VO	1020	10.00	W—S
SEATTLE HUNCH	VI	38527	4.00	W—S
PEP FRANCES	VI	38627	4.00	W—S
BIG FOOT HAM	GE	5552	15.00	W—S
BLACK BOTTOM STOMP	BB	10253	—	KOBI
DOCTOR JAZZ	BB	10255	—	KOBI

(JELLY ROLL MORTON CONTINUED NEXT PAGE)

(JELLY ROLL MORTON, CONTINUED)

OH DIDN'T HE RAMBLE	BB	10429	——	CLAY
WOLVERINE BLUES	BB	8515	——	CLAY
SHREVEPORT	Vi	21658	——	CLAY
KING PORTER	Vo	1020	——	CLAY
THE CHANT	BB	10253	——	CLAY
SOME DAY	Vi	20405	——	KEND
BEALE STREET BLUES	BB	10252	——	KEND
CANNON BALL	BB	10254	——	KEND
SHREVEPORT STOMP	BB	7710	——	KEND
BLACK BOTTOM STOMP/CHANT	BB	10253	1.55	WILL
BILLY GOAT STOMP/HYENA STOMP	Vi	20772	——	S&B
COURTHOUSE STOMP/SWEET ANITA MINE	Vi	38093	——	S&B
SMOKEHOUSE BLUES/STEAMBOAT STOMP	Vi	20296	——	EDEL
SOMEDAY SWEETHEART/ORIG.JR BLUES	Vi	20405	——	EDEL
GRAND PA'S SPELLS/CANNON BALL	Vi	20431	——	EDEL
BILLY GOAT STOMP/HYENA STOMP	Vi	20772	——	EDEL
BENNIE MOTEN				
MUSCLE SHOALS	Vi	20811	1.50	GROV
SUGAR	Vi	20855	1.80	GROV
HOT WATER BLUES	Vi	38012	1.50	GROV
SISTER HONKY TONK	OK	8277	2.50	W—S
MOUND CITY BLUE BLOWERS				
HIGH SOCIETY/MUSKRAT RAMBLE	DE	1274	——	HOUG
NEW ORLEANS BOOTBLACKS				
FLAT FOOT/MAD DOG	Co	14337	——	DOAN
CAN'T SAY/MIXED SALAD	Co	14465	——	DOAN
FLAT FOOT/MAD DOG	Co	14337	7.50	W—S
I CAN'T SAY/MIXED SALAD	Co	14465	7.50	W—S
NEW ORLEANS FEETWARMERS				
SWEETIE DEAR	BB	7614	——	BROO
MAPLE LEAF RAG	BB	7614	——	CLAY
NEW ORLEANS RHYTHM KINGS				
BUGLE CALL BLUES	GE	4967	2.50	THOR
BABY	OK	40422	——	THOR
GOLDEN LEAF/SHE'S CRYING	OK	40327	——	PARK
BABY/NEVER KNEW	ANY	——	——	PARK
MILENBERG JOYS/MARQUERITE	GE	5217	——	PARK
THAT'S A PLENTY	UHCA	87-88	——	CLAY
PANAMA/JAZZ IT BLUES	DE	162	1.00	WILL
OSTRICH WALK/ORIG. DIX.ONE-STEP	DE	229	1.00	WILL
BLUIN' THE BLUES/SENSATION	DE	464	1.00	WILL
DUST OF PIANO/SINCE WE FELL	DE	388	1.00	WILL
GOLDEN LEAF STRUT	OK	40327	7.50	W—S
BABY	OK	40422	7.50	W—S
NEW ORLEANS WANDERERS				
GATEMOUTH/PERDIDO	ANY	——	——	DOAN
TOO TIGHT/PAPA DIP	Co	7350	——	DOAN
GATE MOUTH/PERDIDO STREET BLUES	UHCA	15-16	——	MAYE
TOO TIGHT/PAPA DIP	Co	735	7.50	W—S
PERDIDO STREET BLUES	Co	608	6.00	W—S
FLAT FOOT/MAD DOG	Co	14337	8.00	EDEL
I CAN'T SAY/MIXED SALAD	Co	14465	8.00	EDEL
FRANKIE NEWTON				
ROSETTA/WORLD IS WAITING	BB	10176	——	HOUG
MINOR JIVE/ROMPING	BB	10186	——	HOUG
ROSETTA/WORLD WAITING FOR SUNRISE	BB	10176	1.20	WILL
MINOR JIVE/ROMPING	BB	10186	1.10	WILL
BLUES BABY GAVE ME/WHO	BB	10216	1.10	WILL
JITTERS	Vo	4851	——	S&B
JIMMY NOONE				
KNOW YOU KNOW/BUMP IT	DE	1584	.80	WILL
FOUR OR FIVE TIMES/JAPANSY	DE	1621	.80	WILL
SWEET LORRAINE/HELL IN MY HEART	DE	7553	.80	WILL
RED NORVO				
I SURRENDER DEAR	Co	35588	——	DAVI
NIGHT BLUE/ALL MY HEART(E TO N)	Co	3026	3.25	HASS
BLUES IN E FLAT	Co	3079	——	HERR
THE NIGHT IS BLUE	Co	3026	——	BROO
MANDY LEE BLUES/I'M GOIN' AWAY	GE	5134	——	POLS
KROOKED BLUES/ALLIGATOR HOP	GE	5274	——	POLS
SNAKE RAG	GE	5184	——	POLS
(BOTH ON COLUMBIA)	Co	——	——	POLS
CHIMES BLUES/CANAL STREET BLUES	UHCA	67-68	5.00	HASS
(MANY)	—	——	——	DOAN
KROOKED BLUES/ALLIGATOR HOP	GE	5274	25.00	W—S
SNAKE RAG	OK	4933	30.00	W—S
DIPPER MOUTH BLUES	OK	4918	20.00	W—S
ROOM RENT BLUES	OK	8148	50.00	W—S
TEARS/BUDDY'S HABITS	OK	40000	40.00	W—S

(KING OLIVER CONTINUED NEXT COLUMN)

(KING OLIVER, CONTINUED)

MABEL'S DREAM	OK	8235	55.00	W—S
JAZZIN' BABIES BLUES	OK	4975	20.00	W—S
CHATTANOOGA STOMP	Co	13003	15.00	W—S
(ANY CO, PARA, OK, GE)	—	——	——	EDEL
ORIGINAL DIXIELAND JAZZ BAND				
(ANY ON AEOLIAN, VOCALION LABEL)	—	——	——	SARL
ORIGINAL TUXEDO ORCHESTRA				
BLACK RAG	OK	8198	10.00	W—S
PARAMOUNT PICKERS				
SALTY DOG	PARA	12779	——	KAPL
TINY PARHAM FORTY FIVE				
JIM JACKSON'S BLUES	PARA	12586	——	KAPL
TONY PASTOR				
LET'S DO IT	BB	10902	——	CHER
DANCE WITH A DOLLY	BB	10582	——	CHER
SANTO PECORA				
I NEVER KNEW/MAGNOLIA BLUES	Co	36159	——	HOUG
TEDDY POWELL				
TEDDY'S BOOGIE WOOGIE	DE	2806	——	CHER
FEATHER MERCHANTS BALL	DE	3234	——	CHER
ODE TO SPRING	BB	11152	——	MART
OLLIE POWERS HARMONY SYNCOPATORS				
PLAY THAT THING	PARA	12059	12.50	W—S
LOUIS PRIMA				
CHINATOWN/BASIN STREET BLUES	BR	7456	——	MAYE
QUINTETTE OF THE HOT CLUB OF FRANCE				
BLUES	SW	83	——	GAYL
BOLERO/MABEL	GRF	L1046	——	PARK
CONCERTO IN RE	SW	18	——	PARK
MA RAINEY				
(ANY TITLES)	—	——	3.00	W—S
RAMPART STREET WASHBOARD BAND				
(ANY ON ORIOLE, PERFECT)	—	——	——	STUR
REUBEN REEVES				
(SEVERAL ON VOCALION)	Vo	——	——	STUR
DJANGO REINHARDT				
IMPROVISATIONS	HMV	88537	——	FERG
SWEET GEORGIA BROWN/RASCAL YOU	SW	35	——	GAYL
NAGUINE/ECHOES OF SPAIN	SW	65	——	GAYL
JIMMY RODGERS				
BRAKESMAN BLUES	Vi	——	1.25	JOBE
MISSISSIPPI DELTA BLUES	Vi	——	1.25	JOBE
I'M FREE FROM CHAIN GANG	Vi	——	1.25	JOBE
DRUNKARD'S CHILD	Vi	——	1.25	JOBE
IKE ROGERS				
(ANY)	—	——	——	EDEL
ADRIAN ROLLINI				
RIVERBOAT SHUFFLE	DE	265	——	DAVI
LUIS RUSSELL				
ON REVIVAL DAY	OK	8811	——	GROV
RAYMOND SCOTT QUINTET				
POWER HOUSE/TOY TRUMPET(N OR E)	Co	36311	——	BORH
ARTIE SHAW				
ONE NIGHT STAND	BB	10202	——	CHER
ALBUM OF POPULAR MUSIC	BP	1	——	CHER
OMER SIMEON				
BEAU-KOO JACK/SMOKEHOUSE BLUES	BR	7109	——	DOAN
BEAU-KOO JACK/SMOKE HOUSE BLUES	BR	7109	——	EDEL
LEE SIMS (PIANO)				
LONESOME LONESOME BLUES	BR	7089	——	DAVI
SWANEE	BR	4845	——	DAVI
STARDUST/ROCKIN' CHAIR	BR	6132	——	DAVI
AMONG MY SOUVENIRS	BR	3758	——	DAVI
DIANE	BR	3800	——	DAVI
BLUES IN MY HEART	BR	6212	——	DAVI
BODY AND SOUL	BR	6040	——	DAVI
INDIAN LOVE CALL	BR	3799	——	DAVI
LAZY BONES	BR	6649	——	DAVI
IF I LOST YOU	BR	4010	——	DAVI
PAGAN LOVE SONG	BR	4572	——	DAVI
WHY WAS I BORN	BR	——	——	DAVI
AIN'T MISBEHAVIN'	BR	4650	——	DAVI
FRANK SINATRA				
A SONG IS YOU	BB	11515	——	MASO
NIGHT AND DAY	BB	11463	——	MASO
CLARA SMITH				
AWFUL MOANIN' BLUES	Co	4000	——	THOR
STEEL DRIVING SAM	Co	14053	——	THOR
SAN FRANCISCO BLUES	Co	14049	.75	THOR

(CLARA SMITH CONTINUED NEXT PAGE)

(CLARA SMITH, CONTINUED)

DEATH LETTER BLUES	CO	14045	1.00	THOR
FREIGHT TRAIN BLUES	CO	14041	1.00	THOR
MAMA'S GONE GOODBYE	CO	14039	1.25	THOR
I'M GONNA TEAR YOUR PLAYHOUSE	CO	14013	—	THOR
BLACK WOMAN'S BLUES	CO	14223	—	THOR
IT'S TIGHT LIKE THAT	CO	14398	—	THOR
EMPTY HOUSE BLUES	CO	14409	—	THOR

BESSIE SMITH

CHICAGO BOUND BLUES	CO	14000	—	THOR
FROSTY MORNING BLUES	CO	14005	—	THOR
MY MAN'S BLUES	CO	14098	1.75	THOR
MONEY MAN BLUES	CO	14172	—	THOR
MUDDY WATER	CO	14197	—	THOR
WASTED LIFE BLUES	CO	14476	2.00	THOR
BLUE SPIRIT BLUES	CO	14527	2.75	THOR
SHIPWRECK BLUES	CO	14663	—	THOR
GIMME A PIGFOOT	OK	8946	—	THOR
COLUMBIA ALBUM C-31	—	—	—	PARK
OLD COLUMBIA ALBUM	—	—	—	PARK
SQUEEZE ME	CO	14147	—	PARK
PREACHIN THE BLUES/BACKWATER	CO	14195	—	PARK
ALEXANDER'S RAGTIME/HOT TIME	CO	14219	—	PARK
DO YOUR DUTY/DOWN IN DUMPS	ANY	—	—	PARK
GIMME A PIGFOOT/TAKE ME	ANY	—	—	PARK
COLUMBIA ALBUM; 4 RECORDS	CO	C-31	4.00	WILL
JAZZBO BROWN/SQUEEZE ME	CO	14133	—	WILL
BLUES BLUES/HOUSE BLUES	CO	14611	—	WILL
POOR MAN'S BLUES/YOU OUGHT	CO	14399	—	WILL
ST. LOUIS BLUES	CO	14064	—	CLAY

JABBO SMITH

(ANY EXCEPT BR 7120; STATE PRICE)	BR	—	—	EDEL

EDDIE SOUTH & REINHARDT

SOMEBODY LOVES ME	SW	31	—	GAYL

MUGGSY SPANIER

SOMEDAY SWEETHEART/DA DA	BB	10384	—	BURL
DIPPER MOUTH	BB	10506	—	BURL
LIVERY STABLE BLUES	BB	10518	—	BURL
LONESOME ROAD/MANDY	BB	10766	—	BURL
(MANY ON BB, DE; STATE CONDITION)	—	—	—	CONA
AT SUNDOWN/BLUEIN THE BLUES	BB	10719	—	IDER
DA DA STRAIN	BB	10384	—	KOBI
BLUIN' THE BLUES	BB	10719	—	KOBI
DINAH	BB	10682	—	KOBI
ECCENTRIC	BB	10417	—	KOBI
(ENTIRE RAGTIME SERIES)	BB	—	—	FELL

VICTORIA SPIVEY

(ANY VICTOR OR DECCA)	—	—	—	THOR
ANY KIND OF MAN	VO	03366	1.25	THOR
SENSATIONAL MOOD	VO	1621	.75	THOR
BLACK SNAKE BLUES	OK	8338	1.00	THOR
STEADY GRIND	OK	8464	1.00	THOR
MY HANDY MAN	OK	8613	1.75	THOR
TOOTHACHE BLUES	OK	—	1.75	THOR
FURNITURE MAN	OK	8652	.75	THOR

STATE STREET RAMBLERS

WEARY WAY BLUES	GE	6232	4.50	STUR

REX STEWART

SAN JUAN HILL	VO	5510	—	TAYL
FAT STUFF SERENADE	VO	5448	—	TAYL

JOE SULLIVAN

GIN MILL BLUES/HONEYSUCKLE ROSE	CO	2876	—	DAVI
MINOR MOOD/MY LITTLE PRIDE	ANY	—	—	PARK
GIN MILL/HONEYSUCKLE ROSE	ANY	—	—	PARK
SUMMERTIME/ANDY'S BLUES	CMS	540	—	S&B

ART TATUM

WEE BABY BLUES	DE	8526	—	MART
INDIANA	DE	8550	—	MART

JASPER TAYLOR

STOMP TIME BLUES	PARA	12409	12.50	W—S
JASPER TAYLOR BLUES	VO	1196	5.00	W—S
STOMP TIME BLUES	PARA	12409	25.00	KAPL

JACK TEAGARDEN

PEG O' MY HEART	CO	—	—	REED
BIG EIGHT BLUES	HRS	2007	—	STRO
JACK HITS THE ROAD	CO	38354	—	S&B

HERSAL THOMAS

SUITCASE BLUES	OK	8227	8.00	W—S

HOCIEL THOMAS

(ANY WITH ARMSTRONG)	OK	—	15.00	W—S

'SIPPIE THOMAS

I'M A MIGHTY TIGHT WOMAN	VI	38502	—	KAPL

THOMAS'S DEVILS

BOOT IT BOY/SHO IS HOT	BR	7064	1.50	POLS

FRANKIE TRUMBAUER

SINGIN' THE BLUES	OK	40772	—	DAVI
SINGIN' THE BLUES	BR	7703	—	DAVI
CLARINET MARMALADE	VO	4412	—	CHAM

BIG JOE TURNER

JUMPIN' DOWN BLUES/CARELESS LOVE	DE	7827	.90	WILL

SIPPIE WALLACE

JEALOUS WOMAN LIKE ME	OK	8301	15.00	W—S
I FEEL GOOD	OK	8345	15.00	W—S
THE FLOOD BLUES	OK	8470	15.00	W—S
DEAD DRUNK BLUES	OK	8499	15.00	W—S

FATS WALLER

LOOKIN' GOT FEELIN' BAD/I NEED S.	VI	38086	—	HOUG
YOU'RE NOT THE ONLY ONE/DREAM MAN	BB	10261	—	HOUG
CHRISTOPHER COLUMBUS	VI	25295	—	THOR
THE JOINT IS JUMPING	VI	25689	—	THOR
YOU RUN YOUR MOUTH, I'LL RUN BUSINESS	—	—	—	KOBI
YOU FEET'S TOO BIG	BB	10500	—	KOBI
MINOR DRAG/HARLEM FUSS	BB	10185	1.25	WILL
SMASHING THIRDS/NUMB FUMBLIN'	VI	25338	1.30	WILL
FEET'S TOO BIG/SUITCASE SUSIE	BB	10500	1.40	WILL
YOU RUN YOUR MOUTH/TOO TIRED	BB	10779	1.40	WILL
EVERYBODY LOVES/SCRAM	BB	10989	1.30	WILL
RIDIN' BUT WALKIN'	VI	38119	1.50	WILL
BIRMINGHAM/MUSCLE SHOAL BLUES	OK	4757	1.50	WILL
I'VE GOT A FEELIN'	VI	22092	1.50	WILL
(ANY)	—	—	—	ALLD
MANY)	—	—	—	BODI

GEORGE WETTLING

BUGLE CALL/SISTER KATE	DE	18044	—	KOBI
STRUTTER'S BALL/NEW BABY	DE	18045	—	KOBI

MICHEL WARLOP

SERENADE FOR A WEALTHY WIDOW	SW	28	—	GAYL
SWEET SUE/ORGAN GRINDER'S	SW	43	—	GAYL

PAUL WHITEMAN

KAMENNOI/OSTROW	VI	24140	—	DAVI
AT TWILIGHT/COUNTING THE STARS	CO	1993	2.50	ABER
A NIGHT AT THE BILTMORE	VI	39000	4.00	ABER
SWEET LIL/MISSISSIPPI MUD	VI	24240	2.50	ABER
SOUVENIR ALBUM (VICTOR)	—	—	—	PARK
MY MELANCHOLY BABY	CO	50068	—	PARK
JUST A GIGOLO (BING CROSBY)	VI	22758	1.50	ULLM
'TAIN'T SO, HONEY, 'TAIN'T SO	CO	1444	1.00	ULLM
RHYTHM KING/SURPRESSED DESIRE	CO	1629	2.00	ULLM
LOUISE/BLACKBIRDS & BLUEBIRDS	CO	1819	2.50	ULLM
MISSISSIPPI MUD/SWEET LIL(MEDLEY)	VI	24240	1.00	ULLM

ARNOLD WILEY

ARNOLD WILEY RAG/WINDY CITY	BR	7113	—	POLS

CLARENCE WILLIAMS

(ANY WITH ARMSTRONG EXCEPT OK 8131, 40260)	—	—	—	EDEL
PAPA DE DA DA	OK	8215	15.00	W—S
LIVIN' HIGH	OK	8272	10.00	W—S
YOU CAN'T SHUSH MY KATIE	OK	8342	10.00	W—S
CASTAWAY	OK	40330	10.00	W—S
CAKE WALKING BABIES	OK	40321	30.00	W—S

COOTIE WILLIAMS

DOWNTOWN UPROAR	ANY	—	—	BURL
DIGGA DIGGA DOO	ANY	—	—	BURL
ECHOES OF HARLEM	ANY	—	—	BURL
BLUES A POPPIN/BLACK BUTTERFLY	OK	5618	—	TAYL
BEAUTIFUL ROMANCE/SHE'S GONE	OK	5411	—	TAYL
DOWNTOWN UPROAR	VA	527	—	JOHN
DIGGA DIGGA DOO	VA	555	—	JOHN
(ANY ON VOCALION)	VO	—	—	JOHN

TEDDY WILSON

JUST A MOOD, PARTS 1 & 2(QUARTET)	BR	7973	—	FELL
IT'S TOO HOT FOR WORDS	BR	7511	3.25	PERR
BLUES IN C# MINOR	CO	36314	—	MART
JUMPING ON THE BLACK & WHITES	CO	35232	—	MART
ROSETTA	BR	7563	—	MART
JUST A MOOD, PARTS 1 & 2	BR	7973	—	FERG
SUN SHOWERS/YOURS AND MINE	BR	7917	—	FERG

BOB ZURKE

HONKY TONK TRAIN BLUES	VI	26342	—	DAVI

ANY ARTIST OR RECORDING GROUP

CAIRN BARRY (OR KEVIN B.)	—	—	1.00	LEET
STAR DUST (CUT OUTS; ODD LABELS)	—	—	—	SIME

SOUND FILMS

BING CROSBY; STAR DUST; NAME BANDS	—	—	—	SIME

TRANSCRIPTIONS

BING CROSBY; STAR DUST; NAME BAND, MOVIE TRAILERS				SIME

This discography, which appeared in the March, 1944, issue of "Jazz Music" (London), is reprinted by kind permission of the editors, Albert McCarthy and Max Jones.

JELLY-ROLL MORTON DISCOGRAPHY

By ALBERT J. McCARTHY

FOR THE PURPOSE of this discography I have drawn to a large extent on three sources—the Victor Jelly-Roll discography compiled by John D. Reid, George Hoefer's "Hot Box" column in "Down Beat", and the magazine "Jazz Information." It is due to the latter that we can now speak with a reasonable degree of certainty about most Jelly-Roll personnels. A special word of thanks is due to Kenneth Hulsizer, and others who have helped include Gordon Gullickson, Stanley F. Dance, Eric Tonks, and Cliff Jones.

In certain instances I have made minor alterations. It is obvious that there are still records featuring Jelly-Roll to be found, and before starting on the discography proper, I have listed some, as yet, undiscovered items. These make this as complete a discography as possible, the only omissions being the sides Jelly-Roll recorded for the Congress Library, which will be included in a future issue. The dates in the very early records are sometimes guesswork, but I hope that American collectors will send over corrections and additional information in due course. Information on the following points would be very welcome:

Clay Jefferson told Kenneth Hulsizer that he played drums on a Jelly-Roll session for Gennett in 1928. Other musicians on this date probably included Jimmy O'Bryant (clarinet) and Jimmy McLeary (trumpet). The discs were to be labelled as by "Jelly-Roll Morton's Seven Red Hot Peppers", and may have included *King Porter Stomp* and *Someday Sweetheart.*

In his article on another page Mr. Hulsizer mentions having heard a Victor side titled *Seminole Blues*, which may have been issued under another name. He also recalls that Jelly-Roll recorded with Johnny Dunn and Johnny Hodges, which records are as yet untraced.

Mr. George Hoefer has mentioned in the "Hot Box" that Jelly recorded *I've seen my Baby* on Gennett and Edison. This may have been cut on the Clay Jefferson session. Lastly, Mr. Hoefer says that Punch Miller, famous New Orleans trumpeter, recalls a session with Jelly, other musicians present including King Swasey (1st trumpet); Slim Jones (3rd trumpet); Charles Newman (2nd piano). The titles made included, in all probability, *Doctor Jazz.*

* * *

Jelly-Roll Morton (piano solos)—(approx. SEPTEMBER, 1923).

King Porter Stomp	(11537)	Gennett 5289
New Orleans Joys	(11538)	Silvertone 4041, Gennett 5486
Grandpa's Spells	(11544)	Gennett 5218
Kansas City Stomp	(11545)	Gennett 5218
Wolverine Blues	(11546)	Gennett 5289
The Pearls	(11547)	Gennett 5323

Jelly-Roll Morton (Piano); unknown drums; Horace Eubanks (clarinet); Natty Dominique (cornet); Zue Robertson (trombone).

(CHICAGO—DECEMBER, 1923)

Someday Sweetheart	(8498)	Okeh 8105
London Blues	(8499)	Okeh 8105

Other titles probably recorded at this session include *Jelly Roll Blues, Mr. Jelly Lord, Milenburg Joys* and *Wolverine Blues.*

Jelly-Roll Morton (piano solos)—(CHICAGO, 1924).

London Blues	Rialto 535, Session 3
Mamamita	Paramount 12216, Puritan 12216
35th Street Blues	Paramount 12216, Puritan 12216

Jelly-Roll Morton (piano); Jasper Taylor (drums); Townes (clarinet & alto); Natty Dominique (cornet); Roy Palmer (trombone). (1924).

Big Fat Ham	(1434)	Paramount 12050
Muddy Water Blues	(1435)	Paramount 20251, Puritan 11251, National 12251
Mr. Jelly Lord	(8065)	Paramount 20332, Puritan 11332, Mitchell 11317
Steady Roll	(8066)	Paramount 20332, Mitchell 11332

Jelly-Roll Morton (piano solos)—(RICHMOND, INDIANA—MID, 1924).

Tia Juana	(11907)	Gennett 3043
Shreveport Stomp	(11908)	Gennett 5590, 5105
Mamamita	(11910)	Gennett 3043
Bucktown Blues	(11913)	Gennett 5515, Silvertone 4040
Tom Cat Blues	(11914)	Gennett 5515, Silvertone 4040
Stratford Hunch	(11915)	Gennett 5590, 5105
Perfect Rag	(11917)	Gennett 5486, Silvertone 4041
Jelly Roll Blues		Gennett 5552, Silvertone 4038
Big Fat Ham		Gennett 5552, Silvertone 4038

Jelly-Roll Morton (piano) and 'King' Oliver (cornet)—(CHICAGO, 1924).

King Porter Stomp	(685)	Autograph 617, Session 1
Tom Cat Blues	(687)	Autograph 617, Session 1

Jelly-Roll Morton (piano); "Balls" Ball (clarinet); Lee Collins (trumpet); Roy Palmer (trombone). (CHICAGO, 1924).

Fish Tail Blues	(635)	Autograph 606, Session 2
High Society	(636)	Autograph 606, Session 2
Weary Blues		Autograph 607, Session 4
Tiger Rag		Autograph 607, Session 4

Jelly-Roll Morton (piano); unknown clarinet and kazoo. (CHICAGO, 1924).

My Gal	Autograph 623

Jelly-Roll Morton (piano) accompanying Volly de Faut (clarinet). (CHICAGO, 1924).

Wolverine Blues	Autograph 623

Jelly-Roll Morton (piano solos). (1926).

Fat Meat and Greens	Am. Vocalion 1019
Sweetheart of Mine	Am. Vocalion 1019
King Porter Stomp	Am. Vocalion 1020, Oriole 1007
The Pearls	Am. Vocalion 1020, Oriole 1007

Titled "Jelly-Roll Morton's Incomparables." Jelly-Roll Morton (piano) with unknown group.

Mr. Jelly Lord	(12467)	Gennett 3259

JELLY-ROLL MORTON'S RED HOT PEPPERS:

Jelly-Roll Morton (piano); Andrew Hilaire (drums); John Lindsay (bass); John St. Cyr (banjo); Omer Simeon (clarinet); George Mitchell (trumpet); Kid Ory (trombone). (CHICAGO—SEPT. 15, 1926).

Black Bottom Stomp	(36239)	Victor 20221, Bluebird 10253, H.M.V. B.3164
Smoke-House Blues	(36240)	Victor 20296, Bluebird 8372 H.M.V. B.3164
The Chant	(36241)	Victor 20221, Bluebird 10253

Barney Bigard and Darnell Howard (clarinets) added. (CHICAGO—SEPT. 21, 1926).

Sidewalk Blues	(36283)	Victor 20252, H.M.V. B.5212
Dead Man Blues	(36384-1)	Victor 20252
Dead Man Blues	(36284-2)	Victor 20252
Steamboat Stomp	(36285)	Victor 20296, Bluebird 8372

Bigard and Howard absent. (CHICAGO—DEC. 16th, 1926).

Someday Sweetheart[1]	(37254)	Victor 20405
Grandpa's Spells	(37255-2)	Victor 20431
Grandpa's Spells	(37255-3)	Bluebird 10254
Original Jelly-Roll Blues	(37256-1)	Victor 20405
Original Jelly-Roll Blues	(37256-2)	Bluebird 10255
Doctor Jazz[2]	(37257)	Victor 20415, Bluebird 10255
Cannon Ball Blues	(37258-1)	Victor 20431
Cannon Ball Blues	(37258-2)	Bluebird 10254

[1] Two unknown violins added.
[2] Vocal by Jelly-Roll Morton.

Jelly-Roll Morton (piano); Babe Dodds (drums); Quinn Wilson (tuba); John St. Cyr (banjo); Johnny Dodds (clarinet); Stomp Evans (alto); George Mitchell (trumpet); George Bryant (trombone). (CHICAGO—JUNE 4th, 1927).

*Hyena Stomp**	(38627)	Victor 20772
*Billy Goat Stomp**	(38628)	Victor 20772
Wild Man Blues	(38629)	Bluebird 10256
Jungle Blues	(38630-2)	Victor 21345
Jungle Blues	(38630-3)	Bluebird 10256

* Vocal effects by Lew Le Mar.

Same personnel as last. (CHICAGO—JUNE 10, 1927).

Beale Street Blues	(38661)	Victor 20948, Bluebird 10252
The Pearls	(38662-2)	Victor 20948
The Pearls	(38662-3)	Bluebird 10252

Trio: Clarinet, Piano and Drums.

Wolverine Blues	(38663)	Victor 21064, Bluebird 10258
Mr. Jelly Lord	(38664)	Victor 21064, Bluebird 10258

As "The Levee Serenaders".

Jelly-Roll Morton (piano); with unidentified group. Vocals by Frances Hereford. (CHICAGO—JANUARY, 1928).

Midnight Mama	(c7058)	Am. Vocalion 1154, Am. Bruns. 80040
Mr. Jelly Lord	(c7060)	Am. Vocalion 1154, Am. Bruns. 80040

JELLY-ROLL MORTON'S RED HOT PEPPERS:

Jelly-Roll Morton (piano); Tommy Benford (drums); Bill Benford (tuba); Lee Blair (banjo); Omer Simeon (clarinet); Ward Pinkett (trumpet); Geechy Fields (trombone). (NEW YORK CITY—JUNE 11th, 1928).

Georgia Swing	(45619)	Victor 38024, Bluebird 5109, 8515, H.M.V. JF.10, B.9221
Kansas City Stomp	(45620)	Victor 38010, Bluebird 5109, 7757
Shoe Shiner's Drag	(45621)	Victor 21658, Bluebird 5707, 7725
Boogaboo	(45622)	Victor 38010, Bluebird 6031, 7725

Trio: Clarinet, Piano and Drums.

Shreveport	(45623-1)	Victor 21658, Bluebird 5707, 7710, H.M.V. B.9220
Shreveport	(45623-2)	Victor 21658

Quartet: Trombone, Clarinet, Piano and Drums.

Mournful Serenade	(45624-1)	Victor 38024, H.M.V. B.9221, Bluebird 6601, 8515
Mournful Serenade	(45624-2)	Victor 38024

Trio: Trumpet, Piano and Drums.

Honey Babe	(45625)	Master destroyed.
Sidewalk Blues	(45626)	Master destroyed.

Jelly-Roll Morton (piano); Manzie Johnson (drums); Bass Moore (bass); Lee Blair (guitar); Russell Procope (clarinet & alto); Joe Garland (tenor); Paul Barnes (soprano sax); Edwin Sawyzee, Ed Anderson, possibly Lee Collins (trumpets); Billy Cato trombone). (NEW YORK CITY—DEC. 6th, 1928).

Everybody loves my honey now	(48433)	Master destroyed.
Red Hot Pepper	(48434)	Victor 38055, Bluebird 6601
Deep Creek Blues	(48435)	Victor 38055, Bluebird 5333, H.M.V. JF.10, B.9220
You oughta see my girl	(48436)	Master destroyed

Jelly-Roll Morton (piano solos). (CAMDEN, NEW JERSEY—JULY 8th, 1929).

Pep	(49448)	Victor 38627, Bluebird 10257
Seattle Hunch	(49449)	Victor 38527, 27565
Fat Frances	(49450)	Victor 38627, Bluebird 10257
Freakish	(49451)	Victor 38527, 27565

Jelly-Roll Morton (piano); — Alexander (drums); "Bass" Hill (tuba); Barney —— (banjo); George Baquet (clarinet); Walter Thomas, Joe Thomas, Paul Barnes (saxes); — Brisco, "Horsecollar" Draper (trumpets); Charlie Irvis (trombone). (CAMDEN, N.J.—JULY 9th, 1929).

Burnin' the Iceberg	(49452)	Victor 38075
Courthouse Bump	(49453)	Victor 38093
Pretty Lil	(49454)	Victor 38078

Same personnel: (CAMDEN, N.J.—JULY 10th, 1929).

Sweet Anita Mine	(49455)	Victor 38093
New Orleans Bump	(49456)	Victor 38078

Same personnel: (CAMDEN, N.J.—JULY 12th, 1929).

Down my Way	(49457)	Victor 38113
Try me Out	(49458)	Victor 38113
Tank Town Bump	(49459)	Victor 38075, H.M.V. JF.56

Jelly-Roll Morton (piano); Paul Barbarin (drums); 'Pops' Foster (bass); Will Johnson (banjo); Albert Nicholas (clarinet); Henry Allen (trumpet); J. C. Higginbotham (trombone). (NEW YORK CITY—NOV. 13th, 1929).

Sweet Peter	(57080)	Victor 23402
Jersey Joe	(57081)	Victor 23402
Mississippi Mildred	(57082)	Victor 23424
Mint Juleep	(57083)	Victor 23334

Jelly-Roll Morton (piano) accompanying Wilton Crawley (clarinet). Rest of personnel unknown. (N.Y. CITY—MID NOVEMBER, 1929).

You oughta see my gal	(57565)	Victor 38136
Futuristic Blues	(57566)	Victor 38136
Keep your Business to yourself	(57567)	Victor 38116, Bluebird 5827
She's got what I need	(57568)	Victor 38116, Bluebird 5827

Jelly-Roll Morton (piano) accompanying Lizzie Miles (vocals). (Approx. DEC. 1929).

I hate a man like you		Victor 38571
Don't tell me nothin' 'bout my man		Victor 38571

Jelly-Roll Morton (piano); Zuty Singleton (drums); Barney Bigard (clarinet). (N.Y. CITY—DEC. 17th, 1929).

Smilin' the Blues Away	(57784)	Victor 38108, Bluebird 10194
Turtle Twist	(57785)	Victor 38108, Bluebird 10194
My Little Dixie Home	(57786)	Victor 38601
That's like it ought to be	(57787)	Victor 38601

Jelly-Roll Morton (piano); Cozy Cole (drums); Billy Taylor (tuba); Bernard Addison (banjo); Eddie Barefield (clarinet); Ward Pinkett, unknown (trumpets); Wilbur de Faris (trombone). (N.Y. CITY—MARCH 5th, 1930).

Each Day	(59504)	Victor 23351
If someone would only love me	(59505)	Victor 23321
That'll Never Do	(59506)	Victor 23019, H.M.V. B.4836
I'm looking for a little bluebird	(59507)	Victor 23004

Jelly-Roll Morton (piano); Tommy Benford (drums); Bill Benford (tuba); Bernard Addison (guitar); unknown (banjo); Eddie Barefield (clarinet); Ward Pinkett, Bubber Miley (trumpets); Wilbur De Paris (trombone). (N.Y. CITY—MARCH 19th, 1930).

Little Lawrence	(59532)	Victor 38135
Harmony Blues	(59533)	Victor 38135

Same personnel: (N.Y. CITY—MARCH 20th, 1930).

Fussy Mabel	(59643)	Victor 38125
Ponchatrain	(59644)	Victor 38125

Jelly-Roll Morton (piano); Cozy Cole (drums); Billy Taylor (tuba); Lee Blair (banjo); Eddie Barefield, Joe Thomas, Walter Thomas (reeds); Ward Pinkett, unknown (trumpets); Geechy Fields (trombone). (N.Y. CITY—JUNE, 2nd, 1930).

Oil Well	(62182)	Victor 23321
Load of Coal	(62183-1)	Victor 23429
Load of Coal	(62183-2)	Victor 23429
Crazy Chords	(62184)	Victor 23307
Primrose Stomp	(62185)	Victor 23424

Jelly-Roll Morton (piano); Tommy Benford (drums); Peter Briggs (tuba); Howard Hill (guitar); Albert Nicholas (clarinet); Ward Pinkett (trumpet); Geechy Fields (trombone). (N.Y. CITY—JULY 14th, 1930).

Low Gravy	(62339)	Victor 23334, Bluebird 8302
Strokin' Away	(62340)	Victor 23351, Bluebird 8302
Blue Blood Blues	(62341)	Victor 22681, Bluebird 8201
Mushmouth Shuffle	(62342)	Victor 23004, Bluebird 8201

Jelly-Roll Morton (piano); Bill Beason (drums); Bill Taylor (tuba); Bernard Addison (guitar); unknown (clarinet); Ward Pinkett (trumpet); Sandy Williams (trombone). (N.Y. CITY—OCT. 9th, 1930).

Gambling Jack	(64313)	Victor 23307
Fickle Fay Creep	(64314)	Victor 23019, H.M.V. B.4837

Jelly-Roll Morton (piano); Zuty Singleton (drums); Wellman Braud (bass); Lawrence Lucie (guitar); Albert Nicholas (clarinet); Sidney Bechet (clarinet & soprano sax); Happy Cauldwell (tenor sax); Sidney De Paris (trumpet); Claude Jones (trombone). (N.Y. CITY—SEPT. 14th, 1939).

Oh, Didn't He Ramble	(041456)	Bluebird 10429, H.M.V. B.9217
High Society	(041457)	Bluebird 10434, H.M.V. B.9216
I though I heard Buddy Bolden Say	(041458)	Bluebird 10434, H.M.V. B.9216
Winin' Boy Blues	(041459)	Bluebird 10429, H.M.V. B.9217

Bechet absent; Fred Robinson (trombone) replaces Claude Jones. (N.Y. CITY—SEPT. 28th, 1939).

Climax Rag	(041360)	Bluebird 10442, H.M.V. B.9219
Don't you leave me here	(041361)	Bluebird 10450, H.M.V. B.9218
West End Blues	(041362)	Bluebird 10442, H.M.V. B.9219
Ballin' the Jack	(041363)	Bluebird 10450, H.M.V. B.9218

Jelly-Roll Morton (piano & vocals). (NEW YORK CITY—DEC, 1939).

Original Rags	(R.2561)	General 4001
The Crave	(R.2562)	General 4003
Mister Joe	(R.2564)	General 4004
King Porter Stomp	(R.2565)	General 4005
Winin' Boy Blues[1]	(R.2566)	General 4004
Buddy Bolden's Blues[1]	(R.2570)	General 4003
The Naked Dance	(R.2571)	General 4002
Don't you leave me here[1]	(R.2572)	General 4005
Mamie's Blues[1]	(R.2573)	General 4001
Michigan Water Blues[1]	(R.2579)	General 4002

Jelly-Roll Morton (piano & vocals); Zutty Singleton (drums); Wellman Braud (bass); Eddie Williams (alto); Albert Nicholas (clarinet); Henry Allen (trumpet); Joe Britton (trombone). (NEW YORK CITY—DEC., 1939).

Sweet Substitute	(R.2582)	General 1703
Panama	(R.2583)	General 1703
Good Old New York	(R.2584)	General 1704
Big Lip Blues	(R.2585)	General 1704

Joe Britton (trombone) absent. (NEW YORK CITY—DEC., 1939).

Why?	(R.2621)	General 1706
Get the Bucket	(R.2622)	General 1706
If you know	(R.2623)	General 1707
Shake it	(R.2624)	General 1707

Claude Jones (trombone) added. (N.Y. CITY—DEC., 1939).

Dirty, Dirty, Dirty	(R.2632)	General 1711
Swinging the Elks	(R.2633)	General 1711
Mama's got a baby	(R.2634)	General 1710
My home is in a Southern Town	(R.2635)	General 1710

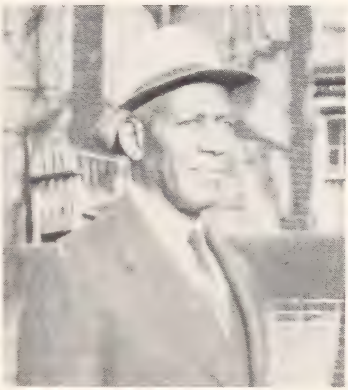
Jelly-Roll Morton (piano & vocal[1]). (WASHINGTON, D.C.—LATE 1939).

Finger Buster	(MLB.145)	Jazzman 12
Creepy Feelin'	(MLB.146)	Jazzman 12
Winin' Boy Blues[1]	(MLB.147)	Jazzman 11
Honky Tonk Music	(MLB.149)	Jazzman 11

Notes on Tom Delaney

By THURMAN AND MARY GROVE

Mr. Tom led the way up three creaky flights of stairs, finally swinging open a door into a spacious room. The scene was above Pierce's "Three Star" Restaurant on Pennsylvania Avenue in Baltimore where Tom spends his idle moments. In one corner was a rosy chunk-stove fire. Two old-fashioned windows, extending from floor to ceiling, allowed a flood of sunlight to fill the room. There was also a small table, a low cot covered with an Army blanket, and a battered upright piano. The man who stood before us was Tom Delaney. He said he was born in Charleston, South Carolina, in September, 1889; now at the age of 55 he seems a picture of glowing health. He is a man of average stature, trim, eyes aglow with a youthful sparkle.



Tom Delaney

Tom Delaney is best remembered as composer of words and music of *Jazz Me Blues, Down Home Blues, Nobody Knows the Way I Feel This Morning, Absentminded Blues, Walk That Broad,* and scores of other hits. At the tender age of 12 Tom first appeared in amateur productions held in his home town. Then took to the road, barnstorming, playing theaters, dance halls, amusement parks, and cabarets, with his song and dance act, later to become manager for a number of years of Ethel Waters, touring with the Henderson Band, doing a bit of recording himself, continually writing countless other blues numbers, being thrown in contact with just about all of the Jazz Greats, and being a part of and first-hand witness to the beginning and growth of Jazz to the present day.

Tom Delaney was pleased at the prospect of talking blues, and just kept moving about motioning with his cap as he talked, sitting a bit on the table top then jumping up to explain some new idea. Sometimes he sang some lyrics from a tune under discussion; his voice was full and steady and very plaintive.

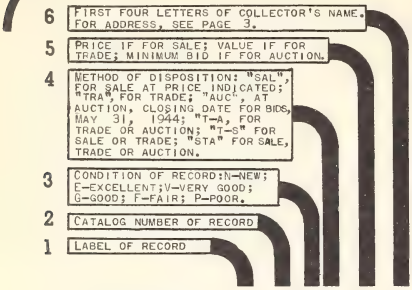
He was eager to discuss his famous and ever recorded *Jazz Me Blues.* It was written right in New Orleans—1920. He was sitting on a bench in the warm sunlight just outside his dressing room at the Lyric Theater, and *Jazz Me Blues* was his description of that city and its atmosphere. It was published by Edward B. Marks, and was Tom's first break. And he told us—"Be sure to say that Edward B. Marks gave me my first breaks—still does after over twenty years through him, and he has come to my rescue in all my troubles. Be sure to say that."

"Well, Tom, did you ever want to be a first-rate pianist?"

"Oh, no! Not like Fletcher (Henderson). I only made one mistake in life, and that worked to my advantage. I didn't study music, and was better for it, 'cause if I'd gotten all over the keyboard, I'd have started copying and stealing a little from you, a little from all the others, and I would've lost my own touch. It just comes natural with me—writing music and lyrics too. Never write any over or any under, and see the way some fellows do, work their lyrics time after time till it stops 'em, and they can't make it go, with me looking over their shoulder and I know just what lyric they want but don't tell 'em. I wrote all my own way, and that kept the singers close to me. But sometimes they didn't feel it like I had, like my *Southbound Blues* that Ma Rainey did (Para 12227). She just ruined it for me. Same way with *Log Cabin Blues* with Trixie Smith on the Black Swan. (Tom didn't seem to recall the Clarence Williams' instrumental version on OK 8572—which of course was a best seller of its day.) Writing blues is a deep-thinking feeling, and when you wake up in the morning like in *Nobody Knows the Way I Feel This Morning,* do you have that one?" he asked, and without waiting for an answer went on. "I had ordered Woodward the pianist to

(*Continued on page* 39.)

FOR DISPOSITION



	1	2	3	4	5	6
HENRY "RED"ALLEN						
DON'T YOU CARE/MEET ME	Vo	3574	E	AUC	1.00	ABRA
ALGIERS (E)/WHEN DID YOU	Vo	3302	V	AUC	1.00	ABRA
SITTING ON THE MOON/LOST IN	Vo	3340	N	AUC	1.50	ABRA
STICKS AND STONES	Vo	3564	E	AUC	——	BURN
MEET ME IN THE MOONLIGHT	Vo	3574	V	AUC	——	BURN
HAVE YOU EVER BEEN IN HEAVEN	Vo	3704	E	AUC	——	BURN
WHY DON'T YOU PRACTICE WHAT	Ba	33054	G	AUC	——	MIER
KITCHEN UP IN HEAVEN	Vo	3490	E	AUC	——	MIER
HAVE YOU EVER BEEN IN LOVE	Vo	3704	E	AUC	——	MIER
INDIANA/SHERIDAN SQUARE	OK	6357	N	T-A	——	POLS
SWING OUT/FEELING DROWSY	Vi	38080	E	AUC	——	BAKE
SWING OUT	BB	10702	V	T-A	——	BROO
PLEASING PAUL	BB	10235	N	AUC	——	MELT
PARDON MY SOUTHERN ACCENT	Me	13096	V	AUC	——	MELT
IT'S WRITTEN ALL OVER YOUR FACE	Me	13304	N	AUC	——	MELT
BODY AND SOUL	Co	36282	N	AUC	——	MELT
EVERYBODY SHOUT	BB	6588	N	AUC	——	MELT
HE AIN'T GOT RHYTHM/THIS YEAR'S	Vo	3432	V	AUC	——	GALE
ALLEN-HAWKINS						
GALVESTON GAL	Pe	15851	V	T-A	——	SMIT
ALBERT AMMONS						
NAGASAKI/BOOGIE WOOGIE STOMP	De	749	V	AUC	——	GALE
EARLY MORNIN' BLUES/MILE-OR	De	975	V	AUC	——	BAKE
ARCADIAN SERENADERS						
THE COED	OK	40503	V	T-A	——	W—S
ARKANSAS TRAVELLERS						
JA-DA/SENSATION	Ha	421	V+T	-A	——	POLS
COPENHAGEN/MAMMAS	OK	40236	G	AUC	——	CLAR
LIL ARMSTRONG						
ORIENTAL SWING/LET'S GET HAPPY	De	1904	N	AUC	——	GALE
IT'S MURDER/THRILL (CHU)	De	1182	N	T-S	2.00	LEET
KNOCK KNEED SAL	De	2542	N	T-A	——	BUCK
LOUIS ARMSTRONG						
BLUE AGAIN/WHEN YOUR LOVER	OK	41498	F+T	-A	——	GAYL
HEEBIE JEEBIES/MUSKAT RAMBLE	OK	8330	F	AUC	1.50	ABRA
SAVOY BLUES (BOTH SIDES)	OK	8535	V	AUC	2.00	ABRA
YES YES/EGGS ONE BASKET	De	698	N	AUC	1.00	ABRA
MAHOGANY HALL STOMP	BB	5086	E+	AUC	——	MELT
MUGGLES	OK	3194	E+	AUC	——	MELT
STARDUST	Vo	3172	N	AUC	——	MELT
SKID-DAT-DE DAT	Co	3653	N	AUC	——	MELT
ORIENTAL STRUT	Co	36155	N	AUC	——	MELT
JEEPERS CREEPERS	De	2267	E	AUC	——	MELT
ALLIGATOR CRAWL (OK)	Parl	2267	E	AUC	——	MELT
THAT'S MY HOME/HOBO YOU CAN'T S	Vi	24200	E	AUC	——	MELT
KNOCKIN' A JUG	Co	35663	N	AUC	——	MELT
S.O.L. BLUES	Co	35661	N	AUC	——	MELT
NO ONE ELSE BUT YOU	Co	35662	N	AUC	——	MELT
A MONDAY DATE	Co	36375	N	AUC	——	MELT
FIREWORKS/WEST END BLUES	OK	41078	E	T-A	——	W—S
BEAU KOO JACK/MAHOGANY HALL	OK	8680	E	T-A	——	W—S
YOU CAN DEPEND/MAHOGANY HALL	Vo	3055	N	T-A	——	W—S
MEMORIES OF YOU/YOU'RE LUCKY	Vo	3180	N	T-A	——	W—S
HOME/ALL OF ME	Vo	3125	N	T-A	——	W—S
FIREWORKS/WEST END BLUES	OK	8597	G	T-A	——	W—S
BASIN STREET BLUES	Vo	3008	E	T-A	——	W—S
DINAH/TIGER RAG	OK	8800	V	T-A	——	W—S
SWEETHEARTS ON PARADE/CUT OFF	De	3235	V	AUC	——	ROSE
SUSIE-Q(CHU)/ANDY KIRK, REV.)	De	3883	N	AUC	——	ROSE
SONG IS ENDED/MY WALKING ST.	De	1892	V	AUC	——	ROSE
I USED TO LOVE YOU/LEAP FROG	De	4106	V	AUC	——	ROSE

(LOUIS ARMSTRONG CONTINUED NEXT COLUMN)

(LOUIS ARMSTRONG, CONTINUED)

LONG LONG AGO/COVER WATERFRONT	De	3700	N	AUC	——	ROSE
SAVOY BLUES/ME AND BRO.BILL	De	2538	E	T-A	——	STRO
MAHOGANY HALL STOMP	Vo	3055	F	AUC	——	BURN
SNOWBALL/SWING YOU CATS	BB	10225	N	AUC	——	BURN
WHEN IT'S SLEEPY TIME DOWN SO.	BB	10703	N	AUC	——	BURN
NATURALLY	De	1937	F	AUC	——	BURN
SONG OF ISLANDS/BLUE, GRAY	OK	41375	F	AUC	——	M—S
I'M IN MOOD/GOT BRAN' NEW	De	579	F	AUC	——	M—S
MUGGLES/THE PEANUT VENDOR	Vo	3194	V	AUC	——	M—S
STRUTTIN'BARBECUE/LESSON TO	De	1661	V	AUC	——	M—S
FINGERS CROSSE/SHOOTING HIGH	De	623	G	AUC	——	M—S
PERDIDO ST./2:19 BLUES	De	18090	N	AUC	——	M—S
COAL CART BLUES/HONKY TONK	De	18091	N	AUC	——	M—S
PERDIDO ST. BL./2:19 BLUES	De	18090	E	AUC	——	ROSE
YES SUH/I'LL GET MINE BYE &	De	3900	E	AUC	——	ROSE
I COVER THE WATER FRONT	De	3700	N	AUC	——	MARX
ORY'S CREOLE TROMBONE	Co	35838	N	AUC	——	MARX
MANDY MAKE UP YOUR MIND	Co	35957	N	AUC	——	MARX
YOU'RE NEXT	Co	36155	N	AUC	——	MARX
ORIENTAL STRUT/YOU'RE NEXT	OK	8299	E	AUC	——	MEXD
CORNET CHOP SUEY/YOU'RE	OK	8320	V	AUC	——	MEXD
HEY LAWDY MAMA/HOW DO YOU CALL	De	3756	N	AUC	——	GALE
YES SUH/I'LL GET MINE BYE &	De	3900	N	AUC	——	GALE
SAVOY BLUES/ME & BROTHER BILL	De	2538	E	AUC	——	GALE
ALOHA/ON A COCOANUT ISLAND	De	914	V	AUC	——	GALE
FLAT FOOT FLOOGEE(MILLS BROS)	De	1376	V+	AUC	——	GALE
SAVE IT PRETTY MAMA	Co	35662	E	T-A	——	BROO
KNOCKIN' A JUG	Co	35663	E	T-A	——	BROO
GUT BUCKET BLUES	Co	36152	N	T-A	——	BROO
WEATHER BIRD	Co	36375	E	T-A	——	BROO
DON'T JIVE ME	Co	36376	V	T-A	——	BROO
NO ONE ELSE/I CAN'T GIVE YOU	OK	8669	F	AUC	——	BAKE
MAHOGANY HALL/BEAU KOO JACK	OK	8680	V	AUC	——	BAKE
SKIP THE GUTTER/KNEE DROPS	OK	8631	V	AUC	——	BAKE
LONESOME BLUES/KING OF ZULUS	OK	41581	N	AUC	——	CAMP
NEW TIGER RAG/LOVE YOU FUNNY	Co	2631	E	AUC	——	CAMP
WEATHER BIRD/DEAR OLD SOUTH.	OK	41454	N	AUC	——	CAMP
MUSKRAT RAMBLE/HEEBIE	OK	8300	V	T-A	——	EDEL
PUBLIC MELODY/RED CAP	De	1347	G	T-A	——	IDER
SO LITTLE TIME/MEXICAN	De	1822	G	T-A	——	IDER
NOBODY KNOWS THE TROUBLE	De	2085	E	T-A	——	IDER
SWEET HEARTS ON PARADE	De	3235	V	T-A	——	IDER
BLUE TURNING GREY	OK	41375	F	T-A	——	IDER
MARIE/WPA (WITH MILLS BROS)	De	3151	N	STA	1.10	WILL
HEEBIE JEEBIES/POTATOE HEAD	Co	35660	N	STA	1.40	WILL
S.O.L. BLUES/SQUEEZE ME	Co	35661	N	STA	1.40	WILL
SAVE IT PRETTY/NO ONE ELSE	Co	35662	N	STA	1.40	WILL
TWELFTH ST./KNOCKIN A JUG	Co	35663	N	STA	1.40	WILL
WEATHERBIRD/MON.DATE(HINES)	Co	36375	N	STA	——	WILL
TIGHT LIKE THIS/HEAH ME TALK.	Co	36378	N	T-A	——	JACO
ORY'S CREOLE TROMBONE/LAST TIME(EXCELLENT CONDITION; TWO CHIPS IN RIM TO 1ST GR.)	Co	35838		SAL	1.00	JACO
YOU'RE NEXT/ORIENTAL STRUT	OK	8299	G+	TRA	——	NORC
BUTTER AND EGG MAN	OK	8423	F+	TRA	——	NORC
GUT BUCKET/IN THE BARREL	OK	8261	F+	TRA	——	NORC
MUSKRAT RAMBLE	OK	8300	V	TRA	——	NORC
HOTTER THAN THAT	OK	8535	G	TRA	——	NORC
I'M GONNA GITCHA	OK	8343	V	TRA	——	NORC
KING OF THE ZULUS	OK	8396	G	T-A	5.00	KAPL
SUNSET CAFE STOMP	OK	8423	G	T-A	5.00	KAPL
MUGGLES	Vo	3194	G	SAL	——	FISH
WEST END BLUES	De	2480	N	SAL	——	FISH
WPA/MARIE (MILLS BROS.)	De	3151	V	AUC	1.50	HOLL
ST. LOUIS BLUES/BASIN ST(F)	OK	3008	G	T-S	2.25	LEET
TRUE BL.LOU (WITH S.ELLIS)	OK	41290	E	AUC	3.00	LEET
HOTTER THAN THAT/SAVOY BLUES	OK	8535	V	T-A	——	FERG
DINAH/TIGER RAG	OK	8800	V	T-A	——	FERG
JUST A GIGOLO/SHINE	OK	41486	V	T-A	——	FERG
GEORGIA ON MY MIND/LAZY RIVER	OK	41541	V	T-A	——	FERG
SOME OF THESE DAYS/WHEN YOU'RE	OK	41298	V	T-A	——	FERG
WEATHERBIRD/DEAR OLD SOUTH.	OK	41454	G	T-A	——	FERG
YOU RASCAL YOU/SLEEPYTIME	OK	41504	V	T-A	——	FERG
I AIN'T GOT NOBODY/ROCKIN'	OK	8756	V	T-A	——	FERG
TWO DEUCES/SQUEEZE ME	OK	8641	V	T-A	——	FERG
WEST END BLUES/GOT NO BLUES	Vo	3204	E	T-A	——	FERG
STARDUST(V)/WRAP(F)	OK	41530		AUC	——	CLAR
BEAU KOO JACK(V)/STOMP(G)	OK	8680		AUC	——	CLAR
CHICAGO BREAKDOWN/JIVE	Co	36376	E+	AUC	——	CLAR

(LOUIS ARMSTRONG CONTINUED NEXT PAGE)

FOR DISPOSITION

(LOUIS ARMSTRONG, CONTINUED)

OLD MAN MOSE/FALLING IN LOVE	DE	622	N	AUC	——	DESO
RED NOSE/RUBEN CUBAN	DE	1049	N	AUC	——	DESO
SNOWBALL/SWING YOU CATS	BB	10225	N	AUC	——	DESO
ST.LOUIS BLUES/SWEET SUE	BB	5280	N	AUC	——	DESO
BEAU KOO JACK/NO ONE ELSE	Vo	3085	N	AUC	——	DESO
TIGHT LIKE THIS/HEAR ME TALK	VO	3303	N	AUC	——	DESO
MAHOGANY HALL STOMP/BEAU KOO	OK	8680	F	AUC	——	DESO
GOT NO BLUES/I'M NOT ROUGH	OK	8551	F	AUC	——	DESO
HARLEM STOMP/VOODOO	DE	3092	E	AUC	——	DESO
DIPPERMOUTH/MEET AGAIN	DE	835	N	AUC	——	DESO
EVENTIDE/LYING TO MYSELF	DE	836	N	AUC	——	DESO
WALKIN'STICK/SONG IS ENDED	DE	1892	N	AUC	——	DESO
CUBAN PETE/SHE'S DAUGHTER	DE	1353	V	AUC	——	GALE
MAHOGONY HALL ST./WEST END BL	DE	3793	N	AUC	——	GALE
LIL ARMSTRONG						
BROWN GAL/OR LEAVE ME ALONE	DE	1092	E+	AUC	——	GALE
GUS ARNHEIM						
SUZANNE (WITH BING CROSBY)	VI	24235	N	T-A	——	MAYE
LITTLE THINGS IN LIFE (BING)	VI	22580	N	AUC	5.00	CLAY
FRED ASTAIRE						
BOJANGLES OF HARLEM(J.GREEN)	BR	7718	E	STA	1.10	WILL
GEORGIE AULD						
SWEET SUE/WIND AND RAIN	VAR	8212	G		.95	T-6 LEET
BUSTER BAILEY & CHOCOLATE DANDIES						
CALL OF DELTA/SHANGHAI SHUF.	Co	35677	N	AUC	——	MCGO
MILDRED BAILEY						
LONG'BOUT MIDNIGHT/MORE THAN	VO	3378	E	AUC	——	ROSE
DEAR OLD MOTHER DIXIE	VI	24137	V	T-A	——	KENN
STOP THE SUN	VI	22942	N	T-A	——	KENN
HONEYSUCKLE ROSE/WILLOW TREE	DE	18108	N	AUC	——	KIRS
NOBODY KNOWS THE TROUBLE I'VE	CO	35348	N	AUC	——	MARX
BLUE	CO	35589	N	AUC	——	MARX
EASY TO LOVE	CO	35921	N	AUC	——	MARX
YOU DON'T KNOW MY MIND BL.	VO	4802	N	AUC	——	MARX
AFTER ALL I'VE BEEN TO YOU	CO	35409	N	AUC	——	MARX
LITTLE HIGH CHAIRMAN	CO	35370	N	AUC	——	MARX
JENNY	DE	3661	N	AUC	——	MARX
DOWNHEARTED BLUES	DE	18109	N	AUC	——	MARX
ROCKIN'CHAIR/GEORGIA ON MIND	BB	6945	G	SAL	1.00	MART
RIGHT OR WRONG/LOVING YOU	VO	3758	E	AUC	——	MCGO
ROCKIN'CHAIR/LITTLE JOE	VO	3553	V	AUC	——	MCGO
BEWILDERED/AT YOUR BECK & CAL	VO	4036	N	AUC	——	MCGO
CHANGES/PRISONER OF LOVE	VO	5286	V	AUC	——	DEWI
MOON GOT IN EYES/NATURAL	VO	3626	V	AUC	——	DEWI
THANKS FOR MEMORY/I SEE	VO	3931	G	AUC	——	DEWI
ROCK IT FOR ME/LET SONG	VO	4083	G	AUC	——	DEWI
SMALL FRY/BORN TO SWING	VO	4224	V	AUC	——	DEWI
OLD FOLKS/HAVE YOU FORGOT	VO	4432	V	AUC	——	DEWI
I CRIED FOR YOU/BEGUINE	VO	4619	N	AUC	——	DEWI
GUESS I'LL GO/LITTLE MAN	VO	4966	G	AUC	——	DEWI
GEORGIA/ROCKIN' CHAIR	BB	6945	N	AUC	——	DEWI
ALL TOO SOON/DEPENDS ON	DE	3888	N	AUC	——	DEWI
GEORGIA ON MIND/ROCKIN'CHAIR	BB	6945	N	STA	1.10	WILL
AND THE ANGELS SING	VO	4815	N	AUC	——	BUCK
ROCKIN'CHAIR/THERE'LL BE SOME CO	CO	35943	E	AUC	——	FELL
MAYNARD BAIRD						
POSTAGE STOMPS/I CAN'T STOP	VO	1516	N	AUC	1.00	FRY
BALTIMORE BELL HOPS						
HOT AND ANXIOUS/COMIN' & GOIN'CO		2449	E	AUC	——	DEWI
FRANK BANTA & JACK AUSTIN (PIANO DUET)						
KITTEN ON KEYS/BUNCH MEYS	Co	3687	N	T-A	——	BODI
* ROY BARGY						
PIANOFLAGE (SOLO)	VI	18969	E	T-A	——	BROO
BLUE LU BARKER						
GEORGIA GRIND (CHU,NEWTON)	DE	7588	E	AUC	——	MELT
CHARLIE BARNET						
STRANGE ENCHANTMENT/ONLY ROSE	BB	10227	V	AUC	——	ROSE
NO NAME JIVE, PARTS 1 & 2	BB	10737	V	AUC	——	ROSE
SPANISH KICK/LOIS	BB	11265	N	AUC	——	ROSE
POMPTON TURNPIKE/I DON'T WANT	BB	10825	N	AUC	——	ROSE
CHARLESTON ALLEY/GOOD FOR N.	BB	11037	E	AUC	——	ROSE
NIGHT AND DAY	BB	10888	N	AUC	——	MARX
BIRMINGHAM BREAKDOWN	BB	11081	N	AUC	——	MARX
EBONY RHAPSODY	BB	10341	N	AUC	——	MARX
WHERE CAN SHE BE	BB	10162	N	AUC	——	MARX
SOME LIKE IT HOT/CLASS	BB	10182	N	T-A	——	MURC
PRAYIN' HUMBLE	BB	10119	N	T-A	——	BUCK
STRANGE ENCHANTMENT	BB	10227	N	T-A	——	BUCK
NIGHT GLOW	BB	10511	N	T-A	——	BUCK

(CHARLIE BARNET CONTINUED NEXT COLUMN)

(CHARLIE BARNET, CONTINUED)

18TH & 19TH ON CHESTNUT ST.	BB	10543	N	T-A	——	BUCK
FABLE OF A ROSE	BB	10696	N	T-A	——	BUCK
WILD MAB/NIGHT AND DAY	BB	10888	N	T-A	——	BUCK
HAUNTED TOWN	BB	11093	N	T-A	——	BUCK
CHARLESTON ALLEY	BB	11037	N	T-A	——	BUCK
THE RIGHT IDEA	BB	10530	N	T-A	——	BUCK
COUNT BASIE						
JUMPIN' AT THE WOODSIDE/DARK	DE	2212	V	AUC	——	ROSE
HAY LAWDY MAMA/THE FIVES	DE	2722	V	AUC	——	ROSE
DOWN, DOWN,/YOU BETCHA MY L.	OK	6221	E	AUC	——	ROSE
YOU CAN'T RUN AROUND/SUPER C.	OK	5673	N	AUC	——	ROSE
WORLD IS MAN(#1 N)/(#2 F)	OK	5816		AUC	——	ROSE
BASIE BLUES/I'M GONNA MOVE	Co	36601	N	AUC	——	ROSE
DOGGIN'AROUND/GOOD MORN	DE	18125	N	AUC	——	KIRS
BOOGIE WOOGIE/HOW LONG BL	DE	2355	E	AUC	——	KIRS
9:20 SPECIAL (HAWKINS)	OK	6244	G	AUC	——	ROSE
BASIE BOOGIE/LET ME SEE	OK	6330	N	AUC	——	ROSE
EVENIN'/MOTEN SWING	OK	5732	N	AUC	——	ROSE
WHAT'S YOUR NO./DRAFTIN' BL	OK	5897	N	AUC	——	ROSE
KING JOE, PARTS 1 & 2	OK	6475	N	AUC	——	ROSE
TAXI-WAR DANCE/IF I COULD BE	Vo	4748	V	AUC	——	ROSE
DOWN FOR DOUBLE/MORE THAN	OK	6584	N	AUC	——	ROSE
VOLCANO/ROCKIN' THE BLUES	OK	6010	E	AUC	——	ROSE
UNDECIDED BL/TUESDAY AT TEN	OK	6071	N	AUC	——	ROSE
HARVARD BLUES/COMIN' OUT PARTY	OK	6564	N	AUC	——	ROSE
GOOD MORNIN'BL/OUR LOVE WAS	DE	1446	E	AUC	——	ROSE
BLUE & SENT./DOGGIN AROUND	DE	1965	V	AUC	——	ROSE
LESTER LEAPS IN/DICKIE'S DR.	Vo	5118	N	AUC	——	ROSE
PLATTERBRAINS/IN THE DARK	OK	6508	V	AUC	1.00	ALLD
KING JOE, PARTS 1 & 2	OK	6475	N	AUC	1.00	ALLD
1 2 3 O'LARY/MEETING YOU	OK	6319	N	AUC	1.00	ALLD
FEEDING THE BEAN	OK	6180	V	T-A	——	ALLD
BEAU BRUMMEL/I'LL FORGET	OK	6122	N	AUC	1.00	ALLD
STAMPEDE/WHO AM I	OK	5987	N	AUC	1.00	ALLD
THE WORLD IS MAN, 1 & 2	OK	5816	N	AUC	1.00	ALLD
IT'S TORTURE/LITTLE GIRL	OK	5773	N	AUC	1.00	ALLD
MOTEN SWING/EVENIN	OK	5732	N	AUC	1.00	ALLD
LOVE JUMPED OUT/SAME OLD SOUTHOK		5963	E	SAL	1.00	MART
IT'S TORTURE/A LITTLE GIRL	OK	5773	E	SAL	1.00	MART
SING FOR SUPPER/HEART BELONGS	DE	2249	V	STA	.90	WILL
SENT FOR YOU/SINGIN' BLUES	DE	1880	E	STA	.90	WILL
DIRTY DOZENS/SUN GOES DOWN	DE	2498	E	STA	1.00	WILL
HOW LONG BLUES/BOOGIE WOOGIE	DE	2355	E	STA	1.00	WILL
BLOW TOP/GONE WITH WIND	VO	5629	E	STA	1.00	WILL
PANASSIE STOMP	DE	2224	N	STA	——	WALL
SWINGING THE BLUES	DE	1880	N	STA	——	WALL
MUSIC MAKERS	OK	6047	V	SAL	1.50	WALL
RIFF INTERLUDE	Co	35321	N	AUC	——	BUCK
TICKLETOE/I NEVER KNEW	Co	35521	N	AUC	——	BUCK
DOGGIN' AROUND	DE	1965	N	AUC	——	BUCK
ALL OF ME/RUSTY DUSTY BLUES	Co	36675	E	AUC	——	GALE
BAY STATE BROADCASTERS						
ST. JAMES INFIRMARY	VAN DYKE	81843	V	TRA	——	S&B
SIDNEY BECHET						
JUNGLE DRUMS/HOLD TIGHT	Vo	4537	N	AUC	——	ROSE
EGYPTIAN FANTASY/SLIPPIN &	VI	27386	N	AUC	——	M—N
BABY WON'T YOU PLEASE COME H.	VI	27447	N	AUC	——	M—N
WHEN IT'S SLEEPY TIME DOWN S.	VI	27485	N	AUC	——	M—N
SHIEK OF ARABY/BLUES OF BECHET	VI	27574	N	AUC	——	M—N
SWING PARADE/I KNOW THAT YOU	VI	27663	N	AUC	——	M—N
TEXAS MOANER/LIMEHOUSE BL.	VI	27337	N	AUC	——	M—N
OH LADY BE GOOD/ROSE ROOM	VI	27707	N	AUC	——	M—N
I'M COMING VA./GEORGIA CABIN	VI	27904	N	AUC	——	M—N
LAY YOUR RACKET/WANT YOU	BB	10472	N	AUC	——	KIRS
COAL BLACK SHINE/BABY WON'T	VI	27386	E	AUC	——	ROSE
STOMPY JONES/SAVE IT PRETTY	VI	27240	E	AUC	——	ROSE
BLUES OF BECHET/SHIEK OF ARABY	VI	27485	N	AUC	——	GALE
GEORGIA CABIN	VI	27904	V	T-A	——	BROO
SHEIK/BL.OF BECH(TEST PRESSING)	VI	27485	N	T-A	——	POLS
SAVE IT PRETTY MAMA	VI	27240	E	AUC	——	MELT
BABY WON'T YOU PLEASE COME	VI	27386	V	AUC	——	MELT
BLACK STOCK	DE	2129	E	AUC	——	MELT
I FOUND A NEW BABY	BB	10022	E	AUC	——	MELT
TEXAS MOANER/LIMEHOUSE	VI	27600	N	AUC	——	MURC
VIPER MAD/SWEET PATOOTIE	DE	7429	E+	AUC	——	GALE
BECHET-SPANIER FOUR						
LAZY RIVER/SWEET LORRAINE	HRS	2000	N	AUC	——	CAMP
BIX BEIDERBECKE						
JAZZ BAND BALL	Co	36156	N	AUC	——	MARX
FOR NO REASON AT ALL	Co	35667	N	AUC	——	MARX

(BIX BEIDERBECKE CONTINUED NEXT PAGE)

FOR DISPOSITION

(BIX BEIDERBECKE, CONTINUED)

ROYAL GARDEN BLUES	Co	35664	N	T-A	——		BROO
MARGIE/LOUISIANA	PAE	R2833	N	T-A	——		POLS
IN A MIST/WRINGIN' AND TWISTIN	OK	3150	N	T-A	——		POLS
FIDGETY FEET	HRS	22	N	AUC	——		MELT
TODDLIN' BLUES	HRS	23	N	AUC	——		MELT
TIGER RAG	HRS	24	N	AUC	——		MELT
JAZZ ME BLUES	HRS	25	N	AUC	——		MELT
ROYAL GARDEN BLUES	HRS	26	N	AUC	——		MELT
JAZZ BAND BALL/JAZZ ME BL	Co	36156	E	T-A	——		EDEL
LOUISIANA/THOU SWELL	Co	35665	N	STA	1.00		WILL
SCRRY/SINCE MY BEST GAL	OK	3149	N	AUC	2.00		HOLL

THE FOLLOWING BIX BEIDERBECKE ITEMS ARE FOR AUCTION. SUBMIT BIDS ON THE ENTIRE 35 RECORDS AS A WHOLE. BIDS ON INDIVIDUAL RECORDS WILL NOT BE ACCEPTED. SEND BIDS TO A. G. SCHAFER, 228 FAIR ROAD, BEREA, OHIO.

WOLVERINES(CRACKS)	FIGITY GEET/JAZZ ME BL.	GE	5408	G			
WOLVERINES	OH BABY/COPENHAGEN	GE	5453	G+			
WOLVERINES	TIGER RAG	BRE	2205	N			
BEIDERBECKE & GANG	OL' MAN RIVER/WA-DA DA	OK	41088	E			
FRANKIE TRUMBAUER	CRYING ALL DAY	OK	40966	V			
FRANKIE TRUMBAUER	GOOD MAN HARD(RIM CHIP)	OK	40966	V			
FRANKIE TRUMBAUER	LILA/BUNGALOW(RIM CHIP)	OK	41019	V			
FRANKIE TRUMBAUER	BORNEO/MY PET	OK	41039	V			
JEAN GOLDKETTE	GIMMIE KISS/LONESOME	VI	20031	G			
JEAN GOLDKETTE	IDOLIZING	VI	20270	V			
JEAN GOLDKETTE	I'M LOOKING OVER	VI	20466	V			
JEAN GOLDKETTE	I'M GONNA MEET MY SWEET.	VI	20675	E			
JEAN GOLDKETTE	MOOSIER SWEETHEART	VI	20471	V			
JEAN GOLDKETTE	MY PRETTY GIRL/COVER ME	VI	20588	G+			
JEAN GOLDKETTE	A LANE IN SPAIN	VI	20491	G			
JEAN GOLDKETTE	BLUE RIVER	VI	20981	E			
PAUL WHITEMAN	CHANGES/MARY	VI	21103	V			
PAUL WHITEMAN	WASHBOARD BLUES (12")	VI	35877	V			
PAUL WHITEMAN	LONELY MELODY	VI	21214	E			
PAUL WHITEMAN	BACK IN YOUR OWN	VI	21240	V			
PAUL WHITEMAN	MISS.MUD/FROM MONDAY ON	VI	21274	G+			
PAUL WHITEMAN	WHEN	VI	21338	V			
PAUL WHITEMAN	OL' MAN RIVER	VI	21218	G			
PAUL WHITEMAN	YOU TOOK ADVANTAGE	VI	21398	G+			
PAUL WHITEMAN	TAIN'T SO/THAT'S MY WEAK.	Co	1444	V			
PAUL WHITEMAN	FELIX.CAT(LAMINATION CR.)	Co	1478	E			
PAUL WHITEMAN	BECAUSE MY BABY(RIM CHIP)	Co	1441	V			
PAUL WHITEMAN	CHINA BOY/HANNAH(RIM CHIP)	Co	1945	G+			
PAUL WHITEMAN (12")	MELANCHOLY BABY/MAN I L.	Co	50068	V			
PAUL WHITEMAN (12")	SWEET SUE	Co	50103	G			
PAUL WHITEMAN	OL' MAN RIVER	VI	21218	V			
PAUL WHITEMAN	COQUETTE	VI	21301	V			
HOAGY CARMICHAEL	ROCKIN'CHAIR/GEORGIA	VI	25494	N			
JEAN GOLDKETTE	SUNDAY	VI	20273	V			
JEAN GOLDKETTE	MY PRETTY GIRL	VI	20588	V			
JEAN GOLDKETTE	CLEMENTINE	VI	20994	V			

BUNNY BERIGAN

CARAVAN/STUDY IN BROWN	VI	25653	N	T-A	——		MAYE
SOBBIN' BLUES/I CRIED FOR YOU	VI	26116	N	T-A	——		MAYE
JAZZ ME BLUES/CHANGES MADE	VI	26244	N	T-A	——		MAYE
ANOTHER CIGERETTE/ROSE IN	VI	25613	N	T-A	——		MAYE
WHY DOESN'T SOMEBODY TELL ME	VI	26055	N	AUC	1.10		CHAM
LET THIS BE A WARNING	VI	26061	N	AUC	1.00		CHAM
HIGH SOCIETY/LIVERY STABLE	VI	26068	E	AUC	1.75		CHAM
SIMPLE AND SWEET	VI	26152	E	AUC	1.75		CHAM
IN A LITTLE SPANISH TOWN	VI	26086	N	AUC	1.10		CHAM
JELLY ROLL BLUES	VI	26113	N	AUC	1.75		CHAM
GANGBUSTERS HOLIDAY	VI	26338	N	AUC	1.75		CHAM
HEIGH HO/PIANO TUNER MAN	VI	25776	N	AUC	1.10		CHAM
SERENADE TO THE STARS	VI	25781	N	AUC	1.10		CHAM
LOVELIGHT IN THE STARLITE	VI	25816	N	AUC	1.10		CHAM
I DANCE ALONE	VI	25820	N	AUC	1.10		CHAM
MOONSHINE OVER KENTUCKY	VI	25833	N	AUC	1.10		CHAM
AZURE	VI	25848	V	AUC	1.10		CHAM
NEVER FELT BETTER	VI	25868	N	AUC	1.10		CHAM
IT'S THE LITTLE THINGS	VI	25868	E	AUC	1.10		CHAM
AND SO FORTH	VI	25877	N	AUC	1.10		CHAM
YOU CAN'T RUN AWAY FROM	VI	25562	N	AUC	1.25		CHAM
SWANEE RIVER	VI	25588	N	AUC	2.00		CHAM
LET 'ER GO	VI	25646	N	AUC	1.50		CHAM
MAMA I WANNA MAKE RHYTHM	VI	25677	N	AUC	1.25		CHAM
I WANT A NEW ROMANCE	VI	25688	N	AUC	1.10		CHAM
MILES APART	VI	25690	E	AUC	1.10		CHAM

(BUNNY BERIGAN CONTINUED NEXT COLUMN)

(BUNNY BERIGAN, CONTINUED)

SOBBIN' BLUES/I CRIED FOR YOU	VI	26116	N	AUC	——		BURN
Y' HAD IT COMIN' TO YOU	VI	26196	N	AUC	——		BURN
CHICKEN & WAFFLES/ADVANTAGE	DE	18117	N	AUC	——		KIRS
AZURE	VI	25848	E	AUC	——		ROSE
IF I HAD MY WAY/I NEARLY LET	Vo	3254	V	AUC	——		ROSE
LET 'ER GO/TURN ON RED HOT	VI	25646	V	AUC	——		ROSE
I'D RATHER LEAD A BAND/LET	Vo	3178	E	AUC	——		ROSE
I CAN'T GET STARTED	OK	3225	N	AUC	——		CLAI
IN THE DARK/CANDLELIGHTS	VI	26122	E+	AUC	——		MEXD
JAZZ ME BLUES	VI	26244	N	AUC	——		MELT
OUTSIDE OF PARADISE/A SERENADE	VI	25781	E	AUC	——		MCGO
MOONSHINE OVER KENTUCKY/I GOT	VI	25833	V	AUC	——		MCGO
HEIGH HO/PIANO TUNER MAN	VI	25776	G	AUC	——		MCGO
TREES/BLACK BOTTOM	VI	26138	E	STA	1.30		WILL
BLUES/I'M COMING VIRGINIA	DE	18116	N	T-A	——		JACO
SOBBIN' BLUES	VI	26116	E	AUC	1.50		HOLL
I CAN'T GET STARTED	BR	7949	N	AUC	5.00		HOLL
DAVENPORT BLUES/FLASHES	VI	26121	N	AUC	4.00		HOLL
IN THE DARK/CANDLELIGHTS	VI	26122	E	AUC	4.00		HOLL
IN A MIST/WALKIN' DOG	VI	26123	E+	AUC	4.00		HOLL
I CAN'T GET STARTED (12")	VI	36208	N	T-A	1.50		KEND
PEG 'O MY HEART	VI	27258	N	AUC	——		BUCK
AY AY AY	VI	26753	N	AUC	——		BUCK
GANGBUSTER'S HOLIDAY	VI	26338	N	AUC	——		BUCK
BARNEY BIGARD							
GET IT SOUTHERN STYLE	VAR	596	N	T-A	——		W—S
FOUR AND ONE-HALF STREET	VAR	564	N	T-A	——		W—S
CLOUDS IN MY HEART	VAR	525	V	T-A	——		W—S
CARAVAN	VAR	515	G	T-A	——		W—S
DRUMMER'S DELIGHT	VAR	3985	V	T-A	——		W—S
"C" BLUES	BB	11581	N	AUC	——		MARX
GET IT SOUTHERN STYLE	VA	596	N	AUC	——		CAMP
JAZZ ALA CARTE/DEMI-TASSE	VA	655	N	AUC	——		CAMP
"C" BLUES/BROWN SUEDE	BB	11581	N	AUC	1.00		IDER
BIG BILL							
PLAY YOUR HAND/(REV. G)	Vo	03400	V	AUC	——		MELT
THE BLACK BERRIES							
RENT PARTY BLUES/ST.JAMES INF	BA	0594	E	AUC	——		M—S
CYRIL BLAKE							
CYRIL'S BLUES/FROLIC SAM	RZ	MR3597	E	AUC	——		MELT
RUBE BLOOM							
THERE'S A WAH WAH GIRL	Co	2218	E	AUC	——		MIER
SHARKEY BONANO							
HIGH SOCIETY/I'M SATISFIED	Vo	3380	N	AUC	——		ROSE
WHEN YOU'RE SMILIN'/MR.BROWN	Vo	3400	E	AUC	——		BAKE
SWING LIKE GATE/SWING ON	Vo	3470	E+	T-A	——		EDEL
BOOTS AND HIS BUDDIES							
SWEET GIRL	BB	10043	V	AUC	——		ROSE
PERRY BRADFORD'S JAZZ PHOOLS							
HOOLA BOOLA/CHARLESTON,S.C.	CLAX	40309	N	AUC	——		RASN
WILL BRADLEY							
CHICKEN GUMBOOGIE/STARDUST	Co	35939	N	AUC	——		ROSE
WOUTHPAW SERE./BOUNCE ME BRO.	Co	35963	N	AUC	——		ROSE
BASIN ST.BOOGIE/ROCK-A-BYE	Co	36340	N	AUC	——		ROSE
BOOGIE/SCRAMBLE TWO	Co	35732	N	AUC	——		ROSE
BEAT ME EIGHT TO THE BAR	Co	35530	E	AUC	——		CLAI
SPEAKING OF HEAVEN	Vo	5182	N	AUC	——		ROTH
BREAK IT GENTLY/LITTLE ICKY	Co	35922	E	STA	1.05		WILL
THREE RING RAGOUT	Co	35871	N	SAL	2.50		WALL
DOWN THE ROAD A PIECE	Co	35707	N	SAL	1.75		WALL
JOHNSON RAG/HALLELUJAH	Co	35333	N	AUC	——		BUCK
THREE RING RAGOUT	Co	35871	N	AUC	——		BUCK
MEAN TO ME (V)/FOREVERMORE	OK	5237	N	T-A	——		MURC
CALL ME A TAXI	Co	36082	N	T-A	——		BUCK
GOTTA GET HOME	Co	35399	N	T-A	——		BUCK
BOBBY BRAGG							
FIRE DETECTIVE BLUES	PARA	12827	N	T-A	——		W—S
BROADWAY BELLHOPS							
CRADLE/AIN'T NO LAND (BIX)	HA	504	V	AUC	——		MEXD
BIG BILL BROONZY							
WHY SHOULD I SPEND	OK	06630	N	T-A	——		BROO
CLEO BROWN							
BOOGIE WOOGIE/PELICAN(SOLO)	DE	477	N	AUC	1.00		ABRA
BREAKIN'IN PR.SHOES/YOU'RE	DE	718	E	T-A	——		JACO
LES BROWN							
ANVIL CHORUS/BETWEEN FRIENDS	OK	6011	E	AUC	——		KIRS
PAPA TREETOP TALL	DE	991	N	AUC	——		BUCK
PETE BROWN & JUMP BAND							
OCEAN MOTION/TEMPO DI JUMP	DE	18118	N	AUC	——		CLAI

FOR DISPOSITION

CHICK BULLOCK

OUT ON A LIMB/LAST NIGHT	Vo	5171	N	AUC	——		ROTH

ERSKINE BUTTERFIELD

FOO-GEE YOU SHOULD LIVE SO L.	DE	8569	N	AUC	——		GALE
LOVIN' MAN/CRAZY BLUES	DE	8620	N	AUC	——		GALE
A TISKET A TASKET	Vo	4243	V	SAL	1.25		JACO

BLANCHE CALLOWAY

LAZY WOMAN'S BLUES (LOUIS)	OK	8279	G	T-A	7.50		KAPL

CAB CALLOWAY

GEECHY JOE/SPECIAL DELIVERY	OK	6147	E	AUC	——		ROSE
JUBILEE/EVERY DAY'S HOLIDAY	Vo	3896	N	AUC	——		ROSE
3 SWINGS & OUT/I LIKE MY MUS.	Vo	3995	V	AUC	——		ROSE
GEECHY JOE/SPECIAL DELIVERY	OK	6147	N	AUC	——		BURN
TAPPIN' OFF/NAIN-NAIN	OK	6547	N	AUC	——		BURN
FAREWELL BLUES/MOOD INDIGO	PE	15457	F	AUC*	——		M—S
JUMPIN JIVE(BERRY I/TRYLON	Vo	5005	V	AUC	——		ROSE
WILLOW WEEP FOR ME/JONAH JONS	OK	6109	N	AUC	——		ROSE
BOOG IT/CLOP CLOP CHARLIE	Vo	5444	E	AUC	——		ROSE
DEEP IN A DREAM	Vo	4511	V	AUC	——		MELT
GHOST OF A CHANCE/COME ON	OK	5687	E	AUC	——		DEWI
EBONY SILHOUETTE/HEP CAT'S L.	OK	6192	E	T-A	.85		FELL

JOE CANDULLO & EVERGLADES ORCH

18TH ST. STRUT/HERE(½" CHIP)	HA	208	N	AUC	——		CLAY

HOAGY CARMICHAEL

GEORGIA/ROCKIN CHAIR	Vi	25494	N	AUC	——		CH,L
RIVERBOAT SHUFFLE	BR	8255	V	AUC	——		MELT
ROCKIN'CHAIR/GEORGIA	Vi	25494	N	T-A	——		MAYE
GEORGIA/ONE NIGHT IN HAVANNAH	Vi	23013	V+	AUC	——		CLAR

CAROLINA COTTON PICKERS ORCHESTRA

OFF AND ON BLUES/DEED I DO	Vo	03580	E	AUC	——		ROSE

WINGY CARPENTER & WINGIES

PREACHIN' TRUMPET BLUES	DE	8519	E	T-A	1.00		FELL

BENNY CARTER

BLUE LIGHT BL/I'M COMING VA.	Vi	26221	N	AUC	——		BURN
JOE TURNER/BEALE STREET	OK	6001	E	AUC	——		ROSE
BOOGIE WOOGIE/SUGAR BLUES	DE	3588	V	AUC	——		ROSE
BABALO/I'VE SAID IT AGAIN	BB	11090	N	AUC	——		CLAI
BOOGIE WOOGIE SUGAR BLUES	DE	3588	N	AUC	——		CLAI
MY FAVORITE BLUES	BB	11288	N	AUC	——		MARX
WHAT A DIFFERENCE A DAY	BB	11197	N	AUC	——		MARX
BABLU	BB	11090	N	AUC	——		MARX
BOOGIE WOOGIE SUGAR BLUES	DE	3588	N	AUC	——		MARX
I'VE BEEN IN LOVE BEFORE	DE	3545	N	AUC	——		MARX
NIGHT HOP	DE	3294	N	AUC	——		MARX
CUDDLE UP/WHAT A DIFFERENCE	BB	11197	N	AUC	——		GALE
O.K. FOR BABY/NIGHT HOP	DE	3294	N	AUC	——		GALE
JOE TURNER BLUES	OK	6001	E	AUC	——		MELT
BLUE LIGHT BLUES	Vi	26221	N	T-A	——		SMIT
I'VE GOT TWO LIPS	Vo	3279	N	T-A	——		SMIT
HOODOO BLUES/SMOKE-STACK	BB	6095	E	AUC	——		FRY

CASA LOMA ORCHESTRA

ALEXANDER'S RAGTIME BAND	BR	6100	E	T-A	——		KENN
NARCISSUS/NOCTURNE	BR	7321	E	T-A	——		KENN
LAZY BONES/SOPHISTICATED	Vi	24338	E	T-A	——		KENN
BUGLE CALL RAG	DE	869	E	AUC	——		MELT
SWING TONIC	DE	3875	N	STA	——		WALL
WHITE JAZZ/CRAZY BOUT BABY	BR	6092	G	AUC	——		M—S
CASA LOMA STOMP	OK	41492	N	AUC	——		MEXD
MIGHTY RIVER/WHY CAN'T	BR	6402	G	AUC	——		CLAR
RHYTHM MAN/THANKS	BR	6463	G	AUC	——		CLAR
CASA LOMA STOMP/FOR YOU	DE	1412	E	T-A	1.00		FELL

BOB CAUSER & CORNELIANS

2 CIGARETTES IN DARK/WHOLE	ME	13107	E	STA	1.00		CRON

CHARLESTON CHASERS

FIVE PENNIES/FEELIN' NO PAIN	CO	1229	E	T-A	——		POLS
BASIN STREET BL/BEALE ST. BL	CO	2415	E	AUC	——		DEWI
GOT ANOTHER SWEETIE(CONDON)	CO	36009	N	AUC	——		KIRS
BUGLE CALL RAG/DEE BLUES	CO	36008	E	AUC	——		KIRS

CHICAGO FOOTWARMERS

GRANDMA'S BALL/BALLIN' JACK	OK	8533	E	AUC	5.00		FRY

CHICAGO LOOPERS

THREE BLIND MICE	HRS		N	T-A	——		W—S

CHICAGO RHYTHM KINGS

I'VE FOUND NEW BABY/CHANGES	BrE	01739	N	T-A	——		W—S
YOU BATTLE-HEAD BEETLE-HEAD	Vo	03208	V	AUC	——		BURN
ISN'T ANY LIMIT/SHE SHALL HAVE	BB	6400	N	AUC	1.00		CRON

REGGIE CHILDS

DID U MEAN IT/CLOSE TO ME	DE	978	V+	STA	.75		CRON

HERMAN CHITTISON

FLAMINGO/THE MAN I LOVE	BB	11333	N	T-A	——		MAYE

BUDDY CHRISTIAN'S CREOLE FIVE

SUGAR HOUSE STOMP	OK	8342	E	AUC	——		RASN

LARRY CLINTON

STRICTLY FOR PERSIANS/WOLVER.	Vi	25863	V	AUC	——		ROSE
STUDY IN BLUE/NIGHT SHADES	Vi	25897	N	AUC	——		ROSE
JAZZ ME BLUES/LET ME OFF	BB	11240	N	AUC	——		ROTH
WORRIED MIND/SOLID OLD MAN	BB	11343	N	SAL	1.00		MART
DREAMT MARBLE HALLS/MARTHA	Vi	25789	E	STA	1.00		WILL
BOOGIE WOOGIE BLUES/REVERIE	Vi	26006	V	STA	.90		WILL

KING COLE TRIO

I LIKE TO RIFF/STOP	DE	8592	E	T-A	——		MURC

BILL COLEMAN

BILL COLEMAN BL/DICKY WELLS	Vi	27318	N	AUC	——		M—N

LONNIE COLEMAN

OLD ROCK ISLAND BLUES	Co	14440	E	T-A	——		KENN

EDDIE CONDON

SUNDAY	CMS	515	N	T-A	——		BROO
SOMEDAY SWEETHEART	DE	18041	E	T-A	——		BROO
OH BABY/INDIANA (TESCH)	PAE	R2932	N	T-A	——		W—S
TENNESSEE TWILIGHT	Co	36009	N	AUC	——		MELT
THE EEL	Co	35680	E	SAL	——		FISH
FIDGETY FEET	CMS	542	N	SAL	——		FISH
BALLING THE JACK	CMS	531	N	SAL	——		FISH
STOMP H.LEE/THAT'S SERIOUS	Vi	38046	V	T-A	——		EDEL
EDDIE CONDON TOWN HALL CONCERT, 3/11/44; WRITE FOR LIST; ½ HOUR OFF THE AIR; TRANS. 78 RPM;						AUC	10.00 MURC

COON SANDERS

BRAINSTORM/MY BABY KNOWS HOW	Vi	20390	N	AUC	——		CLAY

BING CROSBY

TILL WE MEET/MY KINDA LOVE	Co	1773	N	AUC	5.00		CLAY
GAY LOVE/CAN'T WE BE FRIENDS	Co	2001	N	AUC	5.00		CLAY
I KISS YOUR HAND/BABY WHERE	Co	1851	N	AUC	5.00		CLAY
MY HONEY'S LOVIN' ARMS(MILLS B.)	BR	6525	E	AUC	——		MELT
BUTCH MILL/OUR BIG LOVE SCENE	ME	13133	G	AUC	——		DEWI
AFTER SUNDOWN/BEAUTIFUL GIRL	BR	6694	V	AUC	——		DEWI
I'LL GET BY(INDIANA TROUBADOURS)	Co	1698	V	AUC	——		DEWI
ONCE IN BLUE MOON/GOOD-NIGHT	BR	6854	V	AUC	——		DEWI
LOVE THY NEIGHBOR/RIDIN	BR	6852	G	AUC	——		DEWI
TEMPTATION/MAKE HAY	BR	6695	V	AUC	——		DEWI
LAST ROUNDUP/HOME ON RANGE	BR	6663	G	AUC	——		DEWI
SOMEONE STOLE GABRIEL'S HORN	BR	6533	V	AUC	——		DEWI
LEARN TO CROON/MOONSTRUCK	BR	6594	G	AUC	——		DEWI
I'M HUMMIN'/GIVE ME A HEART	BR	6953	G	AUC	——		DEWI
PLEASE/WALTZING IN A DREAM	BR	6394	V	AUC	——		DEWI
TOO LATE/GOODNIGHT SWEETH.	BR	6203	G	AUC	——		DEWI
DAY YOU CAME ALONG/I GUESS	BR	6644	G	AUC	——		DEWI
SW.GEORGIA BROWN/BLACK MOON.	ME	13127	V	AUC	——		DEWI
HOME ON RANGE THANKS	OK	2070	G	AUC	——		DEWI
BRAHM'S LULLABY/YOU & I	DE	3840	N	AUC	——		DEWI
YOU MADE ME LOVE YOU/DO YOU	DE	3423	N	AUC	——		DEWI
DINAH(MILLS BROS.)/CAN'T WE	BR	6240	G	AUC	——		DEWI
LAST ROUND-UP/GABRIEL'S HORN	PE	13055	V	AUC	——		NORC
TEMPTATION/WE'LL MAKE HAY	BR	6695	E	T-A	——		FERG
SHADOW WALTZ/GOT TO SING TORCH	BR	6599	V	T-A	——		FERG
SWEET & LOVELY/I APOLOGIZE	BR	6179	E	T-A	——		FERG
THANKS/HOME ON THE RANGE	ME	13130	N	T-A	——		FERG
LET'S SPEND AN EVENING/SOME	OK	2869	N	T-A	——		FERG
BLACKBIRDS & BLUEBIRDS/LOUISE	Co	1819	V	T-A	——		FERG
I'LL FOLLOW YOU/SOME DAY	BR	6427	G	AUC	——		CLAR
WRAP YOUR TROUBLES IN DREAMS	BB	7102	E	AUC	——		EWAL
BLACK MOONLIGHT	ME	13127	E	AUC	——		EWAL
THE LAST ROUND-UP	Vo	2879	N	AUC	——		EWAL

BOB CROSBY

CAISONS GO ROLLING/ANCHORS A.	DE	4385	N	AUC	——		ROSE
MILK COW BLUES/SQUEEZE ME	DE	1962	E	AUC	——		ROSE
BLACK ZEPHYR/BLUE SURREAL	DE	4415	V	AUC	——		ROSE
COW COW BLUES/DRY BONES	DE	3488	N	AUC	——		GALE
DIGA DIGA DOO, PARTS 1 & 2	DE	2275	N	AUC	——		MELT
CHERRY/DAY IN	DE	2703	N	AUC	——		BUCK
SMOKEY MARY/S. RAMPART ST.	DE	2569	N	AUC	——		BUCK
SYMPATHY/FOOLS RUSH IN	DE	3154	N	AUC	——		BUCK
VIENI VIENI/LITTLE ROCK	DE	1552	N	AUC	——		BUCK

BOB CROSBY'S BOB CATS

SLOW MOOD/(RED NORVO, REV.)	DE	3884	N	AUC	——		ROSE
CALL ME A TAXI/I HEAR YOU	DE	2207	E	AUC	——		ROSE
JAZZ ME BLUES	DE	3523	N	STA	1.00		WILL
YOU OUGHTA HANG/SO FAR SO GOOD	DE	3055	V	STA	.90		WILL
CALL ME A TAXI/I HEAR YOU	DE	2207	N	T-A	——		JACO
BIG BASS VIOL/SPEAK TO ME OF	DE	2206	N	T-A	——		JACO
MOURNIN' BLUES/HINDUSTAN	DE	2482	N	T-A	——		BUCK

(BOB CROSBY'S BOB CATS CONTINUED NEXT PAGE)

(BOB CROSBY'S BOB CATS, CONTINUED)

ALL OVER NOW	DE	3104	N	T-A	——	BUCK
DON'T CALL ME BOY	DE	3431	N	T-A	——	BUCK
SPAIN/ALL BY MYSELF	DE	3248	N	T-A	——	BUCK
LOVE NEST	DE	2825	N	T-A	——	BUCK
LOVER AND HIS LASS	DE	2662	N	T-A	——	BUCK
BLOW BLOW/SIGH NO MORE	DE	2663	N	T-A	——	BUCK
LOOPIN' THE LOOP/MY INSPIRA.	DE	2209	N	AUC	——	M—N
OH MISTRESS MINE/LOVER AND L.	DE	2662	N	AUC	——	M—N
SIGH NO MORE/BLOW BLOW	DE	2663	N	AUC	——	M—N
YOU OUGHTA HANG HEART/SO FAR	DE	3055	N	AUC	——	M—N
A VOUS TOUT DE VEY A VOUS	DE	3056	N	AUC	——	M—N
ADIOS AMERICANO/IT'S ALL	DE	3104	N	AUC	——	M—N
ALL BY MYSELF/SPAIN	DE	3248	N	AUC	——	M—N
DIXIELAND BAND/BETWEEN DEVIL	DE	3335	N	AUC	——	M—N
DON'T CALL ME BOY/YOU'RE BOUND	DE	3431	N	AUC	——	M—N
TIN ROOF BL/RHYTHM KINGS, REV.	DE	3523	N	AUC	——	M—N
I'LL COME BACK TO YOU/TAKE ME	DE	3576	N	AUC	——	M—N
BIG NOISE FROM WINNETKA	DE	3611	N	AUC	——	M—N
BIG CRASH FROM CHINA/THE	DE	3683	N	AUC	——	M—N
I'LL KEEP THINKING OF YOU	DE	3808	N	AUC	——	M—N
WAY DOWN YONDER IN N.ORLEANS	DE	4403	N	AUC	——	M—N
P. CROWLEY ORCHESTRA						
WORRIES ON MY MIND	BB	6079	N	AUC	——	ROSE
PUTNEY DANDRIDGE						
LADY IN BLUE/DINNER FOR	VO	3189	E	AUC	1.00	ABRA
STAR FELL/MARY HAD A	VO	3287	N	AUC	1.00	ABRA
A BEAUTIFUL LADY IN BLUE	VO	3189	V	AUC	——	BURN
IT'S A SIN TO TELL A LIE	VO	3252	E	AUC	——	BURN
SING BABY SING	VO	3304	N	T-A	——	SMIT
DOC DAUGHERTY						
ALCHOLIC BLUES/90 IN SHADE	VI	40111	E	AUC	——	M—S
COW COW DAVENPORT						
JIM CROW BLUES	PARA	12439	E	T-A	——	W—S
DON'T YOU LOUD MOUTH ME	DE	7486	N	AUC	——	ROTH
BRING IT ON (WITH D.CARR)	OK	8130	-	AUC	2.00	HOLL
RAILROAD BLUES (VOCAL)	DE	7462	-	AUC	1.50	HOLL
THAT'LL GET IT (VOCAL)	DE	7486	-	AUC	1.50	HOLL
THE DEAN AND HIS KIDS						
ZOOM ZOOM ZOOM (JAMES)	VO	3342	E	AUC	——	MELT
VAUGHN DELEATH						
CHANT OF THE JUNGLE/HE'S SO	BR	4533	N	AUC	——	CLAY
DELTA FOUR (ELDRIDGE, MARSALA)						
SWINGIN' ON FAMOUS DOOR	DE	3526	N	STA	1.10	WILL
HARRY DIAL						
IT MUST BE LOVE	VO	1567	N	T-A	12.50	KAPL
DIXIE MUSIC MAKERS						
MESSIN AROUND	RO	307	N	AUC	——	MCGO
DIXIE STOMPERS						
VARIETY STOMP/ST.LOUIS SHUF.	HA	451	E	T-A	——	KENW
STATIC STRUT/HARD TO GET	HA	197	V	T-A	——	POLS
ST.LOUIS SHUFFLE/HAVE IT	HA	467	E	T-A	——	POLS
PANAMA/CHINESE BLUES	HA	92	V	T-A	——	POLS
HI-DIDDLE-DIDDLE	HA	179	G	T-A	——	JACO
BALTIMORE/BLACK MARIA	HA	526	V+AUC		——	BUCK
DIXIE WASHBOARD BAND						
LIVIN' HIGH/WAIT TILL YOU	CO	14128	G	AUC	——	MCGO
JOHNNY DODDS						
COME ON AND STOMP	BR	3568	V	T-A	——	W—S
GRAVIER ST. BLUES/RED ONION	DE	18094	N	AUC	——	KIRS
INDIGO STOMP	BB	10238	E	AUC	——	MELT
HEAH ME TALKIN/ISABEL	VI	38541	V	AUC	——	FRY
RED ONION BL/GRAVIER ST. BL	DE	18094	N	T-A	——	HERR
DODDS AND PARHAM						
LOVELESS LOVE/19TH STREET	PARA	12483	N	AUC	15.00	FRY
SAM DONAHUE						
SAXAPHONE SAM/LOAFIN' ON	BB	11169	N	AUC	——	ROSE
DORSEY BROTHERS						
WAS IT A DREAM, PARTS 1 & 2	VI	41083	N	T-A	——	KENN
WEARY BLUES/DESE DEM DOSE	DE	469	N	AUC	——	KIRS
CONGRATULATIONS	BR	0566	V	AUC	——	MCGO
BASIN ST. BLUES/BY HECK	DE	118	V	AUC	——	MCGO
I CAN'T DANCE/I AIN'T GONNA	DE	116	V	AUC	——	MCGO
SHIM SHAM SHIMMY/MOOD HOLLY.	BR	6537	E	AUC	——	DEWI
SING/SENTIMENTAL	BR	6409	N	AUC	——	FRY
JUDY/ANNIE'S COUSIN	BR	6938	V	AUC	——	FRY
DIXIE DAWN/MY MAMMY	OK	41050	N	AUC	——	FRY
EVENING STAR/FORGETTING	OK	41065	N	AUC	——	FRY
WAS IT A DREAM/2 PARTS	OK	41083	N	AUC	——	FRY
OUT OF THE DAWN/ROUND	OK	41124	N	AUC	——	FRY

(DORSEY BROTHERS CONTINUED NEXT COLUMN)

(DORSEY BROTHERS ORCHESTRA, CONTINUED)

CROSS ROADS/SALLY	OK	41151	N	AUC	——	FRY
LOVER COME BACK, PARTS 1 & 2	OK	41223	E	AUC	——	FRY
HAVE A LITTLE FAITH IN ME	PE	15265	E	AUC	——	FRY
CONGRATULATIONS	RE	8931	G	AUC	——	FRY
I CAN'T DANCE/SIN NO MORE	DE	116	N	AUC	——	BUCK
HEAT WAVE/STOP LOOK LISTEN	DE	208	N	AUC	——	BUCK
ECCENTRIC/YOU'RE OKAY	DE	1304	N	AUC	——	BUCK
JIMMY DORSEY						
PRAYIN' THE BLUES/ BEEBE	OK	41245	N	AUC	——	BURN
SWAMP FIRE/RIGAMAROLE	DE	2918	N	AUC	——	CLAI
SWAMP FIRE/RIGAMAROLE	DE	2916	E	AUC	——	GALE
SORGHUM SWITCH(N)/MY (V)	DE	18372	-	AUC	——	ROTH
BOSTON TEA PARTY	DE	901	G	AUC	——	MELT
DORSEY STOMP/GAMBLER	DE	607	E	AUC	——	FRY
PARADE OF BOTTLE CAPS	DE	941	E	AUC	——	FRY
CHICKEN REEL/FUNICULI	DE	1086	E	AUC	——	FRY
ALL GODS CHILLUN/MUTINY	DE	1256	N	AUC	——	FRY
I GOT RHYTHM/FLIGHT	DE	1508	N	AUC	——	FRY
IT AIN'T RIGHT/BOST. T PARTY	DE	901	N	AUC	——	BUCK
BACK TO BACK/ESPECIALLY	DE	2554	N	AUC	——	BUCK
JUMPIN' JIVE/MEAT BALLS	DE	2612	N	AUC	——	BUCK
TOMMY DORSEY						
GETTIN' SENTIMENTAL (THEME)	VI	25263	V	T-A	——	GAYL
BEALE ST.BLUES/STOP LOOK LIST.	VI	36207	N	AUC	——	CH,L
DAVENPORT BLUES	VI	26135	E	AUC	——	ROSE
OH PROMISE ME/SHINE ON HARV.	VI	25780	E	AUC	——	ROSE
MILENBERG JOYS, PARTS 1 & 2	VI	26437	V	T-A	——	KENN
NIGHT GLOW/STOMP IT OFF	VI	26376	N	AUC	——	M—N
HAWAIIAN WAR CHANT	VI	26126	N	AUC	——	ROSE
BIG DIPPER/SMOKE FROM CHIMNEY	VI	25763	N	AUC	——	ROSE
BOOGIE WOOGIE/WEARY BLUES	VI	26054	N	AUC	——	CLAI
DIPSY DOODLE/WHO	VI	25693	E	AUC	——	CLAI
EASY DOES IT/AM I PROUD	VI	26429	E	AUC	——	CLAI
HALLELUJAH/PALE MOON	VI	27591	N	AUC	——	CLAI
I'M GETTIN' SENTIMENTAL	VI	25236	E	AUC	——	CLAI
TIN ROOF BLUES/SWEET SUE	VI	26105	E	AUC	——	CLAI
MAY I HAVE THE NEXT	VI	25487	E	AUC	——	MIER
IF MY HEART COULD ONLY	VI	25508	N	AUC	——	MIER
HOW COULD YOU	VI	25513	N	AUC	——	MIER
THANKS FOR EVERYTHING	VI	25534	N	AUC	——	MIER
THEY ALL LAUGHED	VI	25544	N	AUC	——	MIER
OUR PENTHOUSE ON 3RD AVE.	VI	25591	N	AUC	——	MIER
STRANGERS IN THE DARK	VI	25596	N	AUC	——	MIER
SLEEP/WAKE UP AND LIVE	VI	25573	N	AUC	——	MIER
YOU'RE PRECIOUS TO ME	VI	25603	N	AUC	——	MIER
THE BIG DIPPER	VI	25763	N	AUC	——	MIER
IT'S WRITTEN IN THE	VI	25172	N	AUC	——	MIER
WEARY/PAGAN STAR	VI	25206	N	AUC	——	MIER
LOVE WILL LIVE ON	VI	24214	N	AUC	——	MIER
A LITTLE RENDEZVOUS IN	VI	25246	N	AUC	——	MIER
YOU STARTED ME DREAMING	VI	25284	N	AUC	——	MIER
WILL I EVER KNOW	VI	25292	N	AUC	——	MIER
DID I REMEMBER	VI	25341	V	AUC	——	MIER
FOR SENTIMENTAL REASONS	VI	25446	N	AUC	——	MIER
CLOSE TO ME	VI	25447	N	AUC	——	MIER
KEEPIN' OUTOF MISCHIEF	VI	25482	N	AUC	——	MIER
SONG OF INDIA/STARDUST(1940)	VI	27520	V	AUC	——	ROSE
CANADIAN CAPERS	VI	25887	N	STA	——	WALL
BOOGIE WOOGIE	VI	26054	N	SAL	1.25	WALL
SATEN TAKES A HOLIDAY	VI	25570	N	STA	——	WALL
LUCKY STAR GERMAN ELECTROLA		3535	V	AUC	3.00	HOLL
WEARY BLUES/NOW YOU'VE	VI	25159	V	AUC	——	FRY
IT'S WRITTEN/I UMBRELLA	VI	25172	E	AUC	——	FRY
ALONE/TWO HEARTS	VI	25191	N	AUC	——	FRY
WEARY/PAGAN STAR	VI	25206	E	AUC	——	FRY
LOVE WILL LIVE/THEN I	VI	25214	E	AUC	——	FRY
YOU/YOU NEVER LOOKED	VI	25291	N	AUC	——	FRY
WILL I EVER KNOW/IT'S	VI	25292	E	AUC	——	FRY
JADA/ROYAL GARDEN BLUES	VI	25326	N	AUC	——	FRY
LONG AGO/MY HEART	VI	25335	E	AUC	——	FRY
DAWN ON THE DESERT/WHY BEGIN	VI	26246	N	T-A	——	HARV
HOW AM I TO KNOW/GUESS I'LL	VI	26294	N	T-A	——	HARV
ALL IN FAVOR OF SWING(CLAM.7)	VI	26356	N	T-A	——	HARV
BLIND WILLIE DUNN						
BLUE BLOOD BLUES	OK	8689	V	T-A	——	W—S
JOHNNY DUNN						
JAZZIN' BABIES BLUES	CO	13004	N	T-A	——	MAYE
RULES & REGULATIONS/HE MAY BE	CO	3653	F	AUC	——	CLAY
SPANISH DREAM/HALLELUJAH BL	CO	3839	N	T-A	——	KENW

FOR DISPOSITION

EDDIE DURHAM

Moten's swing/Little girl	DE	18126	N	AUC	——	KIPS

BOB EFFORS

Sweet and hot/Tin ear(Tr.solo)	Br	4620	E	AUC	——	McGo
Sweet and hot/Tin ear(Tr.solo)	Br	4620	N	AUC	2.50	CLAY

ROY ELDRIDGE

My turn/A lucky guy	VAR	8084	N	AUC	1.50	ABRA
Florida stomp/Wabash stomp	Vo	3479	E	T-A	——	STRO
High society/W.C.Handy,Rev..	Ph	FR83	E+T-A		——	SYMO

ELGAR'S CREOLE ORCHESTRA

Nightmare/Brotherly love	Br	3404	[illegible]	AUC	——	CLAY

DUKE ELLINGTON

Ring dem bells/3 little words	Vi	22528	V	AUC	1.00	ABRA
Dusk/Blue goose	Vi	26677	N	AUC	——	M—N
My greatest mistake/A a dixie	Vi	26719	N	AUC	——	M—N
5 o'clock whistle/There shall	Vi	26748	N	AUC	——	M—N
Rumpus in Richmond/In a mell.	Vi	26788	N	AUC	——	M—N
Warm valley/The flaming sword	Vi	26796	N	AUC	——	M—N
Chloe/Across the track blues	Vi	27235	N	AUC	——	M—N
John Hardy's wife/After all	Vi	27434	N	AUC	——	M—N
Brown skin gal/Jump for joy	Vi	27517	N	AUC	——	M—N
Rain-check/Perdido	Vi	27880	N	AUC	——	M—N
Black and tan fantasy	OK	40955	N	T-A	——	W—S
Jungle jamboree	OK	8720	E	T-A	——	W—S
The mooche	OK	8623	V	T-A	——	W—S
Brown berries	Vi	22791	N	T-A	——	W—S
Ring dem bells	Vi	22528	V	T-A	——	W—S
Couldn't be kissed	Vas	124	N	T-A	——	W—S
New St.Louis toodle O	Vas	1011	E	T-A	——	W—S
Stack o' Lee blues	HA	601	G	T-A	——	W—S
Creole love call/St.Louis	Co	55003	N	AUC	5.00	CLAY
Black and tan fantasie	Vi	24861	N	AUC	——	BURN
The gal from Joe's	Br	8108	G	AUC	——	BURN
Blue light/Slap happy	Co	36[illegible]28	N	AUC	——	BURN
Sloppy joe/Jazz lifs	BB	6396	[illegible]	T-A	——	SARL
Jive stomp/I'm satisfied	Br	6638	V	T-A	——	SARL
Solitude/Delta serenade	Vi	24755	E	TRA	——	SARL
Chocolate shake/I got it	Vi	27531	N	TRA	——	SARL
New black and tan/Stepping in.	Br	8063	N	AUC	——	ROSE
When my sugar walks/Pyramid	Br	8168	E	AUC	——	ROSE
Got everything/Blues I love	BB	6531	E	AUC	——	ROSE
Body and soul/J.B. blues	Vi	27406	N	AUC	——	CLAY
I got it bad	Vi	27531	N	AUC	——	MARX
Daybreak express	Vi	2450[illegible]	N	AUC	——	MARX
Jack the bear	Vi	2653[illegible]	N	AUC	——	MARX
Clementine	Vi	27700	N	AUC	——	MARX
Sherman shuffle	Vi	20-1505	N	AUC	——	MARX
Blues	Co	35322	N	AUC	——	MARX
Showboat shuffle	Co	36[illegible]2	N	AUC	——	MARX
Solitude	Vi	27564	N	AUC	——	MARX
You're love has faded	Co	35640	N	AUC	——	MARX
Black & tan/Mood indigo	Br	6682	G	T-A	——	KENW
Hyde park/Ain't misbehavin	DE	323	E	T-A	——	KENW
Take it easy/Jubilee stomp	Br	7670	N	T-A	——	KENW
Swinging on campus/Ship in nite	Vo	47[illegible]	E	TRA	——	STEW
Fat stuff serenade/I'll come	Vo	5448	[illegible]	TRA	——	STEW
I let a song go/Jitterbug's	Vo	404[illegible]	[illegible]	TRA	——	STEW
Showboat shuffle/Sentimental	Br	746[illegible]	E	TRA	——	STEW
Tight like that(Washington's)	Po	868	G	TRA	——	STEW
Watch the birdie/Mardi gras	Vo	5595	N	TRA	——	STEW
She's gone/Beautiful Indian	Vo	54[illegible]	N	TRA	——	STEW
Sophisticated lady/Stormy	Co	35556	E	TRA	——	STEW
Piano solos (Br RI)	—	——	N	TRA	——	STEW
Best wishes/Bundle of blues	Co	35836	N	TRA	——	STEW
The mooche	Vi	2[illegible]53	N	T-A	——	BROO
Pussy willow/Sable lament	Br	8344	E	AUC	——	BAKE
Boy meets horn/King Dooji	Br	8306	E+AUC		——	BAKE
Sgt. was shy/Serenade to	Co	352 4	[illegible]	AUC	——	BAKE
Saratoga swing/Misty mornin'	Vi	——	G	AUC	——	BAKE
Diga diga doo/I can't give	Vi	38008	G	AUC	——	BAKE
Black butterfly/Harmony in	Br	8044	E	AUC	——	BAKE
Harlem speaks	DE	800	N	AUC	——	MELT
Black & tan/Black beauty	BrE	02306	N	AUC	——	MELT
Bojangles/Portrait	Vi	26644	E	AUC	——	MELT
Jazz potpourri	Br	8293	V	AUC	——	MELT
Concerto for Cootie	Vi	26598	E	AUC	——	MELT
Ko-ko	Vi	26577	E	AUC	——	MELT
Scattin' at the Kit-Kat	MA	123	V	AUC	——	MELT
Washington wabble	BB	6782	E	AUC	——	MELT
Harlem flat blues	BrE	02033	N	AUC	——	MELT

(Duke Ellington continued next column)

(Duke Ellington, continued)

Hot and bothered/Swampy river	PARL	582	N	AUC	——	MELT
Boy meets horn/Old king Dooji	Br	8306	V	AUC	——	DEWI
Old man blues/Double check	BB	6450	N	AUC	——	DEWI
New Birmingham break/Scattin	MA	123	V	AUC	——	DEWI
Black beauty/Jubilee stomp	Vi	21580	V	AUC	——	DEWI
Country gal/Jubilee stomp	Co	35776	E	AUC	——	DEWI
Haunted nights/Duke steps	BB	6727	V	AUC	——	DEWI
Lost in meditation/Riding	Br	8083	E	AUC	——	DEWI
Moonglow/Solitude	Br	6987	V	AUC	——	DEWI
Rose room/It don't mean	Br	6265	[illegible]	AUC	——	DEWI
Slippery horn/Drop me off	Br	6527	V	AUC	——	DEWI
Raisin' rent/Happy as day	Br	657[illegible]	[illegible]	AUC	——	DEWI
Bundle of blues/New broom	Br	6607	[illegible]	AUC	——	DEWI
Jive stomp/I'm satisfied	Br	6638	V	AUC	——	DEWI
Harlem speaks/Old apple	Br	6646	V	AUC	——	DEWI
Oh, babe,Maybe someday	Br	7667	V	AUC	——	DEWI
Lambeth walk/Prelude kiss	Br	8204	[illegible]	AUC	——	DEWI
Exposition swing	Br	8213	[illegible]	AUC	——	DEWI
New black & tan/Stepping	Br	8063	G	AUC	——	DEWI
All God's chillun/Alabamy	MA	137	[illegible]	AUC	——	DEWI
Mood indigo/Black man blue	Vi	22587	V	AUC	——	DEWI
Black & tan/Creole love call	Vi	24861	N	AUC	——	DEWI
Saturday night/Ebony Rhap.	Vi	24674	[illegible]	AUC	——	DEWI
Mood indigo/Mooche	Vi	24486	N	AUC	——	DEWI
Mississippi/Flaming youth	Vi	24067	[illegible]	AUC	——	DEWI
Ten-ten-tenn./What good	Vi	22586	[illegible]	AUC	——	DEWI
3 little words/Ring bells	Vi	22532	[illegible]	AUC	——	DEWI
Blue bubbles/Blues I love	Vi	21490	[illegible]	AUC	——	DEWI
Washington wabble/Harlem river	Vi	21284	G	AUC	——	DEWI
Mississippi/Swanee shuff	Vi	38089	[illegible]	AUC	——	DEWI
Harlemania/Japanese dream	Vi	28045	[illegible]	AUC	——	DEWI
Diga diga/Can't give	Vi	28006	[illegible]	AUC	——	DEWI
Must have man/Bandanna babies	Vi	28007	G	AUC	——	DEWI
Perdido/Rain-check	Vi	27880	V	AUC	——	DEWI
Jump for joy/Brownskin gal	Vi	27517	[illegible]	AUC	——	DEWI
Haunted nights/Duke steps	BB	6727	N	AUC	——	DEWI
Jubilee stomp	Vo	15710	[illegible]	AUC	——	DEWI
Moonglow/Truckin	Co	363[illegible]	[illegible]	AUC	——	DEWI
Serenade Sweden/Sgt. was shy	Co	35214	V	AUC	——	DEWI
Patter/Soph lady(J.Blanton)	Vi	27221	[illegible]	AUC	——	DEWI
Perdido/Raincheck	Vi	27880	N	STA	——	WALL
Double check st/Jolly wog	Br	80035	N	T-A	——	JACO
Harlemania/Japanese dream	Vi	38045	V+TRA		——	NORC
Skrontch	Br	8093	V+TRA		——	NORC
Harlemania/Stevedore stomp	BB	6306	N	TRA	——	NORC
Sergeant was shy	Co	352 4	G	TRA	——	NORC
Moonglow/Solitude	Br	6987	G	TRA	——	NORC
After all	Vi	27434	V	TRA	——	NORC
St.Louis blues (4 gr. chip)	Br	20105	[illegible]	AUC	7.00	HOLL
Bundle of blues	Br	6607	E	AUC	2.50	HOLL
Mood indigo	Vi	22587	V+AUC		1.50	HOLL
Boom boom/Checkin' out	Co	35208	N	AUC	——	BUCK
Little posey	Co	35291	N	AUC	——	BUCK
Boom boom/Checkin' out	Co	35208	N	T-S	1.50	LEET
Gal is good for nothin	Vi	38130	V	T-A	1.00	KEND
(Brunswick reissues)	Br	80000	N	T-S	.80	KEND
Chloe/To nothing	Vi	20-1547	N	T-A	.75	KEND
Perdido	Vi	27880	[illegible]	T-A	.75	KEND
Creole love call/St.Louis	Co	55003	E	TRA	——	JACO
Memories I can't give you	BB	6280	N	AUC	——	FRY
Diga diga do/Keep a song	BB	6305	E	AUC	——	FRY
Hot feet/Jungle nights	BB	6335	N	AUC	——	FRY
Jazz lips/Sloppy joe	BB	6396	E	AUC	——	FRY
Jubilee stomp/Blue bubbles	BB	6415	N	AUC	——	FRY
East St.Louis/Black	BB	6430	E	AUC	——	FRY
Double check/Old man	BB	6450	N	AUC	——	FRY
Got everything/Blues I	BB	6531	N	AUC	——	FRY
Arabian love/Washington	BB	6782	N	AUC	——	FRY
Truckin/Accent on youth(½"cr.)	Br	7514	G	AUC	——	GALE
Jump for joy/Brown skin gal	Vi	27517	N	T-A	.75	FELL

SEGAR ELLIS

True blue Lou/Mile (Louis)	OK	41290	E	AUC	3.00	LEET

ZIGGY ELMAN

Let's fall in love/I'll never	BB	10342	F	AUC	——	ROSE

WILL EZELL

Heifer dust	PARA	12753	E	T-A	——	W—S
Heifer dust/Barrel house	Sig	910	N	SAL	1.10	MELT
Mixed up rag	Sig	911	N	SAL	1.10	MELT

ERNIE FIELDS

High jivin'/Just let me	Vo	5157	N	AUC	——	ROTH

FOR DISPOSITION

52ND STREET BOYS

TWILIGHT IN TURKEY/CANNIBALS	VARS	8051	N	T-A	—	—	ALLD

ELLA FITZGERALD

THAT'S WHAT YOU THINK	DE	2581	N	T-A	—	—	BUCK
I WANT THE WAITER	DE	2628	N	T-A	—	—	BUCK
I'M NOT COMPLAININ'	DE	3005	N	T-A	—	—	BUCK

BUD FREEMAN

SAILFISH/SATANIC BLUES	DE	2781	E+AUC		—	—	CH,L
TAPPIN COMMODORE TILL/MEMORI.	CMS	508	G+T-A		—	—	SHIN
(ALL 10" CMS;CONDON,TEA,ETC.)	CMS	—	-	SAL	—	—	SHIN
CHINA BOY/THE EEL	BB	10386	E	AUC	—	—	BURN
KEEP SMILIN/WHAT TO SAY	DE	18113	N	AUC	—	—	KIRS
SATANIC BL/SOMEBODY(ROLLINI)	DE	3525	N	AUC	—	—	ROSE
SUNDAY/AS LONG AS I LIVE	DE	2849	N	AUC	—	—	ROTH
SATANIC BL/THE SAIL FISH	DE	2781	N	T-A	—	—	POLS
DECCA ALBUM(8 SIDES)	DE	133	E+T-A		—	—	POLS
SUNDAY/AS LONG AS I LIVE	DE	2849	N	T-A	—	—	POLS
THE BUZZARD	DE	18112	E	AUC	—	—	MELT
SATANIC BLUES/THE SAILFISH	DE	2781	N	T-A	—	—	JACO
SUNDAY/VERSO BECHET	DE	3865	E	T-A		.85	KEND

PAT FLOWERS

BEG BORROW AND STEAL	DE	8587	N	STA	—	—	WALL

TROY FLOYD'S DREAMLAND ORCHESTRA

DREAMLAND BLUES, PARTS 1 & 2	OK	8719	N	T-A	—	—	W—S

REGINALD FORESYTHE

GREENER THE GRASS/MEL.CLOWN	Co	3060	E	AUC	—	—	CAMP

LEMUEL FOWLER

BLUES MIX./SATISFIED BL(SOLOS)	Co	3959	V	AUC	—	—	DEWI
HOT STRUT/PERCOLATIN' BLUES	Co	14230	N	AUC	—	—	CLAY

FRIARS SOCIETY ORCHESTRA

LAND OF DREAMS/NAGASAKI	Co	35880	N	AUC		1.00	CRON
FAREWELL BLUES/ORIENTAL	GE	4966	E	AUC	—	—	FRY

CHARLES FULCHER (THELMA TERRY)

HEY HEY/VOICE SOUTHLAND	Co	1706	N	AUC	—	—	CLAY

SLIM GAILLARD

BASSOLOGY/AH,NOW	OK	6295	V	SAL		1.00	MART
CHAMPAGNE LULL./BINGIE(&SLAM)	OK	6382	V	SAL		1.00	MART

JAN GARBER

TIN EAR/CALIF.RAMBLERS,REV.)	Co	1642	N	AUC	—	—	CLAY

GEORGIA TOM

MAYBE IT'S THE BLUES	CH	50054	E	AUC	—	—	MELT

THE GEORGIANS

SPANISH SHAWL/CLAP HANDS	Co	523	N	AUC	-	—	CLAY

GEORGIA WASHBOARD STOMPERS

NOBODY'S SWEETHEART/BUG	BB	5092	E	AUC	—	—	CLAR
DINAH/(WASHBOARD, REV.)	BB	5127	E	AUC	—	—	CLAR

GENE GIFFORD'S ORCHESTRA

NEW ORLEANS TWIST/NOTHIN'	VI	25041	N	AUC	—	—	FRY

LILLIAN GLINN

DOGGIN' ME BL/BROWN SKIN BL	Co	14275	N	AUC	—	—	CLAY

JEAN GOLDKETTE

SUNNY DISPOSISH	VI	20493	N	AUC		5.00	CLAY
SLOW RIVER	VI	20926	N	AUC		5.00	CLAY
BLUE RIVER	VI	20981	N	AUC		5.00	CLAY
CLEMENTINE	VI	20994	N	AUC		5.00	CLAY
BLUE RIVER	VI	20981	G	AUC	—	—	M—S
I'M GONNA MEET MY SWEETIE	VI	20675	N	AUC		2.00	HOLL
FOUR LEAF CLOVER	VI	20466	V	AUC		2.00	HOLL
MY PRETTY GIRL	VI	20588	N	T-A	—	—	MAYE
CLEMENTINE	VI	20994	N	T-A	—	—	MAYE
SO TIRED/LITTLE KISS(BIX)	VI	21150	G	T-S		1.50	LEET
GONNA MEET MY SWEETIE	VI	20675	N	T-S		1.75	LEET

BENNY GOODMAN

TEXAS TEA PARTY	Co	3167	V+T-A		—	—	W—S
HOW HIGH THE MOON/FABLE OF	Co	35391	N	AUC	—	—	ROSE
FLYING HOME(N)/ROSE RM(F)(SEXT.)	Co	35254	-	AUC	—	—	ROSE
FRENESI/HARD TO GET	Co	35863	V	AUC	—	—	ROSE
WANT TO BE HAPPY/ROSETTA	VI	25510	N	AUC	—	—	ROSE
REMEMBER/BLUE SKIES	VI	25860	E	AUC	—	—	ROSE
TAKE IT/YOURS	Co	36067	E	AUC	—	—	ROSE
ALEXANDER'S RAGTIME/RIFFIN'	VI	25445	V	AUC	—	—	ROSE
TAKE ANOTHER GUESS(N)/GOODN(V)	VI	25461	-	AUC	—	—	ROSE
KING PORTER/SOMETIMES I'M HAP.	VI	25090	N	AUC	—	—	CLAY
KING PORTER/SOMETIMES I'M HAP.	VI	25090	E	T-A	—	—	STRO
SUGAR FOOT/I CAN'T GIVE YOU	VI	25676	E	T-A	—	—	STRO
AVALON/MAN I LOVE(QUARTET)	VI	25644	E	T-A	—	—	STRO
ALAMO/WHAT DRAFT (SEXTET)	Co	35938	V+T-A		—	—	STRO
PICK-A-RIB	VI	26166	N	AUC	—	—	BURN
SUGAR/OPUS 3/4	VI	26240	N	AUC	—	—	BURN
DIZZY SPELLS	BB	10903	N	AUC	—	—	BURN

(BENNY GOODMAN CONTINUED NEXT COLUMN)

(BENNY GOODMAN, CONTINUED)

SWINGTIME ROCKIES/FOUND BABY	VI	25355	N	AUC	—	—	M—N
RIFFIN AT RITZ/ALEXANDER'S	VI	25445	N	AUC	—	—	M—N
MARGIE/RUSSIAN LULLABY	Co	36060	N	AUC	—	—	M—N
TOPSY/SMOKEHOUSE	VI	26107	N	AUC	—	—	M—N
CAN'T GIVE ANYTHING BUT	VI	25678	G	AUC	—	—	M—S
LET SONG GO OUT/FEELIN	VI	25840	G	AUC	—	—	M—S
SOMEONE'S ROCKIN' DREAMBOAT	OK	6534	N	AUC	—	—	KIRS
SING FOR YOUR SUPPER/THIS CAN.	VI	26099	E+AUC		—	—	GALE
LET'S DANCE/BOY MEETS HORN	Co	35301	N	AUC	—	—	GALE
SCATTERBRAIN/ONE SWEET LETTER	Co	35241	N	AUC	—	—	GALE
SCARECROW/TIME ON MY HANDS	Co	36180	E	AUC	—	—	GALE
WANG WANG BLUES/WAY YOU LOOK	Co	36594	V	AUC	—	—	GALE
AIR MAIL SPECIAL/TUESDAY 10	Co	36254	E	AUC	—	—	GALE
SING SING SING, PTS. 1 & 2	VI	35205	E	AUC	—	—	FELL
TIGER RAG/WHISPERING	VI	25481	V	AUC	—	—	ROSE
WANG WANG/WAY YOU LOOK TONITE	Co	36594	E	AUC	—	—	ROSE
FAREWELL BLUES/MARGIE	BB	10973	V	AUC	—	—	ROSE
BIG JOHN SPEC.FLAT FOOT	VI	25871	V	AUC	—	—	ROSE
WRAPPIN' IT UP/MELANCHOLY BAB.	VI	25880	E	AUC	—	—	ROSE
JERSEY BOUNCE/A STRING PEARLS	OK	6590	V	AUC	—	—	ROSE
BREAKFAST FEUD/FOUND NEW BABY	Co	36039	N	AUC	—	—	ROSE
LINEHOUSE BLUES/IF I HAD MY	OK	6486	N	AUC	—	—	ROSE
BENNY'S BUGLE/AS LONG AS I	Co	35901	V	AUC	—	—	ROSE
LAZY RIVER/LOOK AT ME NOW	Co	36012	N	AUC	—	—	ROSE
WORLD WAITING SUNRISE/SOLO	Co	36684	N	AUC	—	—	ROSE
I CRIED FOR YOU/KNOW YOU KNOW	VI	26139	N	AUC	—	—	ROSE
GOOD ENOUGH TO KEEP/A SMOOTH	Co	36099	V	AUC	—	—	ROSE
SUGAR/OPUS 3/4	VI	26240	E	AUC	—	—	ROSE
TUES. AT 10/AIRMAIL SPECIAL	Co	36529	E	AUC	—	—	ROSE
ESTRELITA	VI	26187	N	AUC	—	—	MARX
COULD YOU PASS IN LOVE	VI	26000	N	AUC	—	—	MARX
HE AIN'T GOT RHYTHM(RUSHING)	VI	25505	N	AUC	—	—	MARX
RIFFIN AT THE RITZ	VI	25445	N	AUC	—	—	MARX
BUGLE CALL RAG	VI	25467	N	AUC	—	—	MARX
CAN'T WE BE FRIENDS	BB	10462	N	AUC	—	—	MARX
WALK JENNIE WALK	BB	10799	N	AUC	—	—	MARX
DEAR OLD SOUTHLAND	BB	10458	N	AUC	—	—	MARX
ROSETTA	BB	10760	N	AUC	—	—	MARX
CHANGES	BB	11226	N	AUC	—	—	MARX
BOARD MEETING	Co	35396	N	AUC	—	—	MARX
WHAT'S THE MATTER WITH ME	Co	35374	N	AUC	—	—	MARX
ANYTHING	Co	36305	N	AUC	—	—	MARX
WHO CARES	Co	35517	N	AUC	—	—	MARX
THE COUNT	Co	36379	N	AUC	—	—	MARX
I DIDN'T KNOW WHAT TIME	Co	35230	N	AUC	—	—	MARX
NIGHT AND DAY	Co	35410	N	AUC	—	—	MARX
BE SURE	Co	35426	N	AUC	—	—	MARX
TIME ON MY HANDS	Co	36180	N	AUC	—	—	MARX
POUND RIDGE	Co	36421	N	AUC	—	—	MARX
CAPRICE XXIV PAGANNINI	Co	36411	N	AUC	—	—	MARX
I'M NOT COMPLAINING	Co	36022	N	AUC	—	—	MARX
MEMORIES OF YOU (SEXTET)	Co	35320	N	AUC	—	—	MARX
ON SUNNYSIDE OF ST.(SEXTET)	Co	36617	N	AUC	—	—	MARX
DOWN DOWN DOWN	Co	36219	N	AUC	—	—	MARX
SIREN'S SONG	VI	—	E+TRA		—	—	STUR
BENNY RIDES AGAIN (12")	Co	35001	N	STA		1.25	CRON
THE SHIEK	Co	35466	E	AUC	—	—	MELT
LIZA/SMILES (QUARTET)	VI	25660	E	AUC	—	—	CAMP
BREAKFAST FEUD/I FOUND A N.	Co	36039	E	AUC	—	—	DEWI
DIXIELAND BAND/BUGLE CALL	BR	7644	N	AUC	—	—	DEWI
WHAT'S NEW/BLUE ORCHIDS	Co	35211	V	AUC	—	—	DEWI
ONE SWEET LETTER/SCATTERBRAIN	Co	35241	V	AUC	—	—	DEWI
STEALIN'APPLES/OPUS LOC.802	Co	35362	V	AUC	—	—	DEWI
7 COME 11/SHIVERS	Co	35349	G	AUC	—	—	DEWI
PEACE BROTHER/DARN DREAM	Co	35331	V	AUC	—	—	DEWI
LET'S DANCE/BOY MEETS HORN	Co	35301	V	AUC	—	—	DEWI
SCARECROW/TIME ON HANDS	Co	36180	V	AUC	—	—	DEWI
PERFIDIA/LET THE DOORKNOB	Co	35962	V	AUC	—	—	DEWI
DIXIELAND BAND/BUGLE CALL	Co	36109	V	AUC	—	—	DEWI
ELMER'S TUNE/BIRTH OF BLUES	Co	36359	V	AUC	—	—	DEWI
WANT WANG BL/WAY YOU	Co	36594	V	AUC	—	—	DEWI
JUMPIN WOODSIDE/CHANGES	Co	35210	G	AUC	—	—	DEWI
FELLIN'HIGH & HAP./I LET SONG	VI	25840	V	AUC	—	—	DEWI
SHUT-EYE/GOOD FOR NOTHIN	VI	26159	V	AUC	—	—	DEWI
CHANGES/SLEEPY TIME SOUTH	VI	25634	V	AUC	—	—	DEWI
BUGLE CALL RAG	VI	25467	N	AUC	—	—	DEWI
ORGAN GRINDER'S SWING/PETER	VI	25442	V	AUC	—	—	DEWI
ALEXANDER'S RAGTIME BAND/RIF.	VI	25445	V	AUC	—	—	DEWI
GOODY GOODY/IT'S BEEN SO LNG.	VI	25245	V	AUC	—	—	DEWI

(BENNY GOODMAN CONTINUED NEXT PAGE)

(BENNY GOODMAN, CONTINUED)

GOOD-BYE/SANDMAN	VI	25215	N	AUC	——	DEWI
YOU CAN TELL/NEVER SHOULD	VI	25500	V	AUC	——	DEWI
MINNIE THE MOOCHER/BOB WHITE	VI	25683	G	AUC	——	DEWI
ROLL EM/AFRAIN TO DREAM	VI	25627	G	AUC	——	DEWI
ONE O'CLOCK JUMP/DON'T BE	VI	25792	N	AUC	——	DEWI
OOOOH BOOM/ALWAYS & ALWAYS	VI	25808	G	AUC	——	DEWI
WRAPPIN IT UP/MELANCHOLY BABY	VI	25880	N	AUC	——	DEWI
LADY'S IN LOVE SHOW YOUR LIN.	VI	262[illegible]	G	AUC	——	DEWI
AND THE ANGELS SING/SENT FOR	VI	26170	G	AUC	——	DEWI
COULD YOU PASS IN LOVE/I'VE	VI	26000	V	AUC	——	DEWI
YOU'RE LOVELY MADAME/WHAT HA.	VI	26053	V	AUC	——	DEWI
IT'S THE DREAMER/WHY'D YA	VI	25846	V	AUC	——	DEWI
DON'T WAKE UP MY HEAR/SAVIN MY	VI	25867	N	AUC	——	DEWI
SING FOR SUPPER/THIS CAN'T BE	VI	26099	V	AUC	——	DEWI
KING PORTER/SOMETIMES I'M HAP.	VI	25090	N	AUC	——	DEWI
DEAR SOUTHLAND/IF I COULD BE	BB	10458	N	AUC	——	DEWI
CHANGES/RUSSIAN LULLABY	BB	11226	N	AUC	——	DEWI
SENT FOR YOU(E)/ANGELS SING	VI	26170	E	STA	1.10	WILL
GOOD ENOUGH TO KEEP	Co	36099	N	TRA	——	WALL
BUGLE CALL RAG	Co	36109	E	TRA	——	WALL
RUSSIAN LULLABY	BB	11226	N	AUC	——	WALL
MORE THAN YOU KNOW	—	——	N	SAL	2.00	WALL
MY MELANCHOLY BABY	—	——	N	SAL	2.00	WALL
WHERE OR WHEN	—	——	N	SAL	1.75	WALL
GET HAPPY/MADHOUSE	BB	10461	N	STA	——	WALL
SING SING SING(12")	VI	36205	N	SAL	2.00	WALL
STOMPING AT THE SAVOY	—	——	N	STA	——	WALL
MUSKRAT RAMBLE/AFTER AWHILE	BR	80028	N	T-A	——	JACO
BLUE/SHIRT TAIL STOMP	BR	80030	N	T-A	——	JACO
BOB WHITE	VI	25683	E	AUC	2.00	HOLL
THERE'LL BE SOME CHANGES	Co	35210	E	AUC	2.00	HOLL
JINGLE BELLS(BERIGAN)	VI	25145	N	AUC	2.00	HOLL
TEXAS TEA PARTY	Co	3167	E	AUC	5.00	HOLL
GET HAPPY/MADHOUSE	BB	10461	N	AUC	——	BUCK
COMES LOVE/RENDEZVOUS TIME	Co	35201	N	AUC	——	BUCK
RIFFIN AT RITZ/ALEXANDER'S	VI	25445	E	T-A	.85	KEND
KING PORTER/SOMETIME'S I'M HAP	VI	25090	E	T-A	.85	KEND
BLUE SKIES/REMEMBER	BB	10680	E	T-A	.85	KEND

STEPHANE GRAPPELLY & HOT FOUR

MEAN A THING/ST.LOUIS	DE	23032	E+	AUC	——	CLAP

GLEN GRAY

(SEE "CASA LOMA ORCHESTRA")

SONNY GREER MEMPHIS MEN

SAT. NITE FUNCT./BEGGAR'S BL.	Co	18680	N	T-A	——	S&B
SAT. NITE FUNCT./BEGGAR'S BL.	Co	2833	V	AUC	1.50	ABRA
SAT. NITE FUNCT./BEGGAR'S BL.	Vo	3012	G	AUC	——	BURN
SAT. NITE FUNCT./BEGGAR'S BL.	Vo	3012	V	AUC	——	BAKE

HALFWAY HOUSE DANCE ORCHESTRA

NEW ORLEANS SHUFFLE/SQUEEZE ME	Co	541	V	AUC	——	MCGO

MAL HALLETT

BOSTON TEA PARTY	Vo	3278	E	AUC	——	ROSE

FRED HAMM

SUGAR FOOT STOMP	VI	20023	N	AUC	——	CLAY

LIONEL HAMPTON

RING BELLS(G)/MUSKRAT RAM.(E)	VI	26017	-	AUC	——	ROSE
ON THE SUNNY SIDE OF STREET	VI	25592	N	AUC	——	BURN
JOHNNY GET YOUR HORN	VI	26343	N	AUC	——	BURN
JUST FOR LAFFS/PIG FOOT SON.	VI	26793	N	AUC	——	M—N
SMART ALECK/LOST LOVE	VI	27278	N	AUC	——	M—N
4 OR 5 TIMES/I'VE FOUND BABY	VI	26447	E	AUC	——	ROSE
DON'T BE THAT WAY/FIDDLE DID.	VI	26173	E	AUC	——	ROSE
JUST FOR LAFFS/PIGFOOT SONATA	VI	26793	E	T-A	——	MAYE
LOST LOVE/SMART ALEC	VI	27278	N	T-A	——	MAYE
THE MOOD I'M IN/MY LAST AFFAIR	VI	25527	V	T-A	——	MAYE
FLYING HOME	DE	18394	N	AUC	——	MARX
SMART ALEC	VI	27278	N	AUC	——	MARX
PIG FOOT SONATA	VI	26793	N	AUC	——	MARX
JOHNNY GET YOUR HORN	VI	26343	N	AUC	——	MARX
HOUSE OF MORGAN	VI	26751	N	AUC	——	MARX
THREE QUARTER BOOGIES	VI	27409	N	AUC	——	MARX
JIVIN' WITH JARVIS	VI	26724	N	AUC	——	MARX
ALTITUDE	VI	27316	N	AUC	——	MARX
YOU'RE MY IDEAL	VI	25771	N	AUC	——	MARX
JUDY	VI	25699	N	AUC	——	MARX
OPEN HOUSE	VI	27341	N	AUC	——	MARX
ON THE SUNNYSIDE OF THE ST.	VI	25592	N	AUC	——	MARX
SMART ALECK/LOST LOVE	VI	27278	V	AUC	——	ROTH
NOW I KNOW/HALF A LETTER	DE	18535	V	AUC	——	ROTH
SINGIN' THE BLUES/DINAH	VI	26557	N	AUC	——	BAKE

(LIONEL HAMPTON CONTINUED NEXT COLUMN)

(LIONEL HAMPTON, CONTINUED)

SUNNY SIDE OF THE STREET	VI	25592	V	AUC	——	MELT
MY BUDDY	VI	26608	E	AUC	——	MELT
STOMP	VI	25535	V	AUC	——	MELT
I JUST COULDN'T TAKE IT BABY	VI	25682	N	AUC	——	MELT
FIDDLE DIDDLE/DON'T BE THAT	VI	26173	V	AUC	——	DEWI
SHOE SHINER'S/WOOD FOR SWING	VI	26011	E	AUC	——	DEWI
WHOA BABE/BUZZIN' BEE	VI	26233	G	AUC	——	DEWI
WIZZIN WIZZ/DENISON SWING	VI	26039	G	AUC	——	DEWI
ANY TIME AT ALL	VI	25592	N	AUC	——	DEWI
SUNNY SIDE/I KNOW YOU KNOW	VI	25592	N	AUC	——	DEWI
JACK BELLBOY/CENTRAL AVE.	VI	26652	N	AUC	——	DEWI
ALTITUDE/NEARLY LOST MIND	VI	27316	V	AUC	——	DEWI
BUZZIN' ROUND WITH BEE	VI	25575	E	AUC	1.50	HOLL
ROCK HILL SPECIAL	VI	26114	E	AUC	1.50	HOLL
GINFOR CHRISTMAS	VI	26423	E	AUC	1.50	HOLL
EARLY SESSION HOP	VI	26393	N	AUC	2.00	HOLL
ALTITUDE (SEXTETTE)	VI	27316	E	AUC	1.50	HOLL
WIZZIN THE WHIZ/DENISON SW.	VI	26233	E	T-A	——	FERG

W. C. HANDY ORCHESTRA

BEALE ST./ST.LOUIS BLUES	VA	8163	N	AUC	——	CH,L
JAZZ DANCE/LIVERY STABLE	Co	2419	G	AUC	——	BUCK
HOOKING COW BLUES/OLE MISS RAG	Co	2420	F	AUC	——	GALE

ANNETTE HANSHAW

BIG CITY BLUES/THAT'S YOUR B.	Co	1812	N	AUC	——	CLAY

LUCIUS HARDY

JELLY BEAN MAN	PARA	12598	V	T-A	——	KENN

HARLEM HAMFATS

WHAT YOU GONNA DO	DE	7205	E	SAL	1.00	KENN
EMPTY BED BLUES	DE	7325	E	SAL	1.00	KENN
SALES TAX ON IT	DE	7206	E	SAL	1.00	KENN

HARLEM HOT CHOCOLATES

SING YOU SINNERS (DUKE) H OF W		1045	N	AUC	——	MELT

HARRIS BROTHERS TEXANS

GUT BUCKET SHUFFLE	BR	4644	N	AUC	——	CLAY

PHIL HARRIS

NOBODY/WOODMAN SPARE TREE	Vo	6325	E	STA	1.00	WILL

COLEMAN HAWKINS

BODY AND SOUL	BB	10523	E	T-A	——	W—S
MEET DR.FOO/SHE'S FUNNY THAT	BB	10477	E	AUC	——	ROSE
HONEY SUCKLE ROSE	VI	26219	G	AUC	——	MELT
HOW DEEP IS OCEAN/STOMPY	SIG	28102	N	SAL	1.10	MELT
MEET DR. FOO	BB	10477	E	AUC	——	MELT
GET HAPPY (PRICE +PACKING)	SIG	——	N	SAL	1.10	MELT
MY BLUE HEAVEN/THE SHEIK	BB	10770	E	T-A	——	MAYE
MEET DR.FOO/SHE'S FUNNY THAT	BB	10477	N	T-A	——	MAYE
I WISH I WERE TWINS	DE	5457	N	AUC	——	CAMP

ERSKINE HAWKINS

SWINGING IN HARLEM	Vo	3336	G	AUC	——	BURN
UPROAR SHOUT	Vo	3545	G	AUC	——	BURN
UPTOWN SHUFFLE	BB	10504	N	AUC	——	BUCK
CHERRY	BB	10540	N	AUC	——	BUCK
BALTIMORE BOUNCE	BB	10565	N	AUC	——	BUCK
GABRIEL MEETS THE DUKE	BB	10671	N	AUC	——	BUCK
NORFOLK FERRY	BB	——	N	AUC	——	BUCK
S'POSIN'/SOFT WINDS	BB	11001	E	SAL	1.00	MART
AFTER HOURS	BB	10879	N	SAL	1.90	WALL
JUNCTION BLUES	BB	10790	N	STA	——	WALL
SWING OUT/RAID THE JOINT	BB	10224	N	T-A	——	HERR
SWINGIN'ON LENOX AVE/NO SOAP	BB	10292	N	T-A	——	HERR
HOT PLATTER/WEDDIN' BLUES	BB	10364	N	T-A	——	HERR
TUXEDO JUNCTION/GIN MILL SP.	BB	10409	N	T-A	——	HERR
CHERRY/YOU CAN'T ESCAPE FROM	BB	10540	N	T-A	——	HERR
EASY RIDER/BALLAD IN BLUE	BB	10029	N	T-A	——	HERR

EDGAR HAYES

LAUGHING AT LIFE/STOMPIN AT	DE	1416	N	T-A	——	HERR
SWINGIN' IN THE PROMISED LAND	DE	1665	N	T-A	——	HERR
BLUE SKIES/SWEETHEART	DE	1684	N	T-A	——	HERR

MONK HAZEL

SIZZLING THE BLUES/HIGH SOCIE.	BR	4181	E	AUC	——	MCGO
IDEAS/GIT WIT IT(CRACK)	BR	4182	N	AUC	——	ABRA

FLETCHER HENDERSON

THE STAMPEDE	Co	654	N	T-A	——	W—S
SWEET THING	Co	854	N	T-A	——	W—S
THE HENDERSON STOMP	Co	817	N	T-A	——	W—S
I'M COMING VIRGINIA	Co	1059	N	T-A	——	W—S
FIDGETY FEET	Vo	2710	V	T-A	——	W—S
SUGAR FOOT STOMP/NAGASAKI	Vo	3322	V	T-A	——	GAYL
SHANGHAI SHUFFLE/NAUGHTY MAN	Vo	14935	G	AUC	——	CLAY
MEMPHIS BOUND/WHEN YOU DO	Vo	15030	G	AUC	——	CLAY

(FLETCHER HENDERSON CONTINUED NEXT PAGE)

(FLETCHER HENDERSON, CONTINUED)

WORDS/COPENHAGEN	Vo	14926	G	AUC	——		CLAY
LINGER AWHILE	ED	51227	N	T-A	——		S&B
STEALIN' APPLES	Vo	3213	G	AUC	——		BURN
SLUMMING ON PARK AVE.	Vo	3485	V	AUC	——		BURN
ROSE ROOM	Vo	3511	E	AUC	——		BURN
SAVING MYSELF FOR YOU	Vo	4154	G	AUC	——		BURN
I'LL ALWAYS BE IN LOVE	VI	25317	N	AUC	——		M—S
LOOK LIKE RAIN/SWEET TOOTH	VI	22786	V	AUC	——		M—S
SUGAR/BLUES IN MY HEART	Co	2559	F	AUC	——		M—S
SUGARFOOT/WHAT CHA CALL'EM	Co	35668	N	AUC	——		KIRS
STAMPEDE/MONEY BLUES	Co	35669	N	AUC	——		KIRS
PIXIE FROM DIXIE/WE GO WELL	Co	36289	E	AUC	——		FELL
RADIO RHYTHM/JUST BLUES	BR	——	N	AUC	——		ROSE
SING YOUR SINNERS	Vo	4125	V	AUC	——		GALE
DRIFTWOOD	PE	14271	E	AUC	——		GALE
LIZA/HOTTER THAN 'ELL	DE	555	N	AUC	——		BAKE
STEALIN' APPLES/GRAND TERRACE	Vo	3213	E	AUC	——		BAKE
BIG JOHN'S SPECIAL	DE	214	N	AUC	——		BAKE
IT'S THE TALK OF THE TOWN	Co	2825	N	AUC	——		MELT
LIMEHOUSE BLUES	DE	157	N	AUC	——		MELT
DOWN SOUTH CAMP MEETING	DE	213	N	AUC	——		MELT
BLAZIN	Vo	3323	N	AUC	——		MELT
SWANEE BUTTERFLY	Do	3475	N	AUC	——		CAMP
COPENHAGEN/WORDS	Vo	14926	E	AUC	——		CAMP
SUGAR FOOT STOMP/CLAR.MARM.	Co	2513	N	AUC	——		CAMP
MY PRETTY GIRL/MY GAL SAL	Co	2586	N	AUC	——		CAMP
HOUSE OF DAVID/RASCAL YOU	ME	12216	V	AUC	——		CAMP
KING PORTER STOMP/D NATURAL BL	Co	1543	V+	AUC	——		MCGO
THERE'S RAIN IN MY EYES/WHAT	Vo	4167	N	AUC	——		MCGO
SAVING MYSELF/IT'S THE LITTLE	Vo	4154	E	AUC	——		MCGO
STAMPEDE/GREAT CAESER'S GHOST	Vo	3534	N	AUC	——		MCGO
DICTY BLUES/DO DOODLE OOM	Vo	14654	E	AUC	——		MCGO
STRUTTERS DRAG/I DON'T KNOW	Vo	14828	V+	AUC	——		MCGO
MEANEST KIND OF BL/NEW KIND	Vo	14880	V	AUC	——		MCGO
HOT MUSTARD/CLARINET MARM.	BR	3406	G	AUC	——		MCGO
I MUST HAVE THAT MAN/HOP OFF	BR	4119	V+	AUC	——		MCGO
CHARLEY MY BOY(MO.JAZZ BAND)	RE	9680	V	AUC	——		MCGO
WHITEMAN STOMP/I'M COMING	Co	1059	N	AUC	——		DEWI
STAMPEDE/JACKASS BLUES	Co	554	V	AUC	——		DEWI
NOBODY'S ROSE/PENSACOLA	Co	532	V	AUC	——		DEWI
CAROLINA STOMP/TNT	Co	509	G	AUC	——		DEWI
SOMEBODY STOLE MY GAL/PAPA	Co	126	V	AUC	——		DEWI
HOUSTON BLUES/MUSCLE BLUES	Co	164	V	AUC	——		DEWI
HOTTEST MAN/I NEVER CARE	Co	209	V	AUC	——		DEWI
RIFFIN'/G.TERRACE RHYTHM	VI	25339	V	AUC	——		DEWI
JANGLED NERVES/I'LL ALWAYS	VI	25317	V	AUC	——		DEWI
SHOE SHINE BOY/SING SING	VI	25375	V	AUC	——		DEWI
KNOCK KNOCK/UNTIL TODAY	VI	25373	V	AUC	——		DEWI
SWEET TOOTH/OH,LOOKS LIKE	VI	22786	V	AUC	——		DEWI
STRANGERS/I WANNA COUNT	VI	22955	G	AUC	——		DEWI
PIXIE FROM DIXIE/WE GO	Co	36289	N	AUC	——		DEWI
WHAT'S YOUR STORY/TREES	Vo	3760	V	AUC	——		DEWI
SLUMMIN' ON PARK AVE./WHAT	Vo	3485	V	AUC	——		DEWI
RHYTHM OF TAMBOURINE/IT'S	Vo	3487	V	AUC	——		DEWI
BLUE LOU/CHRISTOPHER COL.	Vo	3211	V	AUC	——		DEWI
MOTEN STOMP/DON'T LET	Vo	4180	V	AUC	——		DEWI
TEA POT DOME BL/MOBILE BL	Vo	14800	V	AUC	——		DEWI
YOU GOT TO GET HOT/CHARLESTON	Vo	14726	V	AUC	——		DEWI
SWEET AND HOT/I FOUND	Co	2414	V	AUC	——		DEWI
CHINATOWN/SOMEBODY LOVES	Co	2329	V	AUC	——		DEWI
HARDHEARTED HANNAH/GOUGB OF	VE	14859	V	AUC	——		DEWI
KEEP A SONG/WHAT GOOD AM I	Co	2352	V	AUC	——		DEWI
JIMTOWN BL/YOU CAN DEPEND ON	VI	25379	V	AUC	——		BECK
STEALIN'APPLES/GRAND TERRACE	Vo	3213	N	AUC	——		BECK
CHRIS.COLUMBUS/BLUE LOU	Vo	3211	N	AUC	——		BECK
HOTTER THAN HELL/LIZA	DE	555	N	AUC	——		BECK
SHANGHAI SHUFFLE/MEMPHIS BL	DE	158	N	AUC	——		BECK
JANGLED NERVES/I'LL ALWAYS BE	VI	25317	N	AUC	——		BECK
RIFFIN'/GRAND TERRACE RHYTHM	VI	25339	N	AUC	——		BECK
SUGARFOOT STOMP/HOCUS POCUS	BB	10247	E	AUC	——		BECK
HORACE HENDERSON							
YOU'RE MINE YOU/SWINGIN' &	Vo	5606	N	AUC	——		GALE
WHEN DREAMS COME TRUE	OK	5748	N	AUC	1.00		IDER
TURKEY SPECIAL/SULTAN SERENADE	OK	6026	N	T-A	1.00		FELL
ROSA HENDERSON (ACC.F.HENDERSON)							
EVERYWOMAN'S BLUES/IT WON'T	Vo	14682	V	T-S	——		S&B
WOODY HERMAN							
10 DAY FURLOUGH/DOWN UNDER	DE	18544	N	AUC	——		ROSE
BEAT ME DADDY/THERE I GO	DE	3454	N	AUC	——		ROSE

(WOODY HERMAN CONTINUED NEXT COLUMN)

(WOODY HERMAN,CONTINUED)

CHIPS BL/CHIPS BOOGIE WOOGIE	DE	3577	N	AUC	——		ROSE
FAN IT/SOUTH	DE	3761	N	AUC	——		ROSE
WOODSHEDDIN' WITH WOODY	DE	3972	N	AUC	——		ROSE
FUR TRAPPERS' BALL/BLUE FL.	DE	3643	N	AUC	——		ROSE
FUR TRAPPERS' BALL/BLUE FL.	DE	3643	N	AUC	——		ROTH
GOLDEN WEDDING/FIVE O'CLOCK	DE	3436	N	AUC	——		ROTH
BOOGIE WOOGIE BUGLE/BOUNCE	DE	3617	N	AUC	——		ROTH
BERTHA "CHIPPIE" HILL							
MESS KATIE MESS/STREET WALKER	OK	8437	N	AUC	——		RASN
TEDDY HILL							
WHEN ROBIN/LOVE KNOCKS	ME	13364	E	AUC	1.50		ABRA
FEELIN' LIKE MILLION/YOURS &	BB	7013	E	STA	1.00		WILL
RICHARD HIMBER							
WHOSE THEME SONG, PARTS 1 & 2	DE	3578	N	AUC	——		ROSE
EARL HINES							
HONEYSUCKLE ROSE(QUARTET)	Vo	3586	N	T-A	——		W—S
BLUE DRAG	BRE	1388	N	T-A	——		W—S
57 VARIETIES/AIN'T GOT	OK	8653	N	T-A	——		W—S
DARKNESS/MADHOUSE	Vo	3379	V	AUC	——		BURN
INDIANA/G.T. STOMP	BB	10391	N	AUC	——		BURN
ROSETTA/GLAD RAG DOLL	BB	10555	N	AUC	——		BURN
GT STOMP/INDIANA	BB	10391	N	AUC	——		BUCK
THE EARL/SOMEHOW	BB	11432	E	AUC	——		FELL
PIANO MAN/FATHER STEPS IN	BB	10377	N	SAL	2.00		HARV
XYZ/RIFF MEDLEY	BB	10531	N	SAL	2.00		HARV
GATOR SWING/MY HEART BEATS	BB	10763	N	SAL	2.00		HARV
YOU CAN DEPEND ON ME/TANTALIZ.	BB	10792	N	SAL	2.00		HARV
EASY RHYTHM/WAIT TILL IT	BB	10985	N	SAL	2.00		HARV
BLUE/BUBBLING OVER	DE	714	E	T-A	——		MAYE
GRAND PIANO BLUES/BLUE NIGHTS	BB	6744	E	T-A	——		MAYE
RHYTHM SUNDAE/I CAN'T BELIEVE	OK	6250	E	AUC	——		ROSE
ROSETTA/DEEP FOREST	Co	35878	N	AUC	——		CLAI
2ND BALCONY JUMP/STORMY MON.	BB	11567	E	SAL	1.00		MART
MAPLE LEAF RAG	DE	218	N	SAL	1.90		WALL
TANTALIZING A CUBAN	BB	10792	N	STA	——		WALL
JULIA/JAPANESE SANDMAN	DE	654	N	T-A	——		HERR
BUBLING OVER/BLUE	DE	714	N	T-A	——		HERR
LES HITE							
T-BONE BLUES	VAR	8391	E	AUC	——		MELT
JOHNNY HODGES							
SAILBOAT IN THE MOONLIGHT	VAR	586	N	T-A	——		W—S
PYRAMID/MEDIATION	Vo	4242	N	T-A	——		W—S
SAVOY STRUT/GOOD GAL	Vo	5170	N	T-A	——		W—S
MY DAY/SILVERY MOON	Vo	3948	V	T-A	——		W—S
SWINGIN' IN THE DELL	Vo	4335	E	T-A	——		W—S
WANDERLUST/HODGE PODGE	Vo	4573	N	T-A	——		W—S
JEEP'S BLUES/RENDEZVOUS	Vo	4115	N	T-A	——		W—S
DOOJI WOOJI/MISSISSIPPI	Vo	4849	N	T-A	——		W—S
MOON ROMANCE/YOUR LOVE HAS	OK	5940	N	AUC	——		ROSE
KITCHEN MECHANICS'S DAY	Vo	4917	E	AUC	——		ROSE
TRULY WONDERFUL	Vo	5330	E	AUC	——		ROSE
MY HEART JUMPED	Vo	4941	E	AUC	——		ROSE
DANCE OF GOOD/HOME TOWN BL	Vo	4941	E	AUC	——		ROSE
GOOD QUEEN BESS/THAT'S THE BL	BB	11117	N	AUC	——		ROSE
TIRED SOCKS/SKUNK HOLLOW BL	Vo	5533	V+	T-A	——		KENW
RENT PART BLUES	Vo	5100	V	AUC	——		MELT
GOOD QUEEN BESS	BB	11117	N	AUC	——		MELT
SQUATY ROO	BB	11447	E	AUC	——		MELT
EMPTY BALL ROOM BLUES	Vo	4213	E	AUC	——		MELT
MY DAY/SILVERY MOON	Vo	3948	V	T-A	1.00		KEND
THING AIN'T/SQUATTY ROO	BB	11447	E+	T-A	.75		KEND
LOVE HAS FADED/MOON	OK	5940	E	T-A	1.00		KEND
BILLIE HOLIDAY							
BODY & SOUL(G)/WHAT IS (E)	OK	5481		T-A	——		GAYL
GEORGIA ON MIND/LET'S DO IT	OK	6134	V	AUC	——		ROSE
BORN TO LOVE	Vo	3605	E	AUC	——		MELT
NO REGRETS	Vo	3276	V	AUC	——		MELT
I WISH I HAD YOU	Vo	4238	E	AUC	——		MELT
SWING BROTHER SWING	Vo	5129	N	AUC	——		MELT
BODY AND SOUL/WHAT IS THIS	Vo	5481	G	AUC	——		BECK
FALLING IN LOVE/GHOST OF YES.	Vo	5609	E	AUC	——		BECK
YOU GO TO HEAD/MOON LOOKS DOWN	Vo	4126	N	AUC	——		BECK
I'VE GOT MY LOVE/ONE NEVER	Vo	3431	N	AUC	——		BECK
ME MYSELF & I/WITHOUT YOUR	Vo	3593	N	AUC	——		BECK
YOU'RE TOO LOVELY TO LAST	Vo	4834	E	AUC	——		BECK
I'M ALL FOR YOU/I HEAR MUSIC	OK	5831	N	AUC	——		BECK
FORGET IF YOU CAN/IF I WERE	Vo	4151	N	AUC	——		BECK
DID I REMEMBER/NO REGRETS	Vo	3276	V	AUC	——		BECK
SAME OLD STORY/PRACTICE MAKES	OK	5806	N	AUC	——		BECK

(BILLIE HOLIDAY CONTINUED NEXT PAGE)

FOR DISPOSITION

(BILLIE HOLIDAY, CONTINUED)

DREAM OF LIFE/THAT'S ALL I	Vo	4631	N	AUC	——		BECK
THEM THERE EYES/SOME OTHER	Vo	5021	E	AUC	——		BECK
I CAN'T GET STARTED/THE VERY	Vo	4457	E	AUC	——		BECK
JUST LOVE ME OR LEAVE ME	OK	5369	N	AUC	——		BECK
SUMMER TIME BILLIE'S BLUES	Vo	3288	N	AUC	——		BECK
WHEN WOMAN LOVES/BACK IN BACK.	Vo	4029	E	AUC	——		BECK
UNDER BLUE JUNGLE MOON/EVERYT.	Vo	4786	N	AUC	——		BECK
EVERYTHING HAPPENS FOR BEST	Vo	4786	N	AUC	——		BECK
ST. LOUIS BLUES/LOVELESS LOVE	OK	6064	N	AUC	——		BECK
YESTERDAYS/I GOTTA RIGHT	CMS	527	N	AUC	——		BECK
GEORGIA ON MIND/LET DOIT	OK	6134	E	AUC	——		BECK
SOLITUDE/GOD BEESS CHILD	OK	6270	N	AUC	——		BECK
GLOOMY SUNDAY/I'M IN A LOW	OK	6451	E	AUC	——		BECK
TIME ON MY HANDS/I'M PULLING	OK	5991	N	AUC	——		BECK
THE MAN I LOVE/NIGHT & DAY	Vo	5377	E	AUC	——		BECK
FINE & MELLOW/STRANGE FRUIT	CMS	526	V	AUC	——		BECK
I HEAR MUSIC/I'M ALL(T.WILSON)	VO	5831	N	STA	1.00		WILL
LIBBY HOLMAN							
CAN'T WE BE FRIENDS/I MAY BE	BR	4506	G	AUC	——		ROSE
CLAUDE HOPKINS							
JUST YOU JUST ME/WHO	DE	185	N	T-A	——		HERR
WALKIN' THE DOG/SWEETHEART	DE	270	N	T-A	——		HERR
HOTSY TOTSY GANG							
STARDUST/MELANCHOLY	BR	4587	N	AUC	2.50		CLAY
AIN'T MISBEHAVIN'/DOIN'LOW	BR	4535	N	AUC	——		CLAY
OUT WHERE THE BLUE BEGINS	BR	4200	E	T-A	——		KENN
HUDSON-DELANGE							
THE MOON IS GRINNING AT	BR	7700	N	AUC	——		MIER
SLEEPY TIME DOWN SOUTH	BR	7708	N	AUC	——		MIER
LOOKIN' DOWN AT THE STARS	BR	7727	N	AUC	——		MIER
CRO'S COUNTRY HOP	BR	7743	N	AUC	——		MIER
HOW WAS I TO KNOW	BR	7809	N	AUC	——		MIER
ROCKIN' THE TOWN	BR	8023	N	AUC	——		MIER
YOU'RE OUT OF THIS WORLD	BR	8049	N	AUC	——		MIER
SUNDAY IN THE PARK	BR	8077	N	AUC	——		MIER
AT YOUR BECK & CALL	BR	8081	N	AUC	——		MIER
MIRACLE AT MIDNIGHT	BR	8195	N	AUC	——		MIER
SPIKE HUGHES							
MUSIC AT SUNRISE/MUSIC AT MID.	DEE	3836	E	AUC	——		CAMP
LESLIE HUTCHINSON (PIANO SOLOS)							
MOANIN' FOR YOU/I MAY BE WR.	PAE	R-578	V	STA	——		WILL
IPANA TROUBADOURS							
I'LL GET BY/ROSE OF MAND(BING)	CO	1694	V	AUC	——		DEWI
I'LL GET BY/ROSE OF MAND(BING)	CO	1694	N	AUC	5.00		CLAY
I'LL GET BY/ROSE OF MOND(BING)	CO	1694	N	T-A	——		MAYE
I'LL GET BY/ROSE OF MAND(BING)	CO	1694	N	AUC	12.00		CH,L
BUD JACKSON'S SERENADERS							
HEEBIE JEEBIES/MESSIN AROUND	BR	3351	V	AUC	——		MCGO
EARL JACKSON MUSICAL CHAMPIONS							
BLACK AND TAN/ROCKING CHAIR	ME	12093	F	+TRA	——		NORC
MIKE JACKSON							
KISSING MULE BLUES	VI	20482	V	T-A	——		KENN
HARRY JAMES							
I CRIED FOR YOU/LET ME UP	CO	36623	N	T-A	——		GAYL
CHRIBIRIM(THEME)/AVALON	CO	35316	E	TA	——		GAYL
WOO WOO/BOO WOO	BR	8318	E	T-A	——		W—S
LA PALOMA/DON'T CRY CHERIE	CO	36146	N	AUC	——		ROSE
JAMES SESSION/I HEARD YOU	CO	36677	V	AUC	——		ROSE
TRUMPET BLUES(N)/LAGOON(V)	CO	36549	-	AUC	——		ROSE
JEFFRIES BLUES/SHARP AS TACK	CO	36190	N	AUC	——		ROSE
BUMBLE BEE/CARNIVAL VENICE	CO	36004	N	AUC	——		CLAI
CRAZIEST DREAM/POEM MUSIC	CO	36659	N	AUC	——		CLAI
4 OR 5 TIMES/HODGE PODGE	EL	5028	N	AUC	——		CLAI
8-19/WALK WITHOUT YOU	CO	36478	E	AUC	——		CLAI
MUSIC MAKERS/MONTEVIDEO	CO	35932	E	AUC	——		CLAI
WILLOW WEEP/MY BUDDY	CO	35242	N	AUC	——		CLAI
BACK BEAT BOOGIE	CO	35456	N	SAL	1.50		WALL
TWO O'CLOCK JUMP	CO	36232	N	SAL	1.15		WALL
DUKE'S MIXTURE	CO	36339	N	TRA	——		WALL
LET ME UP	CO	36623	N	SAL	1.00		WALL
JACK JENNY							
STARDUST/CUBAN BOOGIE	VO	5304	E	AUC	——		MEXD
BUNK JOHNSON							
(ALL JAZZMAN'S & J.I.'S)	—	——	N	T-S	1.50		LEET
JAMES P. JOHNSON							
THE HARLEM STRUT	BS	2026	G	+T-A	——		W—S
WORRIED & LONESOME BLUES	CO	3950	N	T-A	——		W—S
GO HARLEM/JUST CRAZY SONG	CO	2448	V	AUC	——		DEWI
CAROLINA SHOUT/KEEP OFF GRASS	OK	4495	E	AUC	——		DEWI
DEAR OLD SOUTHLAND	OK	4504	E	T-A	——		BODI

LONNIE JOHNSON

TIN CAN ALLEY/BITIN FLEA	OK	8524	G	AUC	——		BAKE
WRONG WOMAN BLUES	OK	8601	G	AUC	——		BAKE
ISHAM JONES							
TREES/STARDUST	BR	4856	N	AUC	2.50		CLAY
CHINA BOY/SWEET SUE	DE	443	N	AUC	——		KIRS
BLUE PRELUDE/BORN TO BE LONE	VI	24298	N	AUC	——		KIRS
MAGGIE JONES							
IF I LOSE LET ME LOSE	Co	14059	N	T-A	——		W—S
ANYBODY WANT TO TRY MY CABBAGE	CO	14063	N	T-A	——		W—S
JONES-COLLINS							
DAMP WEATHER/TIP EASY BLUES	BB	10952	E	T-A	——		JACO
JONES-SMITH							
SHOE SHINE BOY/EVENIN'	VO	3441	E	T-A	——		W—S
JOHNSON & SMITH							
BROWN SKIN SHUF/STOVE PIPE ST.	CH	40074	N	AUC	——		ROSE
LOUIS JORDAN							
IT'S LOW DOWN DIRTY SHAME	DE	8638	N	AUC	——		GALE
BOUNCE THE BALL	DE	3253	N	SAL	1.75		WALL
ROGER WOLFE KAHN							
SHE'S A GREAT GREAT GIRL	VI	21326	N	T-A	——		W—S
HAL KEMP							
MARY ANN/IF I CAN'T	BR	3792	N	AUC	1.00		ABRA
I DON'T CARE/LOVABLE	BR	3937	N	AUC	1.00		ABRA
HEART OF STONE/IN DOUBT	BR	6574	E	AUC	1.00		ABRA
LOVE AND A DIME/LOVE FIND	BR	7334	E	AUC	1.00		ABRA
IT ISN'T FAIR/TO BE OF NOT	BR	6613	E	AUC	1.00		ABRA
MELANCHOLY LULLABY/ONE MORE	VI	26347	N	T-A	——		HARV
LA COMPARSADE CAMAJUAN/QUIM.	VI	26302	N	T-A	——		HARV
LOVER/LA COPA DEL OLVIDO	VI	26301	N	T-A	——		HARV
KENTUCKY GRASSHOPPERS							
MAKIN' FRIENDS	BA	6360	E	AUC	——		MEXD
JOHN KIRBY							
MOVE OVER/WONDERING WHERE	VI	27712	V	AUC	——		ROSE
BUGLER'S DILEMMA/CLOSE SHAVE	VI	27568	N	AUC	——		M—N
TWEED ME/NIGHT WHISPERS	VI	27667	N	AUC	——		M—N
ANDY KIRK							
THE BIG DIPPER/BEAR DOWN	DE	1606	N	AUC	——		GALE
BREEZE	DE	2261	E	AUC	——		MELT
JUMP JACK JUMP	DE	2226	E	AUC	——		MELT
BIG TIME CRIP/47TH ST. JIVE	DE	4042	E	SAL	1.00		MART
GENE KRUPA							
KNOCK ME A KISS(V)/DELIVER(N)	Co	36591	-	AUC	——		ROSE
LET ME OFF UPTOWN/FLAMINGO	OK	6210	N	AUC	——		ROSE
3 LITTLE WORDS/BLUES OF ISRAEL	DE	13114	N	AUC	——		KIRS
I'D KNOW YOU ANYWHERE	OK	5836	N	AUC	——		BUCK
SOMEWHERE	OK	5859	N	AUC	——		BUCK
WHEN YOU AWAKE	OK	5864	N	AUC	——		BUCK
YES MY DARLING DAUGHTER	OK	5909	N	AUC	——		BUCK
TAKE YOUR LOVE	Co	35218	N	AUC	——		BUCK
I LIKE TO RECOGNIZE TUNE	Co	35237	N	AUC	——		BUCK
GOT MY EYES ON YOU	Co	35361	N	AUC	——		BUCK
RHUMBA JUMPS	Co	35366	N	AUC	——		BUCK
BLUE RHYTHM FANTASY, PTS 1 & 2	OK	5627	E	T-A	1.25		FELL
DRUMMIN'MAN/I'D LOVE TO CALL	Co	35324	V	AUC	——		ROSE
WIRE BRUSH STOMP/HAMTRAMCK	OK	6106	N	AUC	——		ROSE
TUTTI FRUTTI/JAM ON TOAST	BR	8211	N	AUC	——		ROSE
DEEP IN THE BLUES/YOU	OK	5961	N	AUC	——		ROTH
THERE'LL BE SOME CHANGES	OK	6021	N	AUC	——		ROTH
BOOGIE WOOGIE BUGLE BOY	OK	6034	N	AUC	——		ROTH
FOOL AM I/SLOW DOWN	OK	6154	N	AUC	——		ROTH
(SENT TITLES AND BEST OFFERS)	OK	——	N	——	——		ROTH
SWING IS HERE/I HOPE GABRIEL	BB	10705	N	AUC	——		BAKE
NEVER TOOK A LESSON/PERFIDIA	OK	5715	N	AUC	1.00		CRON
SIREN SERENADE/DON'T CRY	OK	6198	N	AUC	1.25		CRON
GEORGIA ON MY MIND/ALREET	OK	6119	E	AUC	1.50		CRON
WALLS KEEP TALKING(ELDRIDGE)	OK	6438	N	AUC	1.25		CRON
ON THE BEAM/HODGE PODGE	Co	35262	E+	AUC	2.75		CRON
HAPPENED IN/LOVE YOU MUCH	Co	35429	N	AUC	1.50		CRON
MANHATTAN TRANSFER/MOMENTS	Co	35444	N	AUC	2.00		CRON
SWING IS HERE/HOPE GABRIEL	VI	25276	V	AUC	——		MELT
TOMMY LADNIER							
REALLY THE BLUES/WHEN YOU & I	BB	10089	N	AUC	——		CH,L
WEARY BLUES/JADA	BB	10086	G	AUC	——		ROSE
REALLY THE BLUES/MAGGIE	BB	10089	E	AUC	——		BAKE
REALLY THE BLUES	BB	10089	E	AUC	——		MELT
WEARY BLUES	BB	10086	E	AUC	——		MELT
LANG-VENUTI GROUPS							
(SEE JOE VENUTI GROUPS)							
GEORGE E. LEE							
ST. JAMES INFIRMERY/RUFF SCHUF.	BR	4684	N	AUC	——		CLAY

FOR DISPOSITION

HARLAN LEONARD

400 SWING/POP GAVE ME A NICK.	BB	10823	N	SAL	1.00	MART
KEEP ROCKIN/DIG IT	BB	11302	N	T-A	——	MURC

LEW LESLIES BLACKBIRDS (ELLINGTON)

BABY/MUST HAVE THAT MAN	BR	4031	N	AUC	2.00	ABRA
BANDANNA BABIES/MAGNOLIA	BR	4030	E	AUC	3.00	ABRA

GEORGE LEWIS

CLIMAX RAG/DEEP BAYOU	CLIMAX	101	N	T-S	1.55	STRO

MEADE LUX LEWIS

CELESTE BLUES	DE	3831	N	STA	——	WALL

TED LEWIS

OLD ST.LOUIS BL/I'M MEDICINE	DE	2033	N	AUC	——	ROSE
YELLOW DOG BL/CLARINET MARM.	ME	13380	V	AUC	——	ROSE
LIMEHOUSE BL/ROSES OF	CO	1789	N	AUC	——	CLAY
CLARINET MARM/SHIM-ME-SHA	CO	1573	N	AUC	——	CLAY
DINAH/LONESOME ROAD	CO	2181	N	AUC	——	CLAY
VAGABOND SONG/SUNNY SIDE ST.	CO	2144	N	AUC	——	CLAY
WABASH(5 GROOVE CH)/FAREWELL	CO	2029	V+	AUC	——	BUCK
12 O'CLOCK AT NIGHT	CO	52	V	AUC	——	EWAL
SAN	CO	122	V	AUC	——	EWAL
AH-HA	CO	311	E	AUC	——	EWAL
MILENBERG JOYS	CO	439	E	AUC	——	EWAL
WHERE'D YOU GET THOSE EYES	CO	667	F	AUC	——	EWAL
THE MEMPHIS BLUES	CO	1050	V	AUC	——	EWAL
WOND'RING	CO	2857	E	AUC	——	EWAL
I'M COMING BACK TO YOU/MAYBE	CO	3400	E	AUC	——	EWAL
AUNT HAGAR'S BLUES	CO	3879	E	AUC	——	EWAL
BEALE STREET BLUES	CO	3972	E	AUC	——	EWAL
DALLAS BLUES/ROYAL GARDEN(I"CR)	CO	2527	V	AUC	——	BAKE
CLARINET MARM./YELLOW DOG BL	ME	13380	E	T-A	——	POLS

VIRGINIA LISTON

SALLY LONG BL/YOU DON'T KNOW	OK	8115	N	AUC	——	RASN

LITTLE BROTHER

CRESCENT CITY BLUES	BB	10953	N	T-A	——	KENN
WEST TEXAS BLUES	BB	7178	E	AUC	——	ROSE
FARISH STREET JIVE	BB	10177	N	AUC	——	MELT

THE LITTLE RAMBLERS

HERE COMES MALINDA/COULD I	CO	628	E	SAL	1.00	HOLL

JOHNNY LONG

BLUE SKIES	DE	3832	N	SAL	1.15	WALL

FRED LONGSHAW (PIANO)

CHILI PEPPER/TOMATO SAUCE	CO	14080	N	AUC	2.00	ABRA

LOU & GINGERSNAPS (RED ALLEN)

BROADWAY RHYTHM	RO	1107	V+	T-A	——	EDEL

LOUISIANA JOE AND SLIM (PIANO & DRUMS)

CROSSIN' BEALE ST./MEMPHIS RHY	CH	50063	E	AUC	——	ROSE

LOUISIANA RHYTHM KINGS

I CAN'T GIVE YOU ANYTHING BUT	VO	15710	V	AUC	——	DEWI

BERT LOWN

BIG CITY BLUES	HA	920	E	AUC	——	ROSE

LUMBERJACKS

WHOOPEE STOMP	CA	3514	V	AUC	——	DEWI

JIMMY LUNCEFORD

SWEET SUE/OLD MILL STREAM	DE	1927	E	T-A	——	GAYL
AIN'T SHE SWEET/WHAT IS SWING	VO	4875	N	AUC	——	ROSE
HARLEM SHOUT/I CAN'T ESCAPE	DE	1980	V	AUC	——	ROSE
WHITE HEAT/LEAVING ME	VI	24586	N	AUC	——	M—N
RAIN/BECAUSE YOU'RE YOU	DE	415	N	AUC	——	BUCK
MELODY MAN/TAKE THE SOUTH	DE	805	N	AUC	——	BUCK
T'AIN'T GOOD	DE	960	N	AUC	——	BUCK
SLUMMING ON PARK AVENUE	DE	1128	N	AUC	——	BUCK
I'LL SEE YOU IN MY DREAMS	DE	1318	N	AUC	——	BUCK
RAGGING THE SCALE	DE	1364	N	AUC	——	BUCK
PIGEON WALK/I'M LAUGHING	DE	1659	N	AUC	——	BUCK
JUST TO DREAM	VO	4754	N	AUC	——	BUCK
I LOVE YOU	VO	4979	N	AUC	——	BUCK
SASSIN' THE BOSS	VO	5116	N	AUC	——	BUCK
EASTER PARADE	CO	35484	N	AUC	——	BUCK
EASTER PARADE/I'M ALONE WITH	CO	35484	V	AUC	——	GALE
DINAH, PARTS 1 & 2	CO	36054	E	T-A	1.00	FELL
MOOD INDIGO/ROSE ROOM	DE	131	E	AUC	——	ROSE
SHOEMAKER'S HOLIDAY/ON FIRE	VO	4712	N	AUC	——	NAUL
*I LOVE YOU/OH WHY ON WHY	VO	4979	N	AUC	——	NAUL
SWINGIN ON C/LET'S TRY AGAIN	CO	35725	N	AUC	——	NAUL
SASSIN' THE BOSS/LAST NIGHT	VO	5116	N	AUC	——	NAUL
MINNIE MOOCHER IS DEA/PAVANNE	CO	35700	N	AUC	——	NAUL
THE LONESOME ROAD/MANDY	VO	4831	N	AUC	——	NAUL
HI SPOOK/YARD DOG MAZURKE	DE	4032	N	AUC	——	NAUL
IMPROMPTU/GONE	DE	4083	N	AUC	——	NAUL
JUST A DREAM/ONLY MYSELF TO	VO	4754	N	AUC	——	NAUL

(JIMMY LUNCEFORD CONTINUED NEXT COLUMN)

(JIMMY LUNCEFORD, CONTINUED)

MIXUP/BLUE AFTERGLOW	CO	35919	N	AUC	——	NAUL
WHATCHA KNOW JOE/PLEASE SAY	CO	35625	N	AUC	——	NAUL
RED WAGON/YOU AIN'T NOWHERE	CO	35782	N	AUC	——	NAUL
BLUES IN GROOVE/AWFUL MOOD	VO	5395	E	AUC	——	NAUL
HELLS BELLS/OLD GREY BONNET	DE	1506	V+	AUC	——	NAUL
FOR DANCERS ONLY/COQUETTE	DE	1340	E+	AUC	——	NAUL
SWEET SUE/OLD MILL STREAM	DE	1927	N	AUC	——	NAUL
SLEEPY TIME GAL/ORGAN GRINDER	DE	908	V+	AUC	——	NAUL
FLAMINGO/SIESTA AT FIESTA	DE	3931	N	AUC	——	NAUL
T'AIN'T GOOD/LIVING FROM DAY	DE	960	V	AUC	——	GALE
HELL'S BELLS/PUT ON YOUR OLD	DE	1506	V+	AUC	——	GALE
MY BLUE HEAVEN/STOMP IT OFF	DE	712	N	AUC	——	BAKE
CHOCOLATE(SWOGIE)/BATTLEAX	DE	3607	N	AUC	1.50	CRON
IT'S TIME TO JUMP AND SHOUT	VO	5430	N	AUC	1.75	CRON
LIZA/I USED TO LOVE YOU	VO	5276	N	AUC	1.75	CRON
HITTIN THE BOTTLE/DREAM OF	DE	765	E	SAL	2.00	MART
WHAT'S YOUR STORY/I GOT IT	CO	35510	V	AUC	——	DEWI
MONOTONY/AIN'T GONNA STUDY	CO	35567	G	AUC	——	DEWI
MINNIE THE MOOCHER/ORGAN FOOL	CO	35700	V	AUC	——	DEWI
YOU AIN'T NOWHERE/RED WAGON	CO	35782	G	AUC	——	DEWI
MIXUP/BLUE AFTERGLOW	CO	35919	G	AUC	——	DEWI
I USED TO LOVE YOU/LIZA	VO	5276	N	AUC	——	DEWI
BELGIUM STOMP/THINK OF ME	VO	5207	V	AUC	——	DEWI
WHITE HEAT/YOU CAN FOOL	VO	5156	V	AUC	——	DEWI
SASSIN' THE BOSS/WHO DID	VO	5116	V	AUC	——	DEWI
UPTOWN BLUES/PUT IT AWAY	VO	5352	V	AUC	——	DEWI
WHAM/LUNCEFORD SPECIAL	VO	5326	V	AUC	——	DEWI
BLUES IN THE GROOVE/AWFUL	VO	5395	N	AUC	——	DEWI
PRETTY EYES/TIME TO JUMP	VO	5430	N	AUC	——	DEWI
WELL ALL RIGHT/TIME'S	OK	4887	N	AUC	——	DEWI
JUST A DREAM/ONLY MYSELF	VO	4754	G	AUC	——	DEWI
SHOEMAKER'S HOLIDAY/FIRE	VO	4712	V	AUC	——	DEWI
LE JAZZ HOT/RAININ	VO	4595	G	AUC	——	DEWI
CHEATIN'/TAIN'T WHAT YOU	VO	4582	G	AUC	——	DEWI
I WANT THE WAITER/LET ME	VO	5033	N	AUC	——	DEWI
WHITE HEAT/LEAVING ME	VI	24586	V	AUC	——	DEWI
BAREFOOT BLUES	CO	35860	N	STA	——	WALL
STRICTLY INSTUMENTAL	DE	18463	N	SAL	1.00	WALL

WINGY MANNONE

NICKEL IN THE SLOT	OK	41573	E	T-A	——	W—S
TYING TO STOP MY CRYING	VO	15797	N	T-A	——	W—S
SUDAN/WHEN THE SAINTS	BB	10560	N	AUC	——	BURN
RHYTHM ON THE RIVER	BB	10844	V	AUC	——	BURN
DALLAS BLUES/SWINGIN' HICK.	BB	6375	V	AUC	——	ROSE
BOOGIE WOOGIE	BB	10296	V	AUC	——	MIER
SHE'S CRYING/JUST ONE GIRL	OK	41569	N	AUC	——	MEXD
HONEY'S LOVIN'ARMS/WHEN MY	BB	300801	N	AUC	——	ROSE
GETTING SOME FUN/EVERYTHING	BB	7197	E+	AUC	——	GALE
TIN ROOF BL/TAR PAPER STOMP	DE	7425	N	T-A	——	POLS
TORMENTED	BB	6359	E	AUC	——	MELT
PRISONER'S SONG/RELIGION	BB	7014	V	AUC	——	DEWI
MARTHA/FLAT FOOT FLOOGIE	BB	7621	V	AUC	——	DEWI
BOO-HOO/OH SAY CAN SWING	BB	6806	V	AUC	——	DEWI
TORMENTED/YOU STARTED	BB	6359	V	AUC	——	DEWI
IN THE GROOVE/HONEY	BB	6616	V	AUC	——	DEWI
GOOD MAN/FANCY MEETING	BB	6537	G	AUC	——	DEWI
OCHI CHORNYA/BOOGIE BEAT	BB	11298	N	AUC	——	DEWI
RHYTHM ON RIVER/AIN'T IT	BB	10844	V	AUC	——	DEWI
WHEN MY SUGAR/HONEY'S ARMS	BB	30-0801	N	AUC	——	DEWI
ISLE OF CAPRI/WALKIN'STREETS	VO	4464	E	AUC	——	DEWI

PAUL MARES

MAPLE LEAF RAG	CO	35686	N	AUC	——	MARX
NAGASAKI/MAPLE LEAF RAG	OK	41574	E	AUC	——	ROSE
MAPLE LEAF RAG	CO	35686	N	AUC	——	MELT
REINCARNATION/LAND OF DREAMS	OK	41575	N	AUC	——	CAMP

JOE MARSALA

12 BAR STAM./FEATHERBED LAM.	DE	18111	V	AUC	——	ROSE
HOT STRING BEANS	VO	4168	E	AUC	——	BAKE

CLYDE MCCOY

CREOLE LOVE CALL/NIGHTMARE	ME	60803	N	T-S	.95	LEET

DICK MCDONOUGH

DEAR OLD SOUTHLAND	ME	60908	N	AUC	——	MIER
AFTERGLOW	ME	61101	N	AUC	——	MIER
I T AIN'T RIGHT	ME	61102	N	AUC	——	MIER
MIDNIGHT BLUE	ME	61104	N	AUC	——	MIER
THE GOONA GOO	ME	70312	N	AUC	——	MIER
THE MOOD THAT I'M IN	ME	70502	N	AUC	——	MIER
SHALL WE DANCE	ME	70518	N	AUC	——	MIER

JIMMY MCHUGH BOSTONIANS

WHOOPEE STOMP/FUTURISTIC	HA	836	E	AUC	——	CAMP

FOR DISPOSITION

RED MCKENZIE
CAN'T GET STARTED(BERIGAN) DE 790 N AUC —— KIRS
MCKENZIE-CONDON
FRIAR'S POINT SH/DARKTOWN UHCA 3-4 N AUC —— RASN
MCKINNEY'S COTTON PICKERS
PEGGY/I'D LOVE IT BB 10706 N S-A 1.00 STEI
BEEDLE/SELLING THAT STUFF E+ BB 6595 E+S-A 1.00 STEI
LIGHT LIKE THAT/(MOTEN,REV.) BB 6304 N S-A 1.00 STEI
IF I COULD BE WITH YOU/LITT. BB 5905 V S-A 1.00 STEI
NOBODY'S SWEETHEART/ZONKY BB 5728 E S-A 1.00 STEI
WORDS CAN'T EXPRESS/GEE, BB 5205 E SAL 1.00 STEI
PUT IT THERE/CHERRY BB 5145 E S-A 1.00 STEI
TIGHT LIKE THAT/RAINBOW VI 38013 N AUC —— STEI
DO SOMETHING/PRECIOUS VI 38051 / AUC —— STEI
SAVE IT PRETTY MAMA/FOUND B. VI 38061 E AUC —— STEI
WORDS CAN'T EXPRESS/TRAVELIN' VI 38112 E AUC —— STEI
ZONKEY/IF I COULD BE VI 38118 V AUC —— STEI
I'LL MAKE FUN/THEN SOMEONE VI 38142 V AUC —— STEI
4 OR 5 TIMES/(HAYES,REV.) VI 21583 V AUC —— STEI
MILENBERG JOYS/SHIMMESHA VI 21611 E AUC —— STEI
SOME SWEET DAY/CHERRY VI 21730 N AUC —— STEI
LONESOME OLD TOWN/SECRET P. VI 26628 N AUC —— STEI
TALK TO ME/(B.CALLOWAY) VI 22640 V AUC —— STEI
I WANT YOUR LOVE/(E.FINE,REV.) VI 22683 E AUC —— STEI
WHEREVER THERE'S A WILL(VI 22736 N AUC —— STEI
DO YOU BELIEVE WRAP YOUR TROU. VI 22811 E AUC —— STEI
OKAY BABY/WANT A LITTLE GIRL VI 23000 G S-A .25 STEI
COTTON PICKER'S SCAT/JUST A VI 23012 N AUC —— STEI
LAUGHING AT LIFE/NEVER SWAT A VI 23020 N AUC —— STEI
HELLO/YOU'RE DRIVING ME CRAZY VI 23031 V AUC —— STEI
COME A LITTLE/TO WHOM IT MAY VI 23035 E+AUC —— STEI
MISS HANNAH/MAY FEEL TODAY BB 10232 V AUC —— ROSE
MCMICHEN'S MELODY MEN
WABASH BLUES/LONESOME MAMA CO 15340 N AUC —— CLAY
JIMMIE MCPARTLAND
ECCENTRIC/PANAMA DE 3363 N AUC —— KIRS
ECCENTRIC/PANAMA DE 3363 N AUC —— BAKE
CHINA BOY/JAZZ ME BLUES DE 18042 N T-A —— JACO
JAY MCSHANN
VINE ST.BOOGIE(F)/SWINGMAT(E) DE 8570 AUC —— ROSE
MEMPHIS FIVE
SNAKE HIPS/WHO'S SORRY VI 19052 F T-S .95 LEET
MEMPHIS JUG BAND
PAPA LONG BL/COAL OIL BL VI 21278 N T-A —— BODI
JOHNNY MESSNER
MESSIN'AROUND/SHE HAD TO LOSE VAR 9083 E STA 1.00 WILL
METRONOME ALL STARS
I GOT RHYTHM/ROYAL FLUSH CO 36499 N AUC —— RASN
ROYAL FLUSH/I GOT RHYTHM CO 36499 E+AUC —— GALE
BUGLE CALL RAG/I O'CLOCK JUMP VI 27314 G AUC —— GALE
MEZZ MEZZROW
SENDIN' VIPERS/APOLOGIES VI 25019 N AUC 3.00 ABRA
EVERYBODY LOVES MY BABY/AIN'T BB 10090 N TRA —— STEW
ROYAL GARDEN BLUES/IF YOU SEE BB 10087 N TRA —— STEW
REVOLUTIONARY BLUES BB 10088 E AUC —— BAKE
SENDIN' THE VIPERS BB 10250 E AUC —— MELT
35TH AND CALUMENT BB 10251 E AUC —— MELT
MEZZROW-LADNIER
EVERYBODY LOVES MY BABY BB 10090 V AUC —— MELT
MIDWAY GARDEN ORCHESTRA
SOBBIN' BLUES/LOTS O'MAMMA CLAX 40273 N AUC —— RASN
LOTS O'MAMMA/BLACK SHEEP CO 33 N T-A —— EDEL
BUDDY'S HABITS/COTTON PICK. CO 51 N T-A —— EDEL
GLENN MILLER
KING PORTER STOMP/REVERIE BB 7853 E AUC —— KIRS
SOLO HOP/IN A SPAN.TOWN CO 35881 N AUC —— ROSE
RHUMBA JUMPS/I'LL NEVER SM BB 10673 V AUC —— ROSE
FALLING LEAVES/BEAT ME DADDY BB 10876 E AUC —— CLAI
P. 6-5000/RUG COTTER'S SWING BB 10754 E AUC —— CLAI
SONG OF VOLGA BOATMEN BB 11029 E AUC —— CLAI
FAREWELL BLUES(2" HAIR CRACK) BB 10495 N T-A —— SYMO
RAY MILLER
SISTER KATE MY GIRL FRIEND BR 3829 N AUC —— ABRA
ANGRY/THAT'S A PLENTY BRF 81257 N T-A —— W—S
MILLS BLUE RHYTHM BAND
WAITING IN THE GARDEN/DINAH CO 3083 N T-A —— HERR
ALGIERS STOMP/MR GHOST CO 3158 E+AUC —— GALE
RIDE RED RIDE/CONGO OK 6119 N AUC 1.00 IDER
MILLS BROTHERS
YOU RASCAL YOU/BABY WON'T YOU BR 6225 V AUC —— GALE

MILLS CAVALCADE
RHYTHM LULLABY/LIZA LEE CO 3006 N AUC 2.00 ABRA
IRVING MILLS HOTSY TOTSY GANG
BARBARIC/HIGH AND DRY BR 4920 V+T-A —— POLS
MILLS MERRY MAKERS
HONEY PE 15142 G AUC —— MCGO
MY HONEY'S LOVIN ARMS/LET'S CA 9005 G AUC —— ROSE
MILLS TEN BLACKBERRIES
DOUBLE CHECK STOMP/SWEET MA VE 7088 G+T-A —— KENW
MIFF MOLE
MOANIN' LOW/BIRM.BERTHA OK 41273 G AUC —— CH,L
SAM MONTGOMERY
BABY PLEASE DON'T GO ME 61155 V T-A —— KENN
HELEN MORGAN
BILL/CAN'T HELP LOVIN' DAT VI 25248 N AUC —— M—N
JELLY ROLL MORTON
"WE THE PEOPLE" TRANSCRIPTION 12 INCH N AUC 3.00 ABRA
NEW ORLEANS BUMP/PRETTY LIL VI 38078 V+AUC 2.00 ABRA
TURTLE TWIST/SMILIN' BLUES VI 38108 E AUC —— BURN
TURTLE-TWIST/SMILIN' THE BLUESBB 10194 N AUC —— BURN
HONKY TONK MUSIC JM 11 N AUC 2.00 JOBE
CREEPY FEELING JM 12 N AUC 2.00 JOBE
FREAKISH/SEATTLE HUNCH VI 27565 N AUC —— ROSE
BALLIN' JACK/DON'T LEAVE BB 10450 N AUC —— CLAI
WININ'BOY BLUES/RAMBLE BB 10429 N AUC —— CLAI
SHOE SHINERS' DRAG/BOOGABOO BB 7725 N AUC —— BAKE
BLUE BLOOD BLUES/MUSHMOUTH BB 8201 E AUC —— BAKE
SHREVEPORT/SHOE SHINERS' DR. VI 21658 F AUC —— BAKE
NEW ORLEANS BUMP/K.C. STOMPS BB 7757 N AUC —— BAKE
SEATTLE HUNCH VI 27565 N AUC —— MELT
FREAKISH/SEATTLE HUNCH VI 27565 N SAL 2.00 MART
KANSAS CITY STOMP/GRANDPA SP. GE 5218 G AUC 5.00 NORC
MINT JULEP/LOW GRAVY VI 23334 E+T-A 10.00 KAPL
MISSISSIPPI MILDRED VI 23424 E+T-A 15.00 KAPL
BENNIE MOTEN
JUSTRITE/TROUBLE IN MIND VI 21739 N T-A —— GAYL
NEW TULSA BLUES VI 21584 N T-A —— GAYL
LET LOWDOWN BLUES/K.C. BRKDN VI 21693 N AUC —— CLAY
SOUTH/WHE'S NO TROUBLE VI 24893 N T-A 2.00 ALLD
MOUND CITY BLOW BLOWERS
ONE HOUR/TAILSPIN BLUES BB 6456 G T-A —— GAYL
MUSKRAT RAMBLE DE 1274 G T-A —— GAYL
TAILSPIN BLUES BB 10209 N T-A —— MAYE
TAILSPIN BLUES BB 10209 N TRA —— STUR
DARKTOWN STRUTTERS BALL CO 36281 E SAL —— FISH
SAN/RED HOT BR 2602 E T-A —— POLS
TIGER RAG/DEEP 2ND ST. BLUES BR 2804 G+T-A —— POLS
DARKTOWN STRUTTERS BALL CO 36281 N AUC —— MELT
NERVOUS PUPPIES/WHAT DO I BR 3484 E AUC —— MCGO
CLIFF NAZARRO
YOU GO YOUR WAY/NEWS OF WORLD BB 11545 N AUC —— ROSE
HEADIN LOUISVILLE/WONDER WHERE HA 59 N AUC —— ROSE
OZZIE NELSON
SWAMP FIRE/SOLILOQUY BR 7414 E AUC —— GALE
NEW FRIENDS OF RHYTHM
HEAVY TR.ON CANAL ST/(B.BAILEY)VI 26647 N SAL 1.00 MART
NEW ORLEANS LUCKY SEVEN
ROYAL GARDEN/GOOSE PIMPL(BIX) OK 8544 V AUC —— MEXD
NEW ORLEANS PEPSTERS
CLOSE FIT(PROB. OLIVER) VAN DYKE 77038 N AUC 5.00 HOLL
NEW ORLEANS RHYTHM KINGS
CLARINET MARMALADE GE 5220 G T-A —— W—S
TIN ROOF BL/JAZZ ME(BOB CATS) DE 3523 E AUC —— ROSE
MAPLE LEAF RAG UHCA 45-46 N AUC —— MIER
LONDON BLUES/SWEET LOVIN BRE 02210 N AUC —— MELT
TIN ROOF BLUES DE 3523 N STA 1.00 WILL
SHE'S CRYING FOR ME/EVERYBODY BB 10956 E+T-A —— JACO
EVERYBODY BL/SHE'S CRYING BB 10956 N T-A —— EDEL
NEW ORLEANS WANDERERS
PERDIDO/GATE MOUTH CO 698 V AUC —— MEXD
TOO TIGHT/PAPA DIP(SM.SHIP) CO 735 G AUC —— MEXD
PERDIDO ST./GATEMOUTH(2 DIGS) CO 698 V AUC —— BAKE
NEW ORLEANS WILLIE JACKSON
NUMBERS ON THE BRAIN/HOLD 'ER CO 14184 N AUC —— CLAY
RAILROAD MAN BLUES/TAIN'T WH. CO 14218 N AUC —— CLAY
CORN & BUNION BL/LONG TIME M. CO 14432 N AUC —— CLAY
FRANKIE NEWTON
WHO/THE BLUES MY BABY GAVE ME BB 10216 N T-A —— MAYE
JITTERS VO 4851 N AUC —— BUCK
TAB'S BLUES/FRANKIE'S JUMP VO 4821 V AUC —— ROSE
FRANKIE'S JUMP/TAB'S BLUES VO 4821 V AUC —— BAKE
MINOR JIVE (CHIP 3 GROOVES) BB 10186 E AUC —— MELT

FOR DISPOSITION

RED NICHOLS

CHINATOWN/ON THE ALAMO	BR	4363	N	AUC	2.00		ABRA
DINAH/INDIANA	BR	4373	G	AUC	——		M—S
CAROLINA IN MORNING/WHO	BR	4925	G	AUC	——		M—S
SHE SHALL HAVE MUSIC/LET ME	BR	10683	G	AUC	——		M—S
CHINATOWN/ON THE ALAMO	BR	4363	G	AUC	——		M—S
LIMEHOUSE BLUES/DEAR OLD SOUTH	BR	20070	N	AUC	——		GALE
CORRINE CORRINA	BRC	1120	N	AUC	——		MELT
CHINA BOY/PEG O' (B MASTER)	BR	80004	N	SAL	2.00		MART
LIMEHOUSE BLUES/DEAR OLD	BR	20070	N	TRA	——		JACO

RAY NOBLE

ST.LOUIS BL/WAY DOWN YONDER	VI	25082	N	AUC	——		M—N

JIMMIE NOONE

APEX BLUES/LORRAINE	VO	1207	E	T-A	——		W—S
AIN'T MISBEHAVIN/OFF TIME	VO	15819	G	AUC	——		CH,L
APEX/MY DADDY ROCKS ME	VO	2779	V	T-A	——		KENN
GOOD MAN TO HAVE AROUND	VO	1436	E	T-A	——		EDEL
CALL ME DARLIN/I'M	DE	1730	E	T-A	——		IDER
I KNOW THAT YOU KNOW/SWEET	BR	80024	N	T-A	——		JACO
WAY DOWN YONDER/SWEET GA.BRN.	DE	18440	N	T-A	——		JACO

RED NORVO

THERE'S A BOY IN HARLEM	BR	8089	V	T-A	——		KENN
DECCA STOMP/(JOE VENUTI, REV.)	DE	3527	N	AUC	——		ROSE
LOVE IS HERE TO STAY	BR	8068	E	AUC	——		BURN
IN A MIST/OCTOPUS	BR	8238	N	TRA	——		STUR

ORIGINAL CRESCENT CITY JAZZERS

SENSATION RAG/CHRISTINE	OK	40101	N	AUC	——		RASN

ORIGINAL DIXIELAND JAZZ BAND

RIESENWEBER/LOOK AT 'EM NOW AE	VOC	1242	V	AUC	3.00		ABRA
MARGIE/PALESTENNA	VI	18717	V+	SAL	1.00		KENN
PALESTEENA/MARGIE	VI	18717	E	AUC	——		M—S
MOURNIN' BLUES/CLAR. MARM.	VI	18513	E+	AUC	——		GALE
OSTRICH WALK/JAZZ BAND BALL	VI	18457	E	T-A	——		POLS
FIDGETY FEET/LAZY DADDY	VI	18564	E	T-A	——		POLS
ST.LOUIS BLUES/JAZZ ME BLUES	VI	18772	V+	T-A	——		POLS
TIGER RAG/SKELETON JANGLE	VI	18472	E	T-A	——		POLS
LIVERY STABLE BL/DIXIE I-STEP	VI	18255	E	T-A	——		POLS
DARKTOWN STR.BALL/INDIANA	CO	2297	V	T-A	——		POLS
CLARINET MARMALADE/MOURNIN'	VI	18513	E	T-A	——		POLS
WHO LOVES YOU/DID YOU MEAN IT	VI	25420	V	AUC	——		MELT
IN MY LITTLE RED BOOK	BB	7444	E	AUC	——		MELT
OSBRICH/JAZZ BAND BALL	VI	18457	G	T-S	.95		LEET
MARGIE/PALESTEENA	VI	18717	G	T-S	.95		LEET
MARGIE/PALESTEENA	VI	18717	E	AUC	——		CLAR

ORIGINAL DIXIE RAG PICKERS

LINDEY	—	——	G	AUC	——		M—S

ORIGINAL JAZZ HOUNDS

4 DAY BLUES/1620 TO 1865	CO	14086	V	AUC	——		MCGO

ORIGINAL MEMPHIS FIVE

MEMPHIS GLIDE	PE	14132	E	AUC	——		GALE
THE MEANEST BLUES	PE	14323	E	AUC	——		GALE

ORIGINAL NEW ORLEANS JAZZ BAND

HE'S HAD NO LOVIN'/JA-DA MED.	GE	4508	E	AUC	——		RASN

KING OLIVER

CHATTANOOGA STOMP	CO	13003	E	AUC	——		S&B
NEW ORLEANS STOMP	CO	13003	E	AUC	——		S&B
RIVERSIDE BL/MABEL'S DREAM	PARA	20292	E	AUC	——		RASN
DIPPER MOUTH/WHERE DID YOU	OK	4918	E	AUC	——		RASN
SNAKE RAG	GE	5184	E	AUC	——		RASN
DIPPERMOUTH/WEATHERBIRD RAG	GE	5132	E	AUC	——		MEXD
CANAL ST.BLUES/JUST GONE	GE	5133	E	AUC	——		MEXD
CAMP MEETING/LONDON BLUES	CO	14003	G+	AUC	——		MEXD
DEEP HENDERSON/JACKASS BLUES	VO	15394	F+	AUC	——		MEXD
SNAG IT/TOO BAD	VO	1007	V	AUC	——		MEXD
SOMEDAY SWEETHEART/DEAD MAN	VO	1059	V+	AUC	——		MEXD
EVERY TUB/SHOWBOAT	VO	1114	F	AUC	——		MEXD
JAZZIN' BABY BLUES	OK	4975	G	AUC	——		MEXD
CALL OF THE FREAKS	BB	6546	N	AUC	——		MEXD
MABEL'S DREAM/RIVERSIDE BLUES	PARA	20292	N	AUC	——		ROSE
TOO BAD/SNAG IT	VO	1007	E	AUC	——		ALLD
SOMEDAY/DEAD MAN	VO	1059	V	AUC	——		ALLD
FAREWELL BLUES/SOBBIN'BLUES	VO	1152	V	AUC	——		MCGO
DEAD MAN BLUES/SOMEDAY SWEET.	VO	1059	N	AUC	——		MCGO
TOO BAD/SNAG IT	VO	1007	G+	AUC	——		MCGO
DIPPER MOUTH BLUES	GE	5132	V	AUC	10.00		NORC
HIGH SOCIETY RAG	OK	4933	V	AUC	10.00		NORC
DEAD MAN BLUES	VO	1059	G	TRA	——		NORC
SOUTHERN STOMPS (DIG)	PARA	12088	V	T-A	25.00		KAPL
SOUTHERN STOMPS	PARA	12088	N	T-A	——		PARK
ST.JAMES/WHEN YOU'RE SMILIN'	VI	22298	G	AUC	2.00		LEET

LOUIS PANICO

WABASH BLUES/OH DOCTOR	VO	2849	N	STA	.90		WILL

TINY PARHAM

SUBWAY SOBS/BLUE ISLAND BLUES	VI	38041	N	T-A	——		MAYE
WASHBOARD WIGGLES/ECHO BLUES	VI	38076	N	T-A	——		MAYE
JOGO RHYTHM/STUTTERING BL	VI	38009	N	T-A	——		MAYE
SUD BUSTER'S DREAM	VI	22778	E	T-A	——		KENN

TONY PASTOR

LET'S DO IT/GET SET,JUMP	BB	10902	N	AUC	——		CLAI

EDDIE PEABODY

ME AND MY SHADOW/SAD	VI	20699	V	AUC	——		CLAR

JAN PEERCE

I HAVE SO LITTLE TO GIVE	ROY	1844	N	AUC	——		ROSE

JACK PETTIS

BAG O' BLUES/FRESHMAN HOP	VI	21793	G	AUC	——		ROSE

PIRON'S NEW ORLEANS ORCHESTRA

BRIGHT STAR BLUES/GHOST BLUES	CO	99	N	AUC	2.00		ABRA

STEW PLETCHER

HOPE GABRIEL/TOUCH OF	BB	6345	N	AUC	1.50		ABRA

BEN POLLACK

DEEP ELM/MOON GRINNING	VA	504	N	AUC	1.50		ABRA
LOUISE/MA CHERIE	VI	21941	E	AUC	1.00		ABRA
FUTURISTIC RHYTHM/LET'S SIT	VI	21858	N	AUC	1.50		ABRA
BUY BUY/ONE SWEET SHOWGIRL	VI	21743	N	AUC	1.50		ABRA
ALICE BL.GOWN/(DELTA 4 , REV)	DE	3526	V	AUC	——		ROSE
DEED I DO	VI	20403	N	AUC	——		MIER
HE'S THE LAST WORD	VI	20425	V	AUC	——		MIER
WAITING FOR KATIE	VI	21184	N	AUC	——		MIER
SINGAPORE SORROWS	VI	21437	N	AUC	——		MIER
BUY BUY FOR BABY	VI	21743	N	AUC	——		MIER
SENTIMENTAL BABY	VI	21827	N	AUC	——		MIER
LOUISE	VI	21941	V	AUC	——		MIER
MY KINDA LOVE	VI	21944	N	AUC	——		MIER
IN THE HUSH OF THE NIGHT	VI	22071	N	AUC	——		MIER
MY LITTLE GRASS SHACK	CO	2886	N	AUC	——		MIER
GOT THE JITTERS/FULL OF DEVIL	CO	2870	E	AUC	——		ROSE
ALICE BLUE GOWN	DE	3526	N	STA	1.10		WILL
SWEETHEART/ALWAYS,ARMS	VI	22101	E	T-S	2.50		LEET
BUY BUY FOR BABY	VI	21743	N	T-A	——		HERR
BOOGIE WOOGIE	BB	1517	N	T-A	——		HERR

DANNY POLO

BLUE MURDER	DE	3863	N	SAL	——		FISH
BLUE MURDER	DE	1718	E	AUC	——		BAKE

BOB POPE

STOP TEASING ME	DE	8509	N	T-A	——		BUCK

MEL POWELL

BLUE SKIES	CMS	543	N	T-A	——		BROO

TEDDY POWELL

BIRTH OF THE BLUES/MAKE LOVE	BB	11300	V	AUC	——		ROSE
OUTSIDE OF THAT I LOVE YOU	DE	3218	N	AUC	——		ROTH
SLAP HAPPY LASSIE/ALL NITE	BB	11039	N	AUC	.75		CRON
PINETOP'S FTSTEPS(REV.SKIPS)	BB	11276	N	AUC	1.00		CRON
HOE DOWN/HOW ABOUT YOU	BB	11380	N	AUC	.75		CRON
TAIN'T NO GOOD/IF YOU ARE	BB	11516	N	AUC	1.00		CRON
FLEE ON A SPREE/THE SPHINX	DE	2985	G+	T-A	——		MCGO
TEDDY'S BOOGIE WOOGIE/JAMAICE	DE	2806	V	AUC	——		MCGO

OLLIE POWERS

JAZZBO/PLAY THAT THING	PARA	12059	G+	AUC	——		MEXD

LOUIS PRIMA

CHINATOWN/DINAH	BB	5758	G	S-A	.50		STEI
DANGER LOVE/AFRAID TO DREAM	VO	3628	V	S-A	.50		STEI
YOU CAN'T HAVE/TIN ROOF	VO	3657	G	S-A	.25		STEI
LOOK OUT/PERCY	VAR	8247	N	S-A	1.00		STEI
BREAKIN ICE/I STILL WANT	BR	7320	G	S-A	.50		STEI
STARDUST/LONG 'BOUT MID.	BR	7335	E	S-A	1.00		STEI
HOUSE RENT/BRIGHT EYES	BR	7376	E	S-A	1.00		STEI
SWING ME/SUGAR IS SWEET	BR	7431	G	S-A	.50		STEI
CHASING SHADOWS/LADY IN	BR	7448	E	S-A	1.00		STEI
WORRY BLUES/RHYTHM IN ME	BR	7471	E	S-A	1.00		STEI
WEATHER MAN/PLAIN OLD ME	BR	7499	G	S-A	.50		STEI
SOLITUDE/HOW'M I DOIN'	BR	7531	E	S-A	1.00		STEI
SING SING SING/BEEN SO (CR.)	BR	7628	E	S-A	.25		STEI
CROSS PATCH/SWING LULLABY	BR	7680	G	S-A	.50		STEI
TOGETHER/STARS KNOW(FLAKE)	BR	7740	G	S-A	.25		STEI
FIFTY SECOND STREET	VO	3509	V	AUC	——		BURN
DINAH/CHINATOWN	BB	5758	N	AUC	——		BUCK
DOIN'THE SERPENTINE/WHY SH.	DE	1953	N	AUC	——		ROSE
SING SING SING	BR	7628	V	AUC	——		MELT

CLARENCE PROFIT

DARK EYES/AZURE	DE	8527	N	SAL	2.00		HARV

JACK PURVIS

POOR RICHARD(½" HAIR LINE CR.)	PARL	992	N	AUC	——		MELT

FOR DISPOSITION

QUINTET OF THE HOT CLUB OF FRANCE

GEORGIA ON MY MIND/STILL(½"CR)	VI	26578	N	STA	1.00	CRON	
NAGASAKI/SHINE	VI	25558	N	AUC	——	BURN	
PIPER'S DREAM/PIPER'S SWING	VI	26218	N	AUC	——	BURN	
MA RAINEY							
STACK O'LEE BL/YONDER COME	PARA	12357	G	T-A	——	KENW	
MARTHA RAYE							
BODY & SOUL/PETER PETER	CO	35522	N	AUC	——	KIRS	
CASPER REARDON							
IN A SENTIMENTAL MOOD	LI	193	N	AUC	——	BURN	
RED & HIS BIG TEN							
IF YOU HAVEN'T GOT GIRL/AT	VI	23033	G	AUC	——	M—S	
THE RED HEADS							
TELL ME TONIGHT/HERE OR	PE	14764	V	AUC	——	MIER	
I'M FEELIN' NO PAIN	PE	15648	G	AUC	——	CLAR	
DON REDMAN							
BABY WON'T YOU PLEASE	VI	26266	N	AUC	——	CHAM	
CHERRY	VI	21730	N	AUC	——	CHAM	
DALLAS MAN/NEW WAY	BR	6684	V	AUC	——	ABRA	
DOWN HOME RAG/MARGIE	BB	10061	N	SAL	2.00	HARV	
CHANT OF THE WEED	CO	35639	N	AUC	——	MARX	
SHIM-MY-SHA-WABBLE	BB	10765	N	AUC	——	MARX	
JUMP SESSION/CLASS WILL TELL	VI	26206	T	T-A	——	MURC	
RED ONION JAZZ BABIES							
TERRIBLE BLUES/SANTA CLAUS	GE	5607	E	AUC	——	RASN	
BROTHERLY LOVE/(A.JOHNSON,REV)	SIL	5024	V	AUC	——	MCGO	
ALVINO REY							
IN THE HALL OF THE	BB	11216	N	SAL	1.00	WALL	
RHYTHM CLUB OF LONDON SEXTET							
GAVE ME GO BY/WM. TELL	BB	10529	N	AUC	——	BUCK	
MIGHTY LIKE THE BLUES	BB	10557	N	AUC	——	BUCK	
BANJO IKEY ROBINSON							
WIT-OUT A DIME	BR	7068	E	T-A	——	KENN	
ELZADIE ROBINSON							
ROWDY MAN BLUES	PARA	12724	N	T-A	——	W—S	
ARKANSAS MILL BLUES	PARA	12701	N	T-A	——	W—S	
ROWDY MAN BLUES(W.EZELL)	PARA	12724	V	T-A	——	KENN	
BARREL HOUSE MAN(W.EZELL)	PARA	12417	F	AUC	——	BAKE	
IKE RODGERS							
SCREENIN' BLUES(HENRY BROWN)	PARA	12816	G	AUC	——	BAKE	
GIL RODIN'S BOYS							
IT'S SO GOOD	BA	6483	E	AUC	——	MIER	
WALTER ROLAND							
DICE'S BLUES/EARLY MORNIN NO.2	ME	13310	E	AUC	——	BAKE	
ADRIAN ROLLINI							
BACKYARD FENCE/WATERFALL	DO	139	E	AUC	2.50	ABRA	
MOONGLOW	VO	5200	V	AUC	——	BURN	
BILL/BIR MIR BIST DU SCHON	DE	1636	N	AUC	——	KIRS	
LAURA RUCKER (ACC. CASSINO SIMPSON)							
LITTLE JOE/ST. LOUIS BLUES	PARA	13075	E	AUC	——	CAMP	
LUIS RUSSELL							
29TH AND DEARBORN (HOT SIX)	VO	1010	G+	T-A	——	W—S	
PRIMITIVE/MY BLUE HEAVEN	RO	2499	E	T-A	——	GAYL	
THE (NEW)CALL OF THE FREAKS	CO	35690	N	AUC	——	MARX	
PLANTATION JOYS/PLEASE DON'T	OK	8424	V	AUC	——	MEXD	
SWEET MUMTAZ/29TH & DEARBORN	VO	1010	G	AUC	——	MEXD	
THE WAY HE LOVES/(GINGERSNAPS)	CA	9320	G	AUC	——	MEXD	
TIGHT LIKE THAT/CALL OF FREA.	OK	8656	E	T-A	——	POLS	
YOU RASCAL YOU	VI	22793	V	AUC	——	DEWI	
PRIMITIVE/MY BLUE HEAVEN	ME	13366	E	AUC	——	DEWI	
SAVANNAH SNYCOPATORS							
DEEP HENDERSON/JACKASS BLUES	BR	3245	E	AUC	——	RASN	
JAN SAVITT							
ALWAYS BE IN LOVE/GET HAPPY	DE	2583	N	AUC	——	GOTT	
IT'S WONDERFUL WORLD/HONESTLY	DE	2836	N	AUC	——	GOTT	
MAKE LOVE WITH GUITAR/IMAGIN.	DE	2990	N	AUC	——	GOTT	
QUAKER CITY JAZZ/SUGAR FOOT	BB	10005	N	SAL	2.00	HARV	
SAVOY SULTANS							
FRENZY/STOP AND ASK SOMEBODY	DE	3142	E	SAL	1.00	MART	
CECIL SCOTT							
IN A CORNER	BB	8276	N	AUC	——	MELT	
CHIC SCOGGINS ORCHESTRA							
SHE CHILLS ME/IF I COULD WRITE	BR	4654	V	AUC	——	GALE	
LLOYD SCOTT							
HAPPY HOUR/SYMPHONIC SCHRONCH	VI	20495	N	T-A	——	W—S	
RAYMOND SCOTT							
EAGLE BEAK/COPYRIGHT 1950	CO	35911	N	AUC	——	ROSE	

(RAYMOND SCOTT CONTINUED NEXT COLUMN)

(RAYMOND SCOTT, CONTINUED)

WAR DANCE FOR WOODEN INDIANS	BR	8059	G	AUC	——	M—S	
KEY WEST/ON THE JERSEY SIDE	CA	36410	E	AUC	——	ROSE	
HAPPY BIRTHDAY/ALL AROUND THE	CO	35864	N	AUC	——	ROSE	
TOY TRUMPET/POWER	BR	7993	N	AUC	——	IDER	
NEW YEAR EVE/GIRL WITH	CO	35274	E	T-A	——	IDER	
BUMPY WEATHER OVER NEW	CO	35585	N	STA	——	WALL	
RECKLESS NIGHT ON BOARD LINES	BR	8000	N	AUC	——	GOTT	
EVENING STAR/BLUES MY GIRL FR.	CO	35980	N	AUC	——	GOTT	
THE PEANUT VENDOR/BUSINESS	CO	35364	N	AUC	——	GOTT	
PETER TAMBOURINE/BUMPY WEATH.	CO	35585	E	AUC	——	GOTT	
BEN SELVIN							
AM I BLUE (TEAGARDEN)	CO	1900	N	AUC	——	CH,L	
BOYD SENTER & ED LANG							
SISTER KATE/JUST SO SO	OK	41018	N	T-A	——	S&B	
CHRISTINE/SOMEDAY SWEETHEART	OK	40819	N	AUC	——	BURN	
NOT MAYBE BEALE ST. BLUES	OK	40836	N	AUC	——	BURN	
WABASH BLUES/THE BOSS	OK	40949	N	AUC	——	BURN	
SEPIA SERENADERS							
NAMELESS BL/RIDICULOUS BL	BB	5770	N	AUC	——	ROSE	
SEXTET OF RHYTHM CLUB							
YOU GAVE ME THE GOODBYE	BB	10557	N	AUC	——	MARX	
ARTIE SHAW							
ALL I REMEMBER IS YOU/OCTOR.	BB	10319	N	AUC	——	GOTT	
PASTEL BLUE/DEEP PURPLE	BB	10178	N	AUC	——	GOTT	
STARDUST/TEMPTATION	VI	27230	N	AUC	——	GOTT	
GOOD NIGHT ANGEL/NEW MOON OV.	BR	8054	V	AUC	——	GOTT	
SHADOWS/DIDN'T KNOW TIME WAS	BB	10502	N	AUC	——	GOTT	
IF IT'S THE LAST THING I DO	VO	4933	N	AUC	——	GOTT	
I'M YOURS/MOONLIGHT AND SHADOWS	VO	4865	N	AUC	——	GOTT	
SAME OLD LINE/YOU CAN TELL	BR	7794	G	AUC	——	ROSE	
STAR DUST/TEMPTATION	VI	27230	V	AUC	——	ROSE	
ROCKIN' CHAIR/IF I LOVE AGAIN	VI	27664	N	AUC	——	M—N	
I HAVE EYES	BB	7889	N	T-A	——	BUCK	
YOU'RE A LUCKY GUY	BB	10482	N	T-A	——	BUCK	
BLUES 1 & 2	VI	27411	N	T-A	——	BUCK	
SUMMIT RIDGE DRIVE/CROSSYOUR	VI	26763	N	AUC	——	GALE	
DR.LIVINGSTONE/WHEN THE QUAIL	VI	27289	E	AUC	——	FELL	
NIGHTMARE/NON-STOP FLIGHT	BB	7875	N	AUC	——	ROSE	
MORNING SUNRISE/COPENHAGEN	BB	10054	V	AUC	——	ROSE	
CONCERTO FOR CLARINET	VI	36383	N	AUC	——	CLAI	
BEAU NIGHT IN HOTCHKISS	VI	27351	N	AUC	——	MARX	
A HANDFUL OF STARS	VI	26790	N	AUC	——	MARX	
MY FANTASY	VI	26614	N	AUC	——	MARX	
SOLID SAM	VI	27705	N	AUC	——	MARX	
PRELUDE IN C MAJOR	VI	27432	N	AUC	——	MARX	
NEEDLE NOSE	VI	27860	N	AUC	——	MARX	
I COVER THE WATER FRONT	VI	27362	N	AUC	——	MARX	
COMIN ON	BB	7772	N	AUC	——	MARX	
DR.LIVINGSTON I PRESUME	VI	27289	N	AUC	——	MARX	
ST.JAMES INFIRMARY BLUES	VI	27495	N	AUC	——	MARX	
NOCTURNE	VI	27703	N	AUC	——	MARX	
I ASK THE STARS	VI	27719	N	AUC	——	MARX	
GEORGIA ON MY MIND	VI	27499	N	AUC	——	MARX	
MOONGLOW	VI	27405	N	AUC	——	MARX	
NEW WE KNOW	VI	26642	N	AUC	——	MARX	
WHO'S EXCITED	VI	27385	N	AUC	——	MARX	
APRIL IN PARIS	VI	26654	N	AUC	——	MARX	
DANCING IN THE DARK	VI	27335	N	AUC	——	MARX	
BLUES IN THE NIGHT	VI	27609	N	AUC	——	MARX	
DEUCES WILD	VI	37838	N	AUC	——	MARX	
ALL ALONE/BECAUSE I LOVE YOU	BR	7899	E	AUC	——	ROSE	
ROSE ROOM/ALONE TONIGHT	BB	10148	E	T-A	——	SYMO	
SPECIAL DELIVERY STOMP(GR.5)	VI	26762	E	T-A	2.00	SYMO	
JOEL SHAW							
REEFER MAN/GOIN TO TOWN	CR	3423	E	AUC	1.00	ABRA	
SHORTY GEORGE							
JONES LAW BLUES/MY BABY BL	BR	7106	N	AUC	——	CLAY	
OMER SIMEON							
SMOKEHOUSE/BEAU KOO JACK	BR	7109	N	AUC	10.00	CLAY	
LEE SIMS (PIANO SOLOS)							
I CAN'T GIVE YOU/SONNY BOY	BR	4152	E+	STA	——	WILL	
ST. LOUIS BLUES/SISTER KATE	BR	4780	N	AUC	——	CLAY	
FRANK SINATRA							
MY BUDDY/WILLOW WEEP	CO	35242	N	AUC	——	CLAI	
ZUTTY SINGLETON							
ANYTHING FOR YOU/CLAR.MARM.	DE	432	E	T-A	——	STRO	
NOBLE SISSLE (WITH EUBIE BLAKE)							
SWEET HENRY/OLD FASHIONED L.	VI	19253	N	AUC	——	GOTT	

FOR DISPOSITION

FREDDIE SLACK

COW COW BOOGIE/HERE YOU ARE	CA	102	N	AUC			ROSE
KITTEN ON THE KEYS	DE	4043	N	STA			WALL

SLIM AND HIS HOT BOYS

MISSISSIPPI STOMP/THAT'S PL.	VI	38044	F	AUC			M—S

SLIM & SLAM

FLAT FOOT FLOOGEE	VO	4021	V	AUC			MELT

BESSIE SMITH

J. C. HOLMES	CO	14095	E	T-A			W—S
COLD IN HAND BL(ARMSTRONG)	CO	14064	P	AUC			BURN
GOOD MAN/(REV.F+,LAM.CR.)	CO	14250	G	AUC			BUCK
AGGRAVATIN' PAPA	CO	3877	G	AUC			BUCK
I'VE BEEN MISTREATED	CO	14115	P	AUC		.35	BAKE
COLD IN HAND BLUES	CO	14064	G	AUC			BAKE
ONE & TWO BLUES/HONEY MAN	CO	14172	G	AUC			BAKE
AT THE XMAS BALL/PREACH(RIM CH.)	CO	35842	E+T-A				JACO
EMPTY BED BLUES	CO	14312	V	AUC		2.00	HOLL
HE'S GONE BLUES/CARELESS LOVE	CO	14083	N	AUC			GOTT
WASHWOMAN'S BLUES	CO	14375	N	AUC			GOTT
AFTER YOU'VE GONE/MUDDY WATER	CO	14197	N	AUC			GOTT
SOFT PEDAL BLUES/YELLOW DOG	CO	14075	N	AUC			GOTT

CLARA SMITH

GIN MILL BL/GOT MY MIND ON	CO	14419	N	AUC			GOTT
TROUBLESOME BLUES/YOU CAN'T	CO	14256	N	AUC			GOTT
ROCK CHURCH ROCK/LUCK IS WH	CO	14138	N	AUC			CLAY
EASE IT/PERCOLATIN' BLUES	CO	14202	N	AUC			CLAY
SEPARATION BLUES/AIN'T NOTH	CO	14160	N	AUC			CLAY

JABBO SMITH

MICHIGANDER BLUES	BR	7069	N	AUC		10.00	CLAY
MOANFUL BLUES/BAND BOX ST.	BR	7111	N	AUC		10.00	CLAY
RHYTHM IN SPAIN	DE	1980	N	T-A			HERR
ABSOLUTELY/HOW CAN CUPID	DE	1712	N	T-A			HERR

PINETOP SMITH

JUMP STEADY BLUES	UHCA	65	N	T-A			HERR

MAMIE SMITH

SWEET VA.BLUES/WHAT HAVE I	VI	20233	N	AUC			CLAY
GOOD LOOKIN PAPA/YOU CAN'T	OK	4935	V	AUC			CLAY
DOWN HOME BLUES/ARKANSAS BL	OK	4446	G	AUC			GALE

WILLIE SMITH

ACHIN' HEARTED BL/HONEYMOON.	DE	1503	E	AUC			GOTT
THERE'S GONNA BE THE DEVIL TO	DE	703	E	AUC			GOTT
BREEZE/SITTING AT THE TABLE	DE	7086	E	T-A			STRO
STAMPING GROUND/ACQUAINT	DE	1380	N	T-S		.65	LEET

SNOOKS & HIS MEMPHIS STOMPERS

CRAZY 'BOUT BABY/SMILE DARN YA	VI	22662	N	AUC			CLAY
HELLO BEAUTIFUL/WHAT'D YA DO	VI	23038	N	AUC			CLAY
LOVE IS LIKE THAT/I'M HAPPY	VI	12262	N	AUC			CLAY
CRAZY 'BOUT BABY/SMILE DARN YA	VI	22662	V	SAL		.65	JACO

EDDIE SOUTH

LA ROSITA	VI	21151	V	AUC			BURN
SWEET GEORGIA/EDDIE SOUTH BL	VI	26222	E	AUC			FELL
STOMPIN AT THE SAVOY	CO	36193	N	AUC			MARX
NO MORE BLUES/MAMA MOCK.	BB	10120	N	T-A			MURC

SOUTHERN SERENADERS

I MISS MY SWISS	HA	4	V+T-A				W—S
ALONE AT LAST (SMALL RIM CH)	HA	5	G	AUC			MEXD

CHARLIE SPAND

HASTINGS STREET	PARA	12863	E	T-A			W—S
HASTINGS STREET	PARA	12863	V+T-A				W—S

MUGGSY SPANIER

LONESOME ROAD/MANDY	BB	10766	N	T-A			MAYE
CHICAGO/CAN'T WE BE FRIENDS	DE	4168	E	AUC			FELL
DINAH/BLACK AND BLUE	BB	10682	N	AUC			BAKE
DIPPERMOUTH/SISTER KATE	BB	10506	N	AUC			BAKE
RELAXIN'AT TOURO/RIVERBOAT	BB	10532	N	AUC			BAKE
BUTTER AND EGGMAN/ECCENTRIC	BB	10417	N	AUC			BAKE
ECCENTRIC/SISTER KATE	HMV	9047	N	AUC			MELT
DIPPER MOUTH/BUTTER & EGG	HMV	9033	N	AUC			MELT
BLACK & BLUE/DINAH	HMV	9067	N	AUC			MELT
AMERICAN PATROL	DE	4328	N	STA			WALL
CHICAGO	DE	4168	N	STA			WALL

SPENCER TRIO

AFTERNOON IN AFRICA/JOHN HENRY	DE	1873	N	AUC			GOTT

SPECKLED RED

DOWN ON THE LEVEE	BB	8113	E	T-A			KENN
LOUISE BALTIMORE BLUES	BB	8012	E	T-A			KENN
TAKE IT EASY	BB	8036	E	T-A			KENN

(SPECKLED RED CONTINUED NEXT COLUMN)

(SPECKLED RED, CONTINUED)

WELFARE BLUES	BB	8069	E	T-A			KENN
ST. LOUIS STOMP	BB	7985	V	T-A			KENN
WILKINS STREET/DIRTY DOZEN	BR	7116	N	AUC			CAMP

VICTORIA SPIVEY

RED LANTERN BLUES/JELLY LOOK	OK	8550	N	AUC			DESO

PAUL SPECT

ST.LOUIS SHUFFLE/CORNFED	CO	1307	N	AUC			CLAY

CHARLIE SPIVAK

ELEGY/BROTHER BILL	CO	36596	N	AUC			CLAI
STARDREAMS/I SURRENDER DEAR	OK	6446	N	AUC			GOTT

DICK STABILE

YOU CALL IT MADNESS/JOHN PEEL	BB	7480	N	AUC			GOTT

JESS STACY

GOOD MAN IS HARD TO FIND	VARS	8140	N	T-A			EDEL
GOOD MAN HARD FIND/HARLEM PARTY	VAR	8140	N	AUC			GOTT

REX STEWART

LAZY MAN'S SHUFFLE/REXATIOUS	VARS	517	E	AUC			GOTT
BACK ROOM ROMP	VAR	618	N	T-A			W—S
SUGAR HILL SHIM SHAM	VAR	3844	N	T-A			W—S
REXATIOUS	VAR	517	N	T-A			W—S
SUBTLE SLOUGH/SOME DATURDAY	BB	11258	E	AUC			BURN
DIGA DIGA DO/CHERRY	HRS	2004	N	AUC			RASN
TEA & TRUMPETS/BACK ROOM	VAR	618	G	AUC			BAKE
REXATIONS/LAZY MAN'S SHUFFLE	VAR	517	V	AUC			BAKE
MOBILE BAY	BB	11057	E	AUC			MELT

JOE SULLIVAN

HONEYSUCKLE/GIN MILL BLUES	CO	2876	E	AUC			ROSE
LOW DOWN DIRTY SHAME	VO	5531	F	AUC			BAKE

MAXINE SULLIVAN

LOCH LOMOND/I'M COMING VA.	VO	3654	E	AUC			BURN
ANNIE LAURIE/BLUE SKIES	VO	3679	E	AUC			BURN
NICE WORK IF YOU CAN GET IT	VO	3848	E	AUC			BURN
YOU WENT TO MY HEAD	VO	3993	N	AUC			BURN
SPRING IS HERE	VI	25894	N	AUC			BURN
DARK EYES	VI	25810	N	T-A			BUCK
DOWN THE OLD OX ROAD	VI	25894	N	T-A			BUCK
SAY IT WITH A KISS	VI	26124	N	T-A			BUCK
HAPPY ABOUT THE WHOLE THING	VI	26237	N	T-A			BUCK
DRINK TO ME ONLY	VI	26260	N	T-A			BUCK

TAMPA RED

I GIVE MY LOVE TO YOU	BB	7058	V	T-A			KENN
WAY TO GET LOW-DOWN/YOU SAY	BB	8475	N	AUC			GOTT

ERSKINE TATE

STOMP OFF/STATIC STRUT	VO	1027	V	AUC			MEXD
CHINAMAN/CUTIE BLUES	OK	4427	E	AUC			MEXD

ART TATUM

TIGER RAG/LULLABY OF LEAVES	DE	18051	N	AUC			KIRS
TEA FOR TWO	DE	2456	N	AUC			MARX
I AIN'T GOT NOBODY	DE	741	N	AUC			MARX
I'VE GOT MY LOVE TO KEEP ME	DE	1198	N	AUC			MARX
I'VE GOT MY LOVE TO KEEP WARM	DE	1198	E	AUC			GOTT
BEGIN THE BEGUINE/RUSETTA	DE	8502	N	AUC			GOTT

YACK TAYLOR

CHI.BOUND BL/WHIP IT TO A JEL	DE	7855	E	AUC			ROSE

JACK TEAGARDEN

I'VE GOT A RIGHT TO SING BL	BR	8397	N	T-A			W—S
THE SHEIK OF ARABY	BR	8370	N	T-A			W—S
I'LL REMEMBER	CO	35125	N	AUC			BUCK
ST.JAMES INFIRMARY/BLACK AND	DE	3844	E	AUC			FELL
ESPEC.FOR U/MOM.IN LIFE	BR	8431	N	AUC			CLAI
AUNT HAGAR'S BLUES	CO	35206	N	AUC			MARX
NOBODY KNOWS THE TROUBLE	DE	4317	N	AUC			MARX
IT'S A HUNDRED TO ONE	CO	35215	N	AUC			MARX
PEG O' MY HEART	CO	35727	N	AUC			MARX
THE BLUES	ELITE	—	N	AUC			MARX
ESPECIALLY FOR YOU/YOU'RE TH	BR	8431	E	AUC			GALE
MAKIN' FRIENDS	CO	36010	N	AUC			MELT
JUNK MAN/IF I COULD BE WITH	PARL	2599	N	AUC			MELT
OL' PAPPY/FARE THEE WELL	BRE	1746	E	AUC			CAMP
YOU RASCAL (½" LAM. CRACK)	CO	2558	N	AUC			CAMP
LOVE FOR SALE/WHAM	VA	8202	N	AUC			BUCK
DARK EYES/CHICKS IS WONDERFUL	DE	3701	N	AUC			GOTT
MUDDY RIVER BLUES/WOLVERINE	CO	35297	N	AUC			GOTT

ALEC TEMPLETON

MARY HAD LAMB/BODY AND SOUL	VI	26668	N	AUC			GOTT
GRIEG'S IN GROOVE/REDWOODS	CO	35595	N	AUC			GOTT

(ALEC TEMPLETON, CONTINUED)

PRETTY GIRL LIKE/TEA FOR TWO	CO	36164	N	AUC	——		GOTT

JOHNNIE TEMPLE

HOODOO WOMEN	DE	7385	E	SAL	1.00		KENN

TEN BLACK BERRIES

RENT PARTY/ST.JAMES	RO	1209	V	AUC	——		BAKE
ST.LOUIS BL./TIGER RAG	BA	0839	E	T-A	——		POLS

TENNESSEE TOOTERS (NICHOLS)

HOT HOTTENTOT/HOW COME	VO	14967	N	T-S	1.50		LEET
EVERYBODY STOMP/I AIN'T	VO	15135	E	AUC	1.50		LEET

SISTER ROSETTA THARPE

GOD DON'T LIKE IT/LOOKED DOWN	DE	2328	N	AUC	——		GOTT

HOCIEL THOMAS

G'WAN TOLD YOU SO/LISTEN TO	OK	8346	G	AUC	——		RASN

CLAUDE THORNHILL

O SOLE MIO/TRAUMEREI	OK	6124	N	AUC	——		BURN
SLEEPY SERENADE/DO I WORRY	OK	6178	N	T-A	——		MURC

SKEETS TOLBERT

DRAFTIN' BL/BUGLE BLUES	DE	8516	N	AUC	——		ROSE

THE TRAVELLERS (DORSEY BROTHERS)

I CAN'T MAKE A MAN/FINE & D.	OK	41471	G	AUC	——		GOTT

AL TRENT

AFTER YOU'VE GONE	CH	40096	E	T-A	——		W—S

FRANKIE TRUMBAUER

BALTIMORE/HUMPTY DUMPTY	OK	40926	V	AUC	2.00		ABRA
SINGIN'THE BLUES VIRGINIA	BR	7703	E	T-A	——		W—S
CLARINET M./'WAY DOWN YONDER	VO	4412	N	AUC	——		BURN
LOVE AIN'T NOTHIN' BUT	OK	41301	N	AUC	——		MIER
DEEP HARLEM	OK	41431	N	AUC	——		MIER
LONG ABOUT MIDNIGHT	BR	6788	N	AUC	——		MIER
IN A MIST	BR	6997	N	AUC	——		MIER
PLANTATION MOODS	VI	24834	N	AUC	——		MIER
CLARINET/SINGIN' THE BLUES	OK	40772	G	AUC	——		MEXD
GOOD MAN/CRYIN' ALL DAY	OK	40966	V	AUC	——		MEXD
I'M COMIN'/WAY DOWN YONDER(CH)	OK	40843	V	AUC	——		MEXD
WALKIN' THE DOG	VAR	8225	E	T-A	——		BROO
JIMTOWN BLUES	VAR	8223	V	T-A	——		BROO
I'M COMIN' VIRGINIA	CO	36280	N	AUC	——		MELT
CHOO CHOO/BYE BYE BLUES	OK	41450	V	AUC	——		DEWI
SUNNYSIDE UP/TURN ON HEAT	OK	41313	V	AUC	——		DEWI
MANHATTAN RAG/WHAT WOULDN'T	OK	41330	V	AUC	——		DEWI
I SURRENDER (J. MCGEE)	VAR	8239	G	T-S	.95		LEET
WALKIN' THE DOG	VAR	8225	N	T-A	——		HERR
NEVER NEVER LAND/ATL.ENBL.	VA	8243	N	AUC	——		GOTT
CLARINET MARM./WAY DOWN YOND.	VO	4412	N	AUC	——		GOTT

TOMMY TUCKER

SUGAR DADDY/SOME SUNNY DAY	OK	6429	N	AUC	——		ROSE

JOE TURNER

FREEZE & MELT/MISSISS.MOAN	CO	18130	N	S-A	——		S&B
BLUES ON CENTRAL AVE/SUN R.	DE	7889	E	AUC	——		ROSE
MISSISSIPPI MOAN/FREEZE & MELT	CO	1813	G	AUC	——		GOTT

UNIVERSITY SIX

SAN/TIGER RAG	HA	224	V+T-A		——		POLS

VARSITY SEVEN

POM POM/HOW LONG BLUES	VAR	8173	N	T-A	——		GAYL
EASY RIDER	VAR	8147	E	AUC	——		MELT
SHAKE IT AND BREAK IT	VAR	8179	N	AUC	——		MELT
HOW LONG, HOW LONG	VAR	8173	N	AUC	——		MELT
SAVE IT PRETTY MAMA	VAR	8135	N	AUC	——		MELT
HOW LONG BLUES/POM POM	VAR	8173	N	T-A	——		EDEL
SHAKE IT AND BREAK IT	VA	8179	N	AUC	——		GOTT

JOE VENUTI-EDDIE LANG GROUPS

DOIN UPTOWN LOWDOWN	CO	2834	N	AUC	3.00		ABRA
OUT OF BREATH/HUMAN AFTER ALL	OK	41451	N	AUC	——		KIRS
MY DANCING LADY/EVTHG.I HAVE	OR	2791	N	AUC	——		GALE
TEMPO DE MODERNAGE/LITTLE G.	CO	2488	V	T-A	——		POLS
AFTER YOU'VE GONE/FAREWELL	DEE	5884	N	AUC	——		CAMP
BEALE STREET/SOMEDAY SWEET.	DEE	5883	N	AUC	——		CAMP
RUNNING RAGGED/APPLE BLOSSOMS	OK	41361	E	AUC	——		MCGO
MOON GLOW/EVERYBODY SHUFFLE	BB	5520	V	AUC	——		MCGO
THAT'S THE GOOD OLD SOUTH	OK	41192	E	AUC	——		DEWI
DOIN'THINGS/I MUST HAVE THAT	OK	41133	E	AUC	——		DEWI
FLIP/FLOP	DE	2313	N	STA	.90		WILL
FAREWELL BLUES	VO	15838	G	T-A	——		W—S
WILD CAT/DOING THINGS	VI	21561	E	AUC	——		DEWI
MOON GLOW/EVERYBODY SHUFFLE	BB	5520	E	AUC	——		GOTT
TAP ROOM BL/MYSTERY(CRACKED)	DE	625	E	AUC	——		GOTT

VILLAGE BARN ORCHESTRA

PLAY ME A FRIGID AIR/THIS IS	VI	24084	N	AUC	——		GOTT

ESTHER WALKER

SLOW AND EASY	VI	18680	E	T-A	——		KENN

FATS WALLER

MEET NICEST PEOPLE/HONEY HUSH	BB	10346	N	AUC	——		GOTT
PRETEND THERE'S MOON/SERENADE	VI	24742	E+AUC		——		GOTT
I'M SORRY MADE YOU CRY/HAVIN'	VI	25515	V+AUC		——		GOTT
SAN ANTON/YOU SHOWED ME THE	VI	25565	E+AUC		——		GOTT
TO SWEET PRETTY THING/CRYIN'	VI	25551	E+AUC		——		GOTT
EVERY DAY'S HOLIDAY/NEGLECTED	VI	25749	N	AUC	——		GOTT
SPREADIN' RHYTHM/FINGERS CR.	VI	25211	V	AUC	——		GOTT
JUST MADE UP/CURSE OF A.HEART	VI	25394	E	AUC	——		GOTT
THOUSAND DREAMS OF YOU	VI	25483	E	AUC	——		GOTT
IF IT ISN'T LOVE/BELIEVE IT	VI	24808	N	AUC	——		GOTT
NIGHT WIND/BELIEVE MIRACLES	VI	24853	N	AUC	——		GOTT
100% FOR YOU/YOU FIT PICTURE	VI	24863	N	AUC	——		GOTT
I UNDERSTAND/PANTIN' IN PANT.	BB	11175	N	AUC	——		GOTT
REMEMBER WHO YOU'RE PROMISED	BB	10205	N	AUC	——		GOTT
BIT INDEPENDENT/SWEET THING	VI	25196	V	AUC	——		GOTT
MINOR DRAG/HARLEM FUSS	VI	38050	E+AUC		——		GOTT
VALENTINE STOMP/GLADYSE (SOLO)	VI	38554	N	AUC	——		GOTT
AFRICAN RIPPLES/ALLIGA. (SOLO)	VI	24830	E	AUC	——		GOTT
PORTERS LOVE SONG/DO FAVOR	VI	24648	E	AUC	1.50		ABRA
SWEETIE PIE/HOW CAN YOU	VI	24737	E	AUC	1.75		ABRA
MIRACLES/NIGHT WIND	VI	24853	E	AUC	1.50		ABRA
PARDON MY LOVE/WHAT'S THE	VI	24889	N	AUC	1.50		ABRA
LA FAIRY TALE/CINDERS	VI	24898	E	AUC	1.50		ABRA
FRIEND MILKMAN/PICTURE	VI	25075	E	AUC	1.50		ABRA
DARN CHARMING/SEE SAW	VI	25120	E	AUC	1.50		ABRA
BIT INDEPENDENT/SWEET THING	VI	25196	N	AUC	1.50		ABRA
CRAZY BOUT BABY/DRAGGIN	VO	3016	E	AUC	3.00		ABRA
THOU SWELL/PERSIAN RUG	VI	21346	N	AUC	3.00		ABRA
SWEET SAVANNAH SUE	BB	10264	N	AUC	——		BURN
VIPER'S DRAG/I AIN'T GOT	BB	10133	N	AUC	——		BURN
LATCH ON/DINAH	VI	25471	N	AUC	——		M—N
LOST AND FOUND/YOU WENT TO	VI	25812	N	AUC	——		M—N
WE THE PEOPLE/ON THE BUMPY ROA	VI	25898	N	AUC	——		M—N
THERE'S HONEY ON MOON/FAIR	VI	25891	N	AUC	——		M—N
HOW CAN I/JEALOUS OF ME	VI	25864	N	AUC	——		M—N
SKRONTCH/YOU HAD AN EVENING	VI	25834	N	AUC	——		M—N
DON'T TRY TO CRY YOUR WAY	VI	25817	N	AUC	——		M—N
I LOVE TO WHISTLE/FLORIDA FLO	VI	25806	N	AUC	——		M—N
MY WINDOW FACES SOUTH/WHY DO	VI	25762	N	AUC	——		M—N
WHAT WILL I DO IN MORNING	VI	25712	N	AUC	——		M—N
I'D RATHER CALL YOU BABY	VI	25681	N	AUC	——		M—N
I'M GONNA PUT YOU IN YOUR	VI	25608	N	AUC	——		M—N
SAN ANTON/YOU SHOWED ME THE	VI	25579	N	AUC	——		M—N
SPRING CLEANING/YOU'VE BEEN	VI	25554	N	AUC	——		M—N
TO A SWEET PRETTY THING	VI	25551	N	AUC	——		M—N
OLD PLANTATION/WHERE	VI	25550	N	AUC	——		M—N
PLEASE KEEP ME IN YOUR	VI	25498	N	AUC	——		M—N
A THOUSAND DREAMS OF YOU	VI	25490	N	AUC	——		M—N
HALLELUJAH! THINGS LOOK	VI	25489	N	AUC	——		M—N
YOU'RE NOT THE KIND/WHY	VI	25353	N	AUC	——		M—N
ALL MY LIFE/IT'S NO FUN	VI	25296	N	AUC	——		M—N
THAT NEVER TO BE FORGOTTEN	VI	25255	N	AUC	——		M—N
A SWEET BEGINNING LIKE THIS	VI	25131	N	AUC	——		M—N
WHAT'S THE REASON/WHOSE	VI	25027	N	AUC	——		M—N
LOUISIANA FAIRY TALE/CINDERS	VI	24898	N	AUC	——		M—N
WHOSE HONEY ARE YOU/ROSETTA	VI	24892	N	AUC	——		M—N
ABERCROMBIE HAD ZOMBIE	BB	10967	N	AUC	——		M—N
FAT'S WALLERS ORIGINAL E	BB	10858	N	AUC	——		M—N
SQUARE FROM DELAWARE/SEND	BB	10730	N	AUC	——		M—N
BUCK JUMPING	BB	11324	N	SAL	——		FISH
BLUE EYES/I'M GONNA SALT	BB	10943	N	SAL	2.00		HARV
ABDULLAH/WHO'LLTAKE MY PLACE	BB	10419	N	SAL	2.00		HARV
HONEYSUCKLE ROSE/BREAKIN ICE	VI	24826	V+AUC		——		GALE
CAROLINA SHOUT/RING DEM BELLS	VI	27563	E	AUC	——		ROSE
LET'S GET AWAY FROM IT ALL	BB	11115	N	AUC	——		MARX
LIVER LIP JONES	BB	11010	N	AUC	——		MARX
ABERCROMBIE HAD A ZOMBIE	BB	10967	N	AUC	——		MARX
TOO TIRED	BB	10779	N	AUC	——		MARX
I'LL NEVER SMILE AGAIN	BB	10841	N	AUC	——		MARX
YOU'RE LETTIN'GRASS GROW	BB	10527	N	AUC	——		MARX
CHANT OF THE GROOVE	BB	11262	N	AUC	——		MARX
I'M GONNA SALT AWAY SUGAR	BB	10943	N	AUC	——		MARX

(FATS WALLER CONTINUED NEXT PAGE)

FOR DISPOSITION

(FATS WALLER, CONTINUED)

MIGHTY FINE	BB	10744	N	AUC	——	MARX
DO YOU HAVE TO GO	BB	11222	N	AUC	——	MARX
WINTER WEATHER/CLAR.MARM.	BB	11469	N	AUC	——	NAUL
DON'T GIVE ME JIVE/LOSING MIND	BB	11539	N	AUC	——	NAUL
RUMP STEAK SER./SAD SAD	BB	11296	N	AUC	——	NAUL
HOLD TIGHT/YOU OURSMARTED	BB	10116	V	AUC	——	NAUL
BOND ST./WHAT A PRETTY MISS	BB	10437	V+	AUC	——	NAUL
HONEYSUCKLE ROSE/BREAKIN ICE	VI	24826	E+	AUC	——	NAUL
OLD GRANDAD/LITTLE CURLY H.	BB	10698	N	AUC	——	NAUL
SKRONTCH/EVNING TO SPARE	VI	25834	E+	AUC	——	NAUL
CHEATIN ON ME/OH FRENCHY	BB	10658	E+	AUC	——	NAUL
BLUE BECAUSE OF YOU/CHANGES	BB	10322	N	AUC	——	NAUL
PAN PAN/OH BABY SWEET BABY	BB	11383	N	AUC	——	NAUL
CASH FOR TRASH/MR. JOE	BB	11425	E+	AUC	——	NAUL
HOG MAW STOMP	VI	21525	E	AUC	——	ROSE
VIPERS DRAG	BB	10133	E	AUC	——	MELT
YOU LOOK GOOD TO ME	BB	10008	E	AUC	——	MELT
LAST NITE A MIRACLE HAPPENED	BB	10136	V	AUC	——	MELT
IMAGINE MY SURPRISE	BB	10062	V	AUC	——	MELT
GEORGIA MAY	BB	10078	V	AUC	——	MELT
CLARINET MARMALADE	BB	11469	N	AUC	1.00	IDER
BASIN ST.BLUES/KEEPIN'	VI	27767	N	AUC	——	DEWI
VIPER'S DRAG/HANDFUL KEYS	VI	27768	V	AUC	——	DEWI
RHYTHM ROMANCE/SWEET BEGIN	VI	25131	V	AUC	——	DEWI
YOU STAYED AWAY/WHEN	VI	25222	V	AUC	——	DEWI
WEST WIND/SING A SONG	VI	25253	V	AUC	——	DEWI
SUGAR ROSE/PANIC IS ON	VI	25266	V	AUC	——	DEWI
OOOH, LOOK/THAT NIGHT	VI	25255	V	AUC	——	DEWI
ALL MY LIFE/IT'S NO FUN	VI	25296	V	AUC	——	DEWI
CROSS PATCH/CABIN IN SKY	VI	25315	V	AUC	——	DEWI
YOU'RE NOT THE KIND/WHY	VI	25353	V	AUC	——	DEWI
LOUNGING WALDORF/LA-DE-DE	VI	25430	V	AUC	——	DEWI
BYE BYE BABY/THERE GOES	VI	25388	V	AUC	——	DEWI
TAIN'T GOOD/HALLELUJAH	VI	25478	V	AUC	——	DEWI
CRYING MOOD/TO A SWEET	VI	25551	V	AUC	——	DEWI
BACH UP TO ME/MEANEST	VI	25536	V	AUC	——	DEWI
TEA FOR TWO/MISCHIEF	VI	25618	V	AUC	——	DEWI
LOST LOVE/DON'T YOU KNOW	VI	25604	V	AUC	——	DEWI
SHE'S TALL/I'M IN MOOD	VI	25671	V	AUC	——	DEWI
JOINT IS JUMPIN/HOPELESS	VI	25689	G	AUC	——	DEWI
HOW YA BABY/WHAT WILL I DO	VI	25712	V	AUC	——	DEWI
FLORIDA FLO/LOVE TO WHISTLE	VI	25806	N	AUC	——	DEWI
WE THE PEOPLE/BUMPY ROAD	VI	25898	V	AUC	——	DEWI
WIDE OPEN PLACES/IF I WERE	VI	26002	V	AUC	——	DEWI
ST.LOUIS BLUES/LENOX AVE.	VI	20357	V	AUC	——	DEWI
GEORGIA MAY/DON'T LET IT	VI	24714	G	AUC	——	DEWI
BABY BROWN/BECAUSE OF ONCE	VI	24846	V	AUC	——	DEWI
VIPER'S DRAG/CLOTHES LINE	VI	25015	V	AUC	——	DEWI
ROSETTA/NOBODY	VI	25026	V	AUC	——	DEWI
HONEYSUCKLE ROSE/BREAKIN	VI	24826	N	AUC	——	DEWI
SHEIK/IN THE GLOAMING	VI	25847	V	AUC	——	DEWI
I'M CRAZY 'BOUT MY BABY	CO	14593	V	AUC	3.00	HOLL
JITTERBUG WALTZ/WE NEED	BB	11518	N	AUC	——	MURC
SIPPIE WALLACE						
SECTION HAND BL/PARLOR SOCIAL	OK	8232	N	AUC	——	RASN
SPEC.DELIVERY BL/JACK OF DIAM.	OK	8328	N	AUC	——	RASN
FRED WARING						
LOVE FOR SALE/DANCING IN PARK	VI	25080	N	AUC	——	M—N
TALKIN' TO MOON	VI	20003	E	AUC	——	GOTT
WASHBOARD RHYTHM BOYS						
ST.LOUIS BLUES/SOME OF THESE	DO	145	E	AUC	——	DEWI
LAZYBONES/MISS. BASIN	ME	12781	V	AUC	——	CLAR
LEARN TO CROON/WATERFRONT	ME	12780	V	AUC	——	CLAR
WASHBOARD RHYTHM KINGS						
BOOLA BOO/(DOUG.WILLIAMS,REV.)	VI	23303	N	AUC	——	CLAY
SHOOT EM/MANY HAPPY RETURN	VI	22814	N	AUC	——	CLAY
HOT NUTS/(REV.CRACK JACKS)	BB	6278	E+	AUC	——	CLAR
WASHBOARD WONDERS						
EAT YOUR SPINACH/OH	BB	6455	E+	AUC	——	CLAR
THE WASHINGTONIANS(ELLINGTON)						
BLACK BEAUTY/TAKE IT EASY(H.C)	BR	4009	V	——	——	SARL
SAT.NIGHT FUNCTION/VOOM VOOM	RO	4064	G	AUC	——	BAKE
MOVE OVER	CA	9025	V	AUC	——	DEWI
TAKE IT EASY	CA	8188	V	AUC	——	DEWI
ETHEL WATERS						
LONG LEAN LANKY MAMA/BETTER	CO	14458	E	AUC	——	GOTT
ORGAN GRINDER BL/WEST END BL	CO	14365	N	AUC	——	GOTT
SYMP.DAN/BROTHER YOU GOT ME	CO	433	N	AUC	——	CLAY
HEEBIE JEEBIES/EVERYBODY	CO	14153	N	AUC	——	CLAY

(ETHEL WATERS CONTINUED NEXT COLUMN)

(ETHEL WATERS, CONTINUED)

TRUE BLUE LOU/SECOND HANDED	CO	1871	N	AUC	——	CLAY
MISS OTIS REGRETS/MOONGLOW	DE	140	N	T-A	——	BUCK
LU WATTERS						
MAPLE LEAF RAG	JM	1	N	AUC	2.00	JOBE
MEMPHIS BLUES	JM	2	N	AUC	2.00	JOBE
ORIG. JELLY ROLL BLUES	JM	4	N	AUC	2.00	JOBE
RIVERSIDE BLUES	JM	5	N	AUC	2.00	JOBE
TIGER RAG	JM	6	N	AUC	2.00	JOBE
FIDGETY FEET	JM	7	N	AUC	2.00	JOBE
CHICK WEBB						
I WANT TO BE HAPPY(12")	DE	15039	N	AUC	——	CH,L
SPANISH TOWN/GOT NOBODY	DE	1513	N	AUC	——	BUCK
WHITE LIES/ONE SIDE OF ME	DE	2556	N	AUC	——	BUCK
WHITE LIES/ONE SIDE OF ME	DE	2556	N	AUC	——	GOTT
YOU'LL HAVE TO SWING IT	DE	1032	V+	AUC	——	GOTT
GO HARLEM/DEVOTING TIME TO U	DE	995	E	AUC	——	GOTT
WAKE UP,LIVE/IT'S SWEET OF U	DE	1213	V	AUC	——	GOTT
LIZA/A-TISKET A-TASKET	DE	1840	N	AUC	——	GOTT
IT'S FOXY/MY HEART BELONGS TO	DE	2309	N	AUC	——	GOTT
MIDNIGHT IN MADHOUSE/DIPSY	DE	1587	E+	AUC	——	GOTT
SPINNIN'WEBB/WACKY DUST	DE	2021	E+	AUC	——	GOTT
DICKY WELLS						
DICKY WELLS BLUES	VI	27318	E	AUC	——	MELT
GEORGE WETTLING						
DARKTOWN STRUTTERS BALL	DE	18045	E	AUC	——	MELT
GEORGIA WHITE (BOOGIE WOOGIE)						
BLUES AIN'T NOTHING/WORRIED	DE	7562	V	AUC	——	ROSE
RED CAP PORTER/ALLEY BOOGIE	DE	7389	E	AUC	——	GOTT
MARRIED WOMAN BL/WAY I'M FEEL.	DE	7596	N	AUC	——	GOTT
FIRE IN THE MOUNTAIN	DE	7608	N	AUC	——	GOTT
PAUL WHITEMAN						
WHEN/SAN (BIX,TRM,FRIEDMAN)	VI	25367	N	AUC	——	GOTT
PRETTY GIRL LIKE/SOF LIGHTS	DE	2699	N	AUC	——	GOTT
FROM MONDAY ON/MISSISSIPPI MUD	VI	21274	E	AUC	——	GOTT
COQUETTE/NO SWEET MAN WORTH	VI	25675	N	AUC	——	GOTT
GEORGIA/STUMBLING	VI	18899	E	AUC	——	GOTT
HOT LIPS (BUSSE!)	VI	18920	N	AUC	——	GOTT
TRICKS/COAL BLACK MAMMY	VI	18939	E	AUC	——	GOTT
I'M TIRED OF EVERYTHING BUT	VI	19773	F	AUC	——	GOTT
HERE'S HOPING/THREE ON MATCH	VI	24089	E	AUC	——	GOTT
MINUET IN JAZZ/THE TOY TRUMPET	DE	2439	N	AUC	——	GOTT
AFTER YOU'VE GONE/KISS HAND	DE	2467	N	AUC	——	GOTT
SHALL WE DANCE/(T.DORSEY,REV.)	HMV	5221	G	AUC	——	CLAY
NOLA/NEW TIGER RAG	CO	2277	N	AUC	——	CLAY
BENCH IN THE PARK(RHYTHM BOYS)	CO	2223	N	AUC	——	CLAY
FROM MONDAY ON/WHAT PRICE LY.	VI	21302	N	AUC	——	CLAY
WHEN	VI	21338	N	AUC	——	CH,L
SIDE BY SIDE/PRETTY LIPS	VI	20627	N	AUC	——	CH,L
COQUETTE/DOLLY DIMPLES	VI	21301	N	AUC	——	CH,L
SUGAR/NO SWEET MAN	VI	21464	N	AUC	——	CH,L
SMILES	VI	21228	N	AUC	——	CH,L
SENSATION STOMP/WHITE ST.	VI	21119	N	AUC	——	CH,L
MUDDY WATER	VI	20508	N	AUC	——	CH,L
SLEEPY TIME SOUTH(BAILEY)	VI	22828	E	T-A	——	KENN
THREE SHADE OF BLUE	VI	35952	N	AUC	——	GALE
PARK AVE.FANTASY/DEEP PURPLE	VI	36131	N	AUC	——	GALE
MARIANNE/LOVER COME BACK TO M	CO	1731	V	AUC	——	GALE
MUDDY WATER	VI	20508	V	AUC	——	GALE
LOUISE (BING)	CO	1771	V	AUC	——	EWAL
MUDDY WATER (BING)	VI	20508	V	AUC	——	EWAL
I'SE A MUGGIN, PARTS 1 & 2	VI	25273	E	AUC	——	CAMP
OL MAN RIVER/SHOWBOAT	VI	35912	V	AUC	——	CAMP
DEEP PURPLE/PARK AVE.FANT	VI	36131	N	AUC	——	CAMP
STARDUST/BLUE MOONLIGHT	VI	36159	N	AUC	——	CAMP
SWEET SUE/I CAN'T GIVE YOU	CO	50103	E	AUC	——	CAMP
MAN I LOVE/MELANCHOLY BABY	CO	50068	V	AUC	——	CAMP
METROPOLIS, PARTS 3 & 4	VI	35934	E	AUC	——	CAMP
WHAT D'YA SAY/I'M ON THE CREST	CO	1465	G	AUC	——	DEWI
LITTLE PAL/SEVENTH HEAVEN	CO	1877	G	AUC	——	DEWI
BECAUSE MY BABY/MELODY	CO	1441	G	AUC	——	DEWI
HAPPY FEET/BENCH IN PARK	CO	2164	E	AUC	——	DEWI
MISSISSIPPI MUD/FROM MONDAY ON	VI	21274	V	AUC	——	DEWI
MARY/CHANGES	VI	21103	V	AUC	——	DEWI
AREN'T WE ALL/IF I HAD TALKING	CO	2010	E	AUC	——	DEWI
YOU TOOK ADVANTAGE/DO I	VI	21398	E	AUC	——	DEWI
SMILE	VI	21228	E	AUC	——	DEWI
SUNSHINE/OWN BACK YARD	VI	21240	V	AUC	——	DEWI
WHEN	VI	21338	E	AUC	——	DEWI
MANDY/LAZY (TEAGARDEN)	DE	2696	N	T-S	1.25	LEET

(PAUL WHITEMAN CONTINUED NEXT PAGE)

FOR DISPOSITION

(PAUL WHITEMAN, CONTINUED)

NO PLACE LIKE ARMS(TEA)	DE	2076	N	T-S	1.25	LEET
AUNT HAGER/COMIN'VIRGINIA(TEA)	DE	2145	N	T-S	1.50	LEET
SUGAR/FROM MONDAY ON	VI	25368	N	T-A	——	HERR
THERE AIN'T NO SWEET MAN	VI	25675	N	T-A	——	HERR
MARY (WITH BIX)	VI	26415	G	SAL	——	FISH
METROPOLIS, PARTS 3 & 4	VI	35934	E	AUC	——	CLAR
BLUE NIGHT/ROSES	Co	1553	V	AUC	——	CLAR

PAUL WHITEMAN'S RHYTHM BOYS

MAKIN' WHOOPEE/I'M BRINGING	Co	1683	F	AUC	——	ULLM
MISSISSIPPI MUD/SWEET LIL	VI	20783	G	AUC	——	ULLM
MISS ANNABELLE LEE	VI	21104	N	AUC	——	CH,L
SWEET LIL/MISSISSIPPI MUD	VI	20783	N	AUC	——	CH,L
FROM MON. ON/WHAT PRICE LYRICS	VI	21302	N	AUC	——	CH,L
MISSISSIPPI MUD	VI	20783	V	AUC	——	EWAL
FROM MONDAY ON	VI	21302	V	AUC	——	EWAL
WA-DA-DA	Co	1455	V	AUC	——	EWAL
RHYTHM KING	Co	1629	V	AUC	——	EWAL
LOUISE	Co	1819	V	AUC	——	EWAL
RHYTHM KING/SUPPRESSED DESIRE	Co	1629	V	AUC	——	DEWI
LOUISE/BLUEBIRDS & BLACKBIRDS	Co	1819	E	AUC	——	DEWI
FROM MONDAY ON	VI	21302	E	AUC	1.00	HOLL
MISSISSIPPI MUD/FROM MONDAY	VI	21274	E	T-A	——	BODI

WHOOPEE MAKERS

ST.LOUIS BLUES/BUGLE CALL	PE	15126	G	AUC	——	M—S
BUGLE CALL/ST.LOUIS(TEA,BG)	PE	15126	G	AUC	——	ROSE
DIRTY DOG/IT'S SO GOOD	UHCA	39	N	AUC	——	STJR

JAMES WIGGINS

FIRSCO BOUND/44 BLUES	PARA	12860	V	AUC	——	BAKE

ALEC WILDER OCTET

CONCERNING ETCHINGS	Co	36126	N	AUC	——	BURN
IT'S SILK,FEEL IT(½" EDGE CH)	BR	8461	E	AUC	——	BURN

CLARENCE WILLIAMS

ACHIN' HEARTED BLUES(BLUE 5)	OK	4966	V	T-A	——	W—S
WILD CAT BLUES (BLUE 5)	OK	4925	G	T-A	——	W—S
THRILLER BLUES/UNC SAM(BLUE 5)	BB	1368	N	AUC	——	ROSE
NOBODY BUY MY BABY	Co	14164	N	AUC	——	CLAY
ZULU WAIL/LOW RIVER	BR	3580	N	AUC	——	CLAY
SHOOTIN'PISTOL/WHEN I MARCH	Co	14241	N	AUC	——	CLAY
BALTIMORE/(5 HARMANIACS)	BR	3664	N	AUC	——	CLAY
WIPE IT OFF(DUET,LON.JOHNSON)	Vo	03013	N	AUC	——	CLAY
HIGH SOCIETY/WHOOP IT UP	OK	8706	N	AUC	——	BURN
SWALLER-TAIL COAT	VO	2616	E	AUC	——	BURN
PROVE IT/I WANT TO GO BACK	OK	8149	E	AUC	——	DESO
WILDFLOWER RAG/ORGAN GRINDER	OK	8604	N	AUC	——	DESO
HOT LOVIN/SHOUT SISTER	PE	15403	E	AUC	——	DESO
OH DADDY BLUES/BANANA BLUES	OK	4927	E	AUC	——	DESO
AGITATE ME BLUES	OK	8151	E	AUC	——	DESO
NEVER KNEW WHAT BLUES	OK	8151	E	AUC	——	DESO
MISSISSIPPI BLUES/SAN	OK	8160	E	AUC	——	DESO
STRANGER BLUES/MAMA PLACE	OK	8159	E	AUC	——	DESO
BALTIMORE	BR	3664	E	T-A	——	BROO
MOUNTAIN CITY BLUES	Co	14422	E	T-A	——	BROO
THE RIGHT KEY BUT	VO	2563	V	T-A	——	BROO
OLD FASHION BL/OH DADDY BL	OK	4993	V+T-A		——	EDEL
LIZA	VO	4169	E	T-A	——	JACO
OLD FOLKS SHUFFLE/BLACK SNAKE	OK	8465	F	T-A	——	JACO
EVERYBODY LOVES MY BABY	OK	8181	G+AUC		4.00	NORC
KANSAS CITY MAN BLUES	OK	4925	G+TRA		——	NORC
SANTA CLAUS BLUES	OK	8245	V	T-A	15.00	KAPL
TEXAS MOANER BLUES(RUF START)	OK	8171	V	T-A	10.00	KAPL
EVERYBODY LOVES/OF ALL THE	OK	8181	V	T-A	——	FERG
SWEET EMMALINA/ANY TIME	Co	14314	G	AUC	——	GOTT
LAZY MAMA/MOUNTAIN CITY BLUES	OK	8592	F	AUC	——	GOTT
LOVING/PAPA DE-DA-DA	OK	8842	G	AUC	——	GOTT
I'M NOT WORRYING/WHOOP IT UP	Co	14447	N	AUC	——	GOTT
MISSISSIPPI BASIN/WALK BROAD	VO	03350	N	AUC	——	GOTT

JOHNNY WILLIAMS & SWING SEXTETTE

WHERE'S MY SWEETIE HIDING	VARI	594	G	AUC	——	GOTT

COOTIE WILLIAMS

LESSON IN C (1" HAIR CRACK)	VO	4086	E	AUC	——	GOTT
DIGGA DIGGA DO	VAR	555	N	T-A	——	W—S
CHASIN' CHIPPIES	VO	4425	N	T-A	——	W—S
I CAN'T GIVE YOU	VO	3890	E	T-A	——	W—S
DELTA MOOD	VO	4574	N	T-A	——	W—S
MOBILE BLUES	VO	4636	N	T-A	——	W—S
ECHOES OF HARLEM	VO	3960	N	T-A	——	W—S
BOUDOIR BENNY	VO	4726	N	T-A	——	W—S
BLUES IN MY CONDITION/AIN'T	OK	6224	E	SAL	2.00	MART
AIN'T THE GRAVY/BOUDOIR BENNY	VO	4726	V	AUC	——	ROSE

(COOTIE WILLIAMS, CONTINUED)

GAL-A-VANTIN/MOBILE BLUES	VO	4636	V	AUC	——	ROSE
DELTA MOOD/BOYS FROM HARLEM	VO	4574	E	AUC	——	BAKE

DOUGLAS WILLIAMS

CLARINET JIGGLES	VI	23337	V+T-A		——	KENN

MARY LOU WILLIAMS

BABY DEAR/HARMONY BLUES	DE	18122	N	AUC	——	KIRS

SONNY BOY WILLIAMS

HONEY/WHISKY HEADED BLUES	BB	7701	N	T-A	——	BUCK

TEDDY WILSON

YOU GO TO HEAD/I'LL DREAM	BR	8141	E	AUC	——	ROSE
REMEMBER ME/YOU'RE MY	BR	7940	V	AUC	——	M—S
I MUST HAVE MAN/FOOLIN' SELF	Co	36207	N	AUC	——	KIRS
MISS BROWN/WISHED ON MOON	Co	36205	N	AUC	——	KIRS
I YOU WERE MINE/MOONLIGHT	Co	36206	N	AUC	——	KIRS
EASY LIVING/WHEN SMILING	Co	36208	N	AUC	——	KIRS
I WAS LUCKY/A LITTLE WHITE	VO	2897	V	AUC	——	ROSE
I CRIED FOR YOU/MY MELANCHOLY	Co	35862	V	AUC	——	ROSE
MY MAN(BILLIE HOLIDAY)	Co	36113	N	AUC	——	MARX
BUT NOT FOR ME	Co	36084	N	AUC	——	MARX
IN THE MOOD	Co	35372	N	AUC	——	MARX
HALLUJAH	Co	35298	N	AUC	——	MARX
EARLY SESSION HOP	Co	35207	N	AUC	——	MARX
MOON RAY	Co	35354	N	AUC	——	MARX
COCOANUT GROVE	Co	35737	N	AUC	——	MARX
DON'T BE THAT WAY	Co	36335	N	AUC	——	MARX
DON'T BLAME ME (SOLO)	Co	36274	N	AUC	——	MARX
THEM THERE EYES (SOLO)	Co	36631	N	T-A	——	BROO
WHAT LITTLE MOONLIGHT CAN DO	Co	36206	N	SAL	——	FISH
WHAT A LITTLE MOONLIGHT CAN	Co	36206	N	AUC	——	MELT
JUMPIN' ON THE BLACK & WHITES	Co	35232	E	AUC	——	MELT
MOONLIGHT CAN DO (HOLIDAY)	BR	8336	N	T-A	——	EDEL
COCOANUT GROVE/71(BEN WEBSTER)	Co	35737	E	SAL	1.00	MART
HELLO MY DARLING/YOU'RE GONNA	BR	8281	G	AUC	——	MCGO
IF YOU WERE MINE/EENY MEENY	BR	7554	V	AUC	——	MCGO
I CRIED FOR YOU/MELANCHOLY B.	BR	7729	V	AUC	——	MCGO
REMEMBER ME/YOU'RE MY DESIRE	BR	7940	V	AUC	——	MCGO
I FOUND A NEW BABY/I'LL NEVER	BR	7926	V	AUC	——	BECK
EASY LIVING/FOOLIN'MYSELF	BR	7911	G	AUC	——	BECK
MORE THAN YOU KNOW/SUGAR	BR	8319	N	AUC	——	BECK
THESE FOOLISH THINGS/WHY DO	BR	7699	N	AUC	——	BECK
I'LL GET BY/MEAN TO ME	BR	7903	N	AUC	——	BECK
MOANIN' LOW/FINE & DANDY	BR	7877	N	AUC	——	BECK
I CRIED FOR YOU/MELANCHOLY B.	BR	7729	E	AUC	——	BECK
I CAN'T GIVE YOU ANYTHING BUT	BR	7781	V	AUC	——	BECK
JUMPIN'FOR JOY/THE MAN I LOVE	BR	8438	N	AUC	——	GOTT
BOOLY-JA-JA/EXACTLY LIKE YOU	Co	35220	E+AUC		——	GOTT
1ST IMPRESSION OF U/DREAMS C.	BR	8053	E+AUC		——	GOTT
MY MAN/CAN'T HELP LOVIN'	BR	8008	V	AUC	——	BECK
EARLY SESSION HOP	Co	35207	N	AUC	——	BUCK
THEY SAY/SAY IT WITH A KISS.	BR	8270	E	T-A	——	FERG
HERE IT IS TOMORROW/EVERYBODY	BR	8259	E	T-A	——	FERG
HELLO MY DARLING/YOU'RE GONNA	BR	8281	E	T-A	——	FERG

JACK WINN DALLAS DANDIES

MELANCHOLY (28)	POLK	9034	E	T-A	——	W—S

ALBERT WYNNE GUTBUCKET FIVE

CRYING MY BLUES AWAY	VO	1218	G	T-A	——	W—S

JIMMY YANCEY

JIMMY'S STUFF/THE FIVES	SA	12008	N	AUC	——	MELT
35TH AND DEARBORN	VI	27238	N	T-A	——	KENN

BOB ZURKE

HOBSON STREET BLUES	VI	26317	N	T-A	——	HERR
BETWEEN 18 & 19 ON CHESTNUT	VI	26450	N	AUC	——	MARX
PEACH TREE STREET	VI	26420	N	AUC	——	MARX
TEA FOR TWO	VI	26561	N	AUC	——	MARX
HOBSON STREET BLUES	VI	26317	N	AUC	——	BURN
HONKY TONK TRAIN/MELANCHOLY	VI	26342	N	AUC	——	BURN
PEACH TREE STREET	VI	26420	N	AUC	——	BURN
HOLY SMOKE/SOMEBODY TOLD ME	VI	26446	N	AUC	——	CH,L

ANY TITLE

(ALL 10" AVAILABLE HOT JAZZ)SIG,KN,ETC;+25¢ PACKING MELT

ALBUMS

GEMS OF JAZZ, VOL II	DE	201	N	AUC	——	GALE
BOOGIE WOOGIE(ALSO SINGLES)	DE	A-137	N	AUC	——	BUCK
FIVE FEET OF SWING	DE	A-131	N	AUC	——	BUCK
BLUES (TEDDY GRACE)	DE	A-59	N	AUC	——	BUCK
HOT TROMBONES	Co	A-40	N	AUC	——	BUCK
A SOUVENIR PROGRAM(P.WHITEMAN)	VI	P-100	N	AUC	——	GALE
SHAKESPEARE IN SWING(BOB CATS)	DE	217	N	AUC	——	GALE
NEW ORLEANS JAZZ	DE	144	N	AUC	——	GALE

ANTHROPOLOGIST

(Continued from page 5.)

demic critic. On the lowest level, they tend to collect the records of the current idols—Harry James, Artie Shaw, Glenn Miller, Benny Goodman, if we go back over the last four years. On a higher level, they pick one of the great periods of jazz—New Orleans, Kansas City, Chicago—and praise it over all other periods; or they pick one of the great musicians — Armstrong, Beiderbecke, Teschemacher—and make an idol of him. They attack the current name bands as "commercial" and consider all musicians inferior to their chosen idol.

Fallacy: Musical susceptibility, however profound, is no test of literate judgment. Jazz can be *played* without academic knowledge of music but it can never be *understood* without some musical literacy. Creative talent is largely an instinctive faculty; critical acumen is rational act. For the critic, therefore, knowledge of music other than jazz is essential as a means of putting jazz into its natural perspective. Knowledge of musical history is essential as a means of viewing jazz in its musical continuity. To "like" jazz is not to *understand* it. What sounds good to you is not necessarily good by its own standard. To know who played on what date under what pseudonym for what label has as much to do with music as stamp collecting with the art of postal engraving. To ask of a practicing dance band musician that he should play in "New Orleans" or "Chicago" style is like asking the U. S. Government to re-institute the historical conditions of 1890 or 1926: the first is no more within the power of the musician than the second within the power of the Government.

4. The *commercial standard* which tends to praise everything that sells while despising everything that doesn't. This standard is tacitly accepted by the vast majority of dance band musicians, and by all band managers, bookers, pluggers, song writers and publishers. To them jazz seems bad because it doesn't sell to the large public. To them, therefore, music becomes "corny" as milk turns sour—by the simple passage of time. They accept no absolute musical values of good or bad; all values are relative and the relation is always to the jackpot.

Fallacy: Though this is the most logical and reasonable of the four standards, it defeats its own ends in encouraging music to become slick rather than enjoyable. After a while slickness becomes boring and cash receipts go down. Thus, as the academic critic always limps behind the creative musician, so the commercial musician always limps behind the ghost of public opinion. Again and again the smart business boys find themselves surprised by some honest musician's commercial success. In New York alone, the Three Deuces, Nick's, Cafe Society, Jimmy Ryan's, the Village Vanguard, the Onyx, Kelly's Stables, Sperry's Bar and George's Tavern have clinched the case against the Tin Pan Alley boys. In other words, popularity may prove a musician's value and standing—or it may not. The great musician isn't necessarily a commercial success as the smart business boys believe; nor is he necessarily a popular failure as the *l'art pour l'art* boys believe. There is no fixed and predictable relation between quality and success.

For more than four decades now, battles between and within these four groups have been fought in print all around the globe. Yet almost invariably, casualties could have been saved if the opponents had bothered to define their standards before hoisting them in battle. The commercial musician is fully within his rights when he says that Horace Heidt or Kay Kyser are better than James P. Johnson's group at Sperry's Bar or the Chicagoans at Nick's. Similarly, the academic critic is perfectly justified in saying that jazz isn't good music: it could not possibly be good by such standards as were evolved from the history of European music. Equally justified is the jazz musician who condemns the collectors' hankering after the "good old days" and their praise of honesty and integrity (which are abstract values to the practical musician) over the virtuosity and precision which are tangible values to him.

Yet all this discrepancy shows that something is evidently wrong with all four standards. Each one of them appears to survey the whole flux of jazz from a small and rigid platform. What is required is a larger and more flexible plane on which good taste and knowledgeable judgment can reach a reasonable understanding.

Anthropology may provide such a platform by applying the same set of questions to jazz as we would apply to a new cultural pattern anywhere outside our own civilization: we ask, "What is it that makes this music different from all other forms of music?" and the answer logically points at the proper standard of

evaluation: the best musician is the one who shows the least compromise with alien forms of music; who gives the widest development to the traditional framework; who shows the greatest variety within the unity of his chosen idiom.

This, then, is our only way of arriving at an objective standard of jazz criticism. Let us define the characteristics of jazz; let us enumerate those elements which are native, original and proper to jazz—those elements which jazz shares with no other forms of music, past or present—and let us acknowledge them as the one acceptable test of value. Then it follows that a jazz musician is best when he gives the fullest realization to this standard; he is worst when he dilutes this standard, knowingly or unknowingly, with other and alien forms of music, however valuable those forms of music may be by themselves. If we analyze some typical cases of this sort of dilution we will soon eliminate the bulk of misunderstanding. By defining what jazz *isn't* we will quickly arrive at a definition of what jazz really *is*.

First and foremost, jazz isn't "classical" music. There is no such thing as "symphonic jazz." By our standards, "symphonic" jazz is a term of abuse and not of praise. Bix Beiderbecke's little piano pieces which have been compared to Debussy would therefore tend to make us doubt rather than confirm his value as a jazz musician. Gershwin's *Rhapsody in Blue, American in Paris, Concerto in F,* etc., may be admired for any amount of reasons but certainly not for "raising jazz to the level of symphonic music." Jazz has a function in its own right: any attempt at "raising" it can only result in lowering it to the level of a musical hybrid.

Secondly, jazz isn't "swing." It has little or nothing to do with the current vogue of jazzed-up Tin Pan Alley tunes, nothing with riff numbers and powerhouse brass sections and all the other paraphernalia of the jitterbug era. Jazz, by its nature, is improvised music. Moreover, it is collectively improvised music and not solo improvisation against an orchestral obbligato. It is this quality which differentiates jazz from the whole tradition of European music, and any attempt to arrange and orchestrate it, however well done, is therefore a decline and a compromise. However well the Tin Pan Alley boys arrange their jazz pieces, the academically trained composer still keeps his headstart of five centuries and all attempts to beat him at his own game are therefore doomed to folly and failure. The most disastrous event that happened in the history of jazz is the event frequently praised by the innocent enthusiasts as one of the great "advances": the formation of Fletcher Henderson's orchestra in New York in the 'twenties, its enormous popularity and its attraction to the greatest of jazz musicians who came from all over America to join it and lost their ability to improvise in the process of learning to play arrangements. And significantly enough, the most remarkable musicians to survive the 'thirties, when every employed musician came under the influence of the "arranged" jazz tradition, were those who were either not working in big bands during those years or those others who were only part-time musicians—Bechet, Ladnier, Mezzrow and the rest of that small minority movement of collective improvisation.

The whole sense and purpose of jazz rests in this extraordinary ability of a group of musicians to improvise complex rhythmical and melodic counterpoint on a simple harmonic basis of tonic, dominant and sub-dominant with a few characteristically diminished thirds and sevenths thrown in for color and structural value. Whatever else jazz musicians may be able to do, other musicians can do better and with greater authority. On their chosen field, however, no one can compete with them, no one can beat them, no one knows how much wider scales of profundity, intensity and complexity are still open to them.

Thirdly, jazz isn't instrumental virtuosity. For many years now, jazz musicians have tended to develop instrumental *bravura* techniques in precise ratio to the loss of their music's basic architecture. Jazz fans, critics and musicians—the latter are the worst offenders here—have come to admire trumpet players for their ability of striking high notes, tenor sax players for their sustained breath and rounded tone, trombone players for their "refined" trumpet technique, clarinetists for their "pure" tone and their ability to play solo passages "almost like symphonic clarinetists," pianists for their speedy runs and figuratura passages, percussionists for their fast and complicated drum solos to be played as loudly as possible on the greatest possible number of side drums. "Showmanship," the ability to make faces, talk glibly and generally to impress the audience by his "personality" rather than by his music, has come to be accepted as part and parcel of a musician's bandstand technique. Many great jazz musicians, like Louis Armstrong, were lucky enough to have perfect instrumental technique and perfect showmanship in addition to great creative and imaginative talent. Yet the two are not necessarily linked, and in the dilemma between great creative talent without

great instrumental technique on the one side, and great instrumental virtuosity without creative talent or profundity on the other, the first is always the more admirable, and in many cases the second is not only inferior but thoroughly empty and despicable.

In jazz, as in all art, the great masterpieces are invariably lucid, serene and perfectly poised. Among the best jazz musicians, this quality is shared by Armstrong (prior to the Victor recordings), Bechet (up to the present day), Bessie Smith (to her dying day), Teagarden (in spite of many glaring errors of taste), James P. Johnson (above all pianists). It is not to be found in such fine instrumental technicians as Eldrige (whose playing is always tense in an unrelaxed, peculiarly hothouse manner), Tatum (who always seems to be concerned with the interior decoration and not with the basic architecture of his music), Pee Wee Russell (who is generally sincere, often profound, but rarely well-poised, rarely lucid, never serene), Hawkins (who is well-poised, relaxed and serene but rarely lucid and almost invariably luscious and over-decorative). Thus the number of the great and humble musicians, who are willing and able to sacrifice the vanity of solo-playing and the shallow brilliance of instrumental virtuosity to the discipline and submission of tramwork and collective improvisation, is constantly diminishing. The temptations of earning a good living in a showy, popular powerhouse band, the easy pleasures of doing solo work in front of the band with nothing to think of but the beat or the basic chords, are too vast to be ignored and too real to be deplored by the smug critic earning his own living on an economic plane dissecting that of commercial dance band music at the steepest angle of junction. What remains to be done is simply to point out the technical characteristics of jazz proper without attacking the musicians who are prevented from following these principles by the dire need of keeping the wolf from the door.

These, then, are the technical characteristics of jazz proper as opposed to its hybrids and adulterations:

1. Collective improvisations instead of arrangement.
2. Contrapuntal structure instead of chord harmonisation.
3. Orchestration in terms of single instruments instead of orchestral sections.
4. Afro-American themes instead of academic or commercial scores as points of departure for collective variation.
5. Unaccented 4/4 time as metric basis for rhythmic variations, not 2/4 time or accented 4/4.
6. Phrasing in the Afro-American tradition (spirituals, worksongs, blues, etc.) rather than in the European tradition (Bix, Tatum, Wilson, Goodman).

These characteristics are not arbitrarily defined; they are indissolubly interconnected and the loss of any single one of them immediately affects all others and endangers the survival of the whole idiom. These are the reasons:

1. Improvisation is the driving power of all jazz. Scored arrangements, however well conceived, follow a tradition that is basically alien to the Afro-American tradition. The European tradition has developed all alternatives of scored music to such peaks of perfection that all jazz arrangers' attempts at originality of scored writings are doomed to look like parodies of the real thing. If collective improvisation is replaced by solo improvisation, the point of orchestral jazz is lost: for it is the cumulative effect of mutual stimulation which provides the driving power of orchestral jazz, and it is the constant interweaving of three or more instruments and three or more melodic lines which provides both the counterpoint and the timbre on which the tension and texture of jazz depend. Metaphorically, collective improvisation compares with solo improvisation as an exciting race compares with the dull clocking of individual competitors.

2. Arranged jazz tends to follow the European harmonic tradition of vertical writing. A tune is "harmonized" by finding chords for each note of it while the succession of these chords is to follow the laws of harmonic progression. It is evident that this method, proper to symphonic music, is directly opposed to the free contrapuntal progression of jazz.

3. Arranged jazz, with its *nouveau riche* harmonies, naturally tends to duplicate and multiply individual instruments into sections that can carry chord progressions. This, perhaps, is the most ruinous and alien of all band practices. The very purpose of jazz is lost in the process—the lucidity and simplicity of the seven-piece group, the woof and warp of contrapuntal texture, the freedom and tension of collective improvisation—all of it lost to a treacly "refinement" that would earn the contempt and ridicule of the academic arranger. Once again, in aping the symphonic tradition, jazz has sold its own birthright for a mess of pottage.

4. Tin Pan Alley tunes are not only poorly invented and generally in bad

taste, but also insufficient in rhythmic, melodic and harmonic tension to provide a musical stimulus for jazz improvisation. The best theme, of course, is the blues because it is jazz incarnate. The simplest blues break or blues riff will provide better stimulus for improvisation than the best Broadway tune. The whole store of Negro folk music from spirituals and worksongs to hollers, street cries, play party songs and nursery rhymes provides perfectly suitable material for jazz improvisation because it represents the direct ancestry of the jazz idiom whereas all Broadway and Tin Pan Alley tunes with their ancestry of Vaudeville, Music Hall, Musical Comedy and Synagogue come from alien traditions of music—each one with a pride of ancestry and a *raison d'être* of its own, but none of them capable of producing offspring from an inter-marriage conducted by the professional tunesmiths of our day.

5. The rhythmic tension of jazz improvisation is produced by the free play of accents around an unaccented 4/4 beat. All attempts to make jazz more "rhythmical" by changing the basic beat to 5/8 or other time signatures, or by putting accents on the off-beats, are doomed to failure because they mistake metric complexity for rhythmic variation. Ragtime was a misunderstanding of this sort; 2/4 Dixieland style was another; the current vogue of off-time trumpet playing is a third: swing in its purely rhythmical aspects is variation on a clearly stated or unmistakably implied beat. Each note has an emotional impact—satisfaction if it is timed as the listener expects it, disappointment if it is not timed as he expects it, and surprise if a totally unexpected manner of timing has been found. None of this emotional tension can be maintained if the basic beat is too primitive or too complex, or if it is entirely replaced by rhythmic variations and off-time accents.

6. Phrasing is the most important part of jazz playing. Collective improvisation of a truly contrapuntal pattern by a proper seven-piece orchestra, using the blues in unaccented 4/4 time as its theme, may yet produce something far removed from jazz if the players do not phrase as a Southern Negro naturally sings, talks and plays—in the proper Afro-American idiom which is the one and only language of jazz. Men of great instrumental ability, fine musical imagination and perfect facility of collective improvisation, lauded by critics and fellow-musicians alike, have done more to discredit jazz through alien phrasing than all the mediocre but righteous musicians together. The case of Bix Beiderbecke is characteristic. The utter absence of anticipation and hesitation in the rhythmical structure of his music, the absence of blue notes, jazz glissandi and portamenti and all the other elements that differentiate jazz from all other music, encouraged critics and musicians alike to accept the shadow for the substance; Red Nichols and the Five-Pennies-tradition of white jazz were the direct outcome of it; except for Spanier, Teagarden, Mezzrow and a few others, white jazz, under Beiderbecke's huge shadow, would have died out as a creative element in the early 'thirties—and for no other reason than Beiderbecke's failure to accept the Negro idiom as the proper manner of jazz phrasing.

To sum up: If the general lessons of the evolution of jazz are applied to the particular analysis of individual jazz musicians, a new standard of criticism emerges: not instrumental virtuosity, nor even musical imagination alone, but the two of them together in relation to the factors that differentiate jazz from all other forms of music—these are the proper standards of jazz criticism.

DELANEY

(*Continued from page* 17.)

put in notes like a rooster crowing—'cause the rooster is happier than you is. But the way they do today just makes me laugh—they steal from all over and everybody pats their hands like wild. But take me, I could get my derby—no blackenin' or nuthin' and do my song and dance act, and stop the show over there." (Tom pointed out a window toward the marquee of the Royal Theatre across the busy Pennsylvania Avenue.) His eyes sparkled on speaking of his act—Song, Dance, and Comedy, and how he changed it completely each swing around the circuit, so that he could play the same house maybe three times a year.

It was later when Jesse Means, a local collector, brought Tom to our place for a session, that he told us his career began with a group from Jenkins Orphanage in

Charleston known as the Springfield Minstrels. It was then at the age of twelve that he composed his first song, *I Don't Know What's Wrong Between Me and My Baby,* which he sang at many shows and bazaars around Charleston. Upon leaving the Orphanage a few years later Tom didn't lose time entering show business. He and a chum from Charleston, named Henderson Mitchell, formed a vaudeville partnership known as Mitchell & Delaney, working together until World War I. Barnstorming was tough—cold hours aboard trains from one city to another all over New England, down the Middle Atlantic States—around and around, traveling not only the Keith and Orpheum circuits but smaller ones, and, when billing was slack, one nighters at dance halls or amusement parks. Although they kept moving, times were tough and money was sometimes scarce, causing Tom to comment, "We were thrown out of so many boarding houses, we began to feel like baseball players." Mitchell split the team when he decided to set out for Chicago while Tom preferred the East. With sundry other partners Tom gradually began a rise to prominence. Things came easier and it was heaven indeed to spend seven years playing for John J. Quigley at the Glass Pavilion at Steeplechase Park on Coney Island.

Back on tour, Tom wrote *Jazz Me Blues* in New Orleans, using it in his shows on the way north. A week before his arrival in New York, Lucile Hegomin recorded *Jazz Me,* and Tom planned using her in his next tour, but before he could get to New York she signed with another management and slipped out of of his grasp. Instead Tom secured Ethel Waters, who stayed with him for five years. Her first tour, which Tom managed and directed, used Fletcher Henderson's Band of six pieces, and covered from New York as far west as Pittsburgh, into the South, ending some place in Texas. *Jazz Me Blues* caught on in royal fashion and created the fad for "Jazz Shoes," "Jazz Ties" and "Jazz Hose," which shopkeepers displayed in their windows on Broadway.

Later on came our favorite *Down Home Blues* written on the top floor of 589 Oxford Street here in Baltimore. He was in a lonesome mood, just sitting there with neck-bones simmering on the stove, and down to his last "thirty-five." All at once it came to him. He snatched the empty neck-bone bag and set it down. Then went to his piano, chorded it, and called his wife saying, "Baby, I thinks I got a hit," and hummed it over. She said, "Daddy, just let's get it to New York," which he did for another success. Tom reveled in again hearing Ethel Waters *Down Home* (Col. 14093). He said she was under contract to him then and for some years later but *Down Home* was the high point of her career.

In early Spring of 1925 Tom tried his hand at recording, cutting four of his own numbers for Columbia. He was accompanied at the piano by Fred Longshaw and all four are nearly entirely vocal, although Longshaw plays a beautiful solo on the *Bow-legged Mama* side. These were released as *You Ain't Living Right, Parson Jones, Bow-legged Mama* (Columbia 14122) and *Georgia Stockade Blues, I'm Leavin' Just to Ease My Worried Mind* on Columbia 14082. One of Tom's seemingly proudest possessions is a gift from his son, a fine pianist, of the Columbia 14122 recently located in the scrap collection.

Tom continued in show business for some ten years more, all the while keeping up, as he does today, his flow of new blues material, and maintaining contact with jazz history in the making.

Talk drifted to old musicians; one of his warmest memories is of the help and inspiration he received throughout his career from another fine blues composer, Chris Smith, who ever urged Tom to improve his lyrics and to make his songs worthwhile. He seemed fascinated in the tale of the finding of Louis' teacher Bunk, and laughed in jolly fashion at the mention of Joe Smith whom he called the "stealing trumpet player." He recalled that to his mind Jelly Roll was a sort of "Lucky Boy" and was a poor mixer—stayed lots to himself. This seems odd since Jelly as a collector hears him is nearly always distinguished by unbounded geniality on his various band sides. On hearing *Dr. Jazz* and other brisk Jelly Roll's Tom seemed most taken by the tempos which he referred to as "tough." He recalled early Henderson days and how, when Coleman Hawkins joined the band, the first appearance of his cheap battered sax was greeted with shrieks of laughter. Tom said, "You don't mean that that boy is going to play that thing?" to which Fletcher just smiled and said, "Wait—he's good."

Tom amazed all at his memory of recording dates, various labels and personnels. His memory of these matters is clear and vivid, and he could quote not only labels but the manner in which accompanying bands were listed, even on such obscure labels as Arto and Black Swan. However, Tom didn't fully seem to realize the vast number of times *Jazz Me* has been recorded. His reactions to the sundry versions played were interesting.

At the offset, however, it should be noted that Tom still looks upon *Jazz Me* as a vocal blues rather than an instrumental one. He was not aware his tune has been taken almost as a trademark of Chicago style jazz. The lyrics have seldom been used since the pioneer Lucile Hegomin's version on Arto. Likewise, it is interesting to note that of all existing versions of the tune, it has been recorded at least ten times by white artists (usually Chicagoan in nature) to each single version by colored groups. At any rate Tom moaned aloud on hearing the Berigan Victor. The Memphis Five on Columbia aroused no particular interest. The pace and tempo of the fast driving versions by Krupa (Decca), New Orleans Rhythm Kings on Decca, the Decca MacPartland, the Teschmaker UHCA, Charlie Pierce Paramount, all seemed to hit the spot. The Original Dixieland version held a warm spot in his heart since it was the one that was the big seller. Wingie's vocal on his Bluebird sort of went over also since it's one of the few versions with lyrics.

Much has been written regarding Bix's two conceptions of *Jazz Me*—one with the Wolverines—the other three years after with his studio outfit. The Wolverine version—Bix stuff and all—left the composer rather cold, but we were amazed when Tom went literally wild over the Bix Gang side, praising the Bill Rank trombone solo and marveling in particular at the smoother solo by Bixie. Out of them all, Mr. Tom much preferred this latter, and said it was entirely his idea of exactly how he would want to do it if making the record himself.

Of another of his big hits, *Georgia Stockade Blues,* here is the story of its composition:

"It was at a railroad station at a southern town. They had two colored fellows with a rope tied on them and they were taking them somewhere in Georgia, and I said to myself, 'This is awful.' So we got on the train and the guard and the two sat opposite me and asked me for a cigarette. 'No, I haven't a cigarette, pal.' My wife said to ask the guard, 'Is it all right to give them one?' The guard said okay and when the candy butcher came through, I bought four packs. I was drawn to the fellow who was taking care of them. 'What did they do?' 'Playin' craps and fightin'.' 'What time did they get?' 'Mister, there ain't no time, they'll keep them there as long as they can.' I went up in the front of the car and sat there with a cigar and couldn't get it off my mind. I was going to Jacksonville for a hundred and seventy-five dollar job, and they didn't know where they were going. I leaned my head over against the seat in front of me and began to hum, and the words just seemed to come:

"Days are dreary, nights seem long
Down in Georgia on a Stockade farm
Doin' time for a crime, they found me guilty
Without one dime, guards all around me with a gun
Shoot me down like a rabbit if I start to run.

CHORUS

"Five long years in a State stockade
Workin' from sun to sun.
Evenin' goes, mornin' comes,
My daily task was never done
Chippin' boxes, Lawd,
Down on a turpentine farm.
At night can't raise my arm,
Both legs shackled to a ball and chain
Pleadin' for mercy, but it's all in vain.
Ankles all swollen, can't wear no shoes,
I got the meanest kind of Georgia Stockade Blues."

(Copyright Edward B. Marks Music Corporation—used by Pemission.)

Some months ago, a great female race singer appeared at the Royal. Did he go to see her? "No," he said. "She doesn't know me any more, and I'm a funny guy. When they're on top, I don't like to seem to have my hand out, but I lets them come to me if they want. You see, I believe in the Supreme Being, and I know He'll watch out for me—and I think I'll set out for New York some time soon—I've got a hundred and fifty numbers—all new material, and I want to go barnstorming—just one more tour and shake the hands of all my friends, and maybe I'll get the breaks again."

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April 10, 1944

The Editors,
METRONOME,
New York.

Gentlemen:

It is extremely gratifying to note that in an editorial, "The Jazz of Yesteryear," the editors of METRONOME have at last provided the general public with a complete aesthetic of their approach to jazz music.

For a long time, some METRONOME readers have been wondering just how the editors of that publication arrived at some of the startling and seemingly ingenuous conclusions published in their columns. Some writers on jazz have been less brash than to claim the sort of overall spread arrogated to itself by METRONOME editors; therefore they have been curious as to the basis for such claims. For never before has so much been claimed by so few.

This is particularly remarkable when that few has such ostensible links with offices which can hardly be designated as "disinterested." Yet the METRONOME editors will doubtless agree that a certain amount of disinterested impartiality is a prerequisite for an intelligent critical approach to any art form.

Fortunately for some confused jazz followers, METRONOME has for a moment dropped the veil concealing its usual high motives. "Yes, METRONOME is commercial-minded" (we read). "It believes in success. It believes, furthermore, that the best in jazz has been and always will be successful, commercial. That doesn't mean that good jazz, *like any other kind of art* (italics ours) will always draw the biggest kind of dough. But it will always be pretty good box office."

This is a good, clear statement, and we find it admirable from the METRONOME point of view. The only thing that puzzles us at all is that having arrived at that point, METRONOME should insist upon going farther. Is the kind of jazz deplored by its staff (the non-commercial, the unsuccessful) such a real menace that it has to be discredited?

Judging by the aesthetic advanced by the METRONOME editors, this is indeed the case. This aesthetic is worth examining. It is quite possibly the platform upon which METRONOME proposes to assume its heroic last-ditch war for survival against critical standards it has already dismissed as not worth opposing.

We shall presume that this aesthetic has been framed by writers who are intellectually aware of critical standards that exist in *"any other kind of art."* (Italics ours once more.) "We have a frank disrespect for music that is bad." (We read.) "When a man plays with a crude technique, without inspiration, repeating dully the clichés of jazz, we think he is a bad musician, and we say so."

This is confusing becauses it uses words that are so vague as to break down under analysis. First, we have learned that the editors plan to disrespect "music that is bad." How is it bad?

They go on to say: ". . . plays with a crude technique, repeating dully the clichés of jazz . . ." What are the clichés of jazz?

Haven't we caught the METRONOME staff praising, even extravagantly and frequently, performances by musicians who were repeating (and dully, too) what seemed to others like "the clichés of jazz"? But perhaps that was all right because these were "successful" clichés.

"All that matters" (we continued to read), "is whether his musicianship is commensurate with *certain standards of technique and inspiration.*" (Italics ours.) That, gentlemen, is like saying, "All that matters is that we have *certain standards.*" What are they, then, and whose are they to be?

"These standards can be particularized, *perhaps,* as the tone one draws from an instrument, the accuracy of the notes, the originality of the variations played upon the chords or melodic figures at hand, the drive with which one plays."

Such loose standards have interesting applications. We remember a widely heard instrument of the twenties. It had been invented by a man named Theramin. The editors of METRONOME could have said of the theramin that tone was drawn from it; that the notes were accurate (even scientifically accurate) and the originality of variations played upon the chords or melodic figures could not be denied. But with all these virtues, according to the METRONOME aesthetic, still another, final test had to be applied. Was it "successful, commercial"?

As a matter of fact, it was. The theramin was "good box office."

That is something we shall all gratefully remember as we continue to draw inspiration from the columns of METRONOME.

Sincerely,
(Signed)
Frederic Ramsey, Jr.

LEMME TAKE THIS CHORUS

Tom Henry of Cleveland, Ohio, is compiling a piano discography, a commendable project and one which should have been undertaken years ago. The data will be arranged alphabetically, according to recording artist, and this discography will include not only piano solo records but also orchestral records featuring prominent passages of hot piano.

Mr. Henry requests that one and all send him information on obscure records featuring hot piano. Information is also requested on records featuring Jimmy Blythe, Little Brother, Henry Brown, Jim Clarke, Bob Call, Cow Cow Davenport, James P. Johnson, Willie Kelly, Charlie Segar, Cassino Simpson, Charlie Spand, Roosevelt Sykes (Honey Dripper), Billie Kyle, Willie "Lion" Smith with Milt Herth Trio, Andy Boy, Pinetop Burkes, Sam Price, Joshua Altheimer, Honey Hill, Bob Cooper, Champion Jack Dupree, William Barbee, Tiny Parham, and Lee Gree.

Here Are a Few Questions Mr. Henry Wants Answered:

1. What are the master numbers on Cow Cow Davenport's Paramounts 12439 and 12436?

2. Were the following Cow Cow Davenport Decca records issued: De 7486 (masters 63763/63767), De 7462 (63764/63766), and master 63765?

3. Does Davenport accompany Joe Bird on Vocalion, *I've Got a Girl for Every Day,* and Vocalstyle, *He Don't Mean No Harm/Fifth Street Blues,* and Bessie Jackson, Perfect, *Barbecue Bess/Shave 'Em Dry?*

4. Is Charlie Davenport, Gennett 6838, a reissue of Paramount 12800 or Champion 50033?

5. Is Davenport on Supertone 9517, *Atlanta Rag/Struttin' the Blues?*

Information is also requested on these records which feature striking piano:

1. Bogan's Bigmingham Busters, *She Caught the Boat* (B 39)/*Everything is Rhythm Now* (B 37), Vocalion 03540; *China Boy* (B 40)/*The Sheik* (B 38), Vocalion 03570.

2. Georgia Washboard Stompers, *Bug-a-boo/Nobody's Sweetheart,* Bluebird B-5092.

3. Georgia Washboard Stompers/Washboard Rhythm Kings, *Dinah/Tiger Rag,* Montgomery Ward M-4892.

* * *

From EDWIN LEET, San Francisco:

Bunk Johnson is leaving San Francisco for New Orleans. He says it's just a vacation and expects to return sometime later.

* * *

From GEORGE MONTGOMERY, Los Angeles, Calif.:

The best news in the local jazz field for a long time is the appearance of a real jazz band on the Orson Welles show over the Columbia network at 9:30 Pacific time, on Wednesdays. The lineup is —Mutt Carey, Kid Ory, Jimmy Noone, Zutty Singleton, Bud Scott, guitar, Ed Garland (Ory's Sunshine Orchestra), bass, and Buster Wilson, piano.

So far they have been on two broadcasts, and have really gone to town on *High Society* and *Muskrat Ramble;* and they are scheduled for regular appearances on the program.

Jimmy Noone is still going strong with his quartet at the "Streets of Paris"; Kid Ory is with an ordinary band, but is still playing with the old fire, and his solo on the *High Society* broadcast was said by the best local authorities to be the finest he ever produced. Zutty is with a jive band, but, since the above named outfit got together, is anxious to play some real jazz again. Incidentally, Carey, Ory, Noone, etc., might make some records.

From BRUCE BAKER, Dallas, Texas:

The Elks' Club is mad with a Dixieland band that is wonderful. Men in the band include Al Clark, cornet; Jim Cullum, tenor sax; Chub Fuertes, clarinet; John Gilliland, tuba and bass; Bob MacClendon ("Wild Bob"), drums; and any number of pianists. Buster Smith, ex-basie alto, has a fine KC crew at the Club Shangri-la featuring Buster on alto and Milton Thomas on tenor.

BLUE NOTE

JAMES P. JOHNSON

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NOTE

NOW that for more than a decade jazz has been moving toward abstractness, and concerning itself with generating sheer excitement, we encounter fewer and fewer musicians who think and feel in terms of its traditional language. Only rarely, indeed, does a musician of the stature of Meade "Lux" Lewis appear to reaffirm the values of jazz expression by remaking those values. Lewis contributes an authentic contemporary note which crystallizes our view of jazz as a living organism, a historical artistic and social manifestation.

James P. Johnson is another such musician whose work advances our view of the significant continuity of jazz. Although Johnson has had renowh as a pianist for about thirty years, he has had to be rediscovered. This is not surprising, since like Lewis, he cannot be pigeonholed according to the working standards which apply to practically all jazz pianists today.

Aspects of Johnson's style have been absorbed by pianists of considerable ability, including in particular the late Fats Waller; but the impulse which characterizes his music is complex and peculiarly his own. This impulse has led to audacious exploration and *extensive* discovery in the piano field, freeing new areas of sensibility.

Of the eight 12-inch piano solos listed above, the rapid pieces have a pure dance character so rhythmically patterned and contoured that they have hardly any suggestion of vocal style, while the two poignant blues pieces are exquisite with fingered intervals and rich passing harmonies. The selections are all rooted in modes of feeling that were intensely felt in the comparatively remote past of jazz. Johnson has brought to them the seriousness, dignity, and critical consciousness that define total art. He has brought, moreover, a technical equipment so dazzling and resourceful, so erudite, and so tastefully utilized, that it has no equal in our day.

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THE RECORD CHANGER.

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The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION". The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records

Column 1 of these sections shows the abbreviation of the label of each record:

BA – BANNER	COF – FRENCH COLUMBIA	HA – HARMONY	PE – PERFECT
BB – BLUEBIRD	CR – CROWN	HMV – HIS MASTER'S VOICE	QRS – QRS
BS – BLACK SWAN	DE – DECCA	HRS – HOT RECORD SOCIETY	RE – REGAL
BR – BRUNSWICK	DEF – ENGLISH DECCA	MA – MASTER	RO – ROMEO
BRE – ENGLISH BRUNSWICK	DEF – FRENCH DECCA	ME – MELOTONE	SW – SWING
BRF – FRENCH BRUNSWICK	DI – DIVA	OK – OKEH	UHCA – UNITED HOT CLUBS
CA – CAMEO	DO – DOMINO	OR – ORIOLE	VAR – VARSITY
CMS – COMMODORE MUSIC SHOP	ED – EDISON	PAE – ENGLISH PARLOPHONE	VE – VELVETONE
CL – CLARION	EM – EMERSON	PAF – FRENCH PARLOPHONE	VI – VICTOR
CO – COLUMBIA	GE – GENNETT	PARA – PARAMOUNT	VO – VOCALION
COE – ENGLISH COLUMBIA	GRF – FRENCH GRAMOPHONE	PAT – PATHE	VOE – ENGLISH VOCALION

Condition of each record for disposition is shown by the following abbreviations:

N (NEW): SURFACE NOISE EQUAL TO AN UNPLAYED RECORD; NO VISIBLE OR AUDIBLE WEAR PERCEPTIBLE; ORIGINAL FINISH INTACT.

E (EXCELLENT): SURFACE NOISE LOW, SMOOTH, UNIFORM. NOT IRREGULAR OR CRACKLING, EASILY DISREGARDED IN LISTENING. NO PERCEPTIBLE DISTORTION.

V (VERY GOOD): SURFACE NOISE SOMEWHAT MORE PROMINENT; LIGHT FOREIGN NOISES, BUT SLIGHT DISTORTION, IF ANY; NOISES NOT SERIOUSLY DISTRACTING.

G (GOOD): A MODERATE AMOUNT OF SURFACE NOISE; BACKGROUND MAY BE SOMEWHAT IRREGULAR AND CRACKLING; SOME FOREIGN NOISES, AND A LITTLE DISTORTION; ON THE WHOLE, REASONABLY SATISFACTORY LISTENING WITHOUT UNDUE DISTRACTION OF ATTENTION. FOREIGN NOISES DEFINITELY LESS PROMINENT THAN THE MUSIC.

F (FAIR): FOREIGN NOISES, TAKEN TOGETHER, ARE ABOUT AS PROMINENT AS THE MUSIC, AND THERE IS CONSIDERABLE DISTRACTION OF ATTENTION, AND LISTENING REQUIRES SOME EFFORT AND CONCENTRATION; NEVERTHELESS, UNDER THESE CONDITIONS, LISTENING SHOULD BE FAIRLY SATISFACTORY.

P (POOR): FOREIGN NOISES, COLLECTIVELY, ARE LOUDER THAN THE RECORDED MUSIC; CONTINUOUS CONCENTRATION IS REQUIRED, AND THERE IS LITTLE SATISFACTION IN LISTENING.

Column 4 of the "FOR DISPOSITION' section shows the method by which each record is to be disposed.

"SAL": THE RECORD IS FOR SALE AT THE PRICE INDICATED. FIRST OFFER TAKES THE RECORD.

"AUC": THE RECORD IS AT AUCTION. THE HIGHEST BID TAKES THE RECORD. BID ONLY WHAT THE RECORD IS WORTH TO YOU.

"TRA": THE RECORD IS FOR TRADE ONLY. IF YOU ARE NOT FAMILIAR WITH THE WANTS OF THE ADVERTISER SEND FOR HIS WANT LIST. IF YOU HAVE CERTAIN RECORDS IN WHICH HE MAY BE INTERESTED, MENTION THESE IN YOUR LETTER.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

Advertising Rates

Records wanted..... 5¢ each
Records for disposition.....10¢ each

All advertising concerning out-of-print records must be submitted on our special order blanks. A sample copy is shown on page 4. The rate for advertising not submitted on these forms is 15¢ per item-

RATES FOR
Notices, announcements, and other advertising which can not be shown in the classified "WANTED" and "FOR DISPOSITION" sections

	Full page	Half page	Col. inch
Ads to set in type	$20.00	$12.00	$2.00
Ads ready to photograph.....	10.00	6.00	1.00

Subscription Rate $1.50 PER YEAR

The Record Changer
FAIRFAX, VA

Advertisers whose addresses are not shown elsewhere

ABER: John S. Abercrombie, 1520 N.W. 31st Avenue, Miami 35, Florida.

BAKE: Bruce Baker, 2929 Bryn Mawr Drive, Dallas 5, Texas.

BAND: John P. Banda, 425 Euclid Terrace, Atlanta 3, Georgia.

BA,R: Robert Bauman, 606 West Ohio Street, Urbana, Illinois.

BAUM: Merrill Baumgardner, 1017 East 20th Ave., Columbus 3, Ohio.

BELL: Edward R. Bell, 2437 Lincoln Way, San Francisco, California.

BERR: E.W. Berry, 1356 Mulford Road, Columbus 8, Ohio.

BICK: Bob Bickal, 1405 7th Avenue, North, Fort Dodge, Iowa.

BROW: Marvin Brown, 344 E. 6th Street, New York, New York.

BUCK: Dr. W.H. Buck, 210 S. 50th Street, Philadelphia 39, Pennsylvania.

BURL: Berney Burleson, Radio Station WJHL, Johnson City, Tennessee.

CAPE: Richard G. Capers, 141 So. Windsor Blvd., Los Angeles, California.

CAPP: Sgt. Dwight H. Cappel, #33,287,127, 574th Sq., 391st Bomb Group, (M) A.A.F., A.P.O. #638, c/o Postmaster, New York, N.Y.

CARD: Betty Cardozo, 15 Crooke Avenue, Brooklyn, New York.

CHER: Leonard Cherhin, 5735 Hobart Street, Apt.3B, Pittsburgh 17, Pennsylvania.

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COLL: Collectors Record Shop, 825 7th Avenue, New York, N.Y.

CONN: Joseph W. Connors, 6802 Emerald Avenue, Chicago 21, Illinois.

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DELG: Joseph Delgoleto, 742 So. Marvine Street, Philadelphia 47, Pennsylvania.

DeSo: John DeSollar, Box 762, Wilmington, Illinois.

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FR,A: Alderson Fry, 2407 Oakland, Nashville, Tennessee.

FR,W: Lt. Wallace J. Fry,Jr.,S.C., 616 Second Ave., Eau Claire, Wisconsin.

GAIN: H.C. Gainey, 7th Div., Shop 475, Naval Air Station, San Diego, California.

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GILB: Charles Gilbert, 4927 Argyle Avenue, Dearborn, Michigan.

GOSS: Ed Gosselin, 290 Main Street, Hyannis, Massachusetts.

GOTT: Bill Gottlieb, 190 Riverside Drive, New York, N.Y. (Shipping charges will be paid on shipments of more than $5.00. All records are in heavy green folders. Records will be shipped by express, C.O.D., examination allowed. You may examine your shipment before paying the collection.)

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HOLL: Vernon Hollis, 5434 Prairie Avenue, Chicago 15, Illinois.

JENS: Dave Jensen, 622 N. Lombard Avenue, Oak Park, Illinois.

KWAL: Boris Kwaloff, C.W.S. Det., Camp Detrick, Frederick, Maryland.

LANG: Charles Lange, Oak Knoll Sanitorium, Mackinaw, Illinois.

MAHE: Tommy Maher, 2683 E. Lafayette, Detroit, Michigan.

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Mc,C: Pvt. C.J. McMahon, USMCR, Base Exchange, Marine Corps Base, San Diego 40, Calif.

McMa: Vincent P. McMahon, 11621 E. Jefferson, Detroit 14, Michigan.

MELL: Edward Mello, 318 Excelsior Avenue, San Francisco 12, California.

MELO Melody Shop, 190 Massachusetts Ave., Boston, Massachusetts.

MELT: Sam Meltzer, 737 Fox Street, Bronx, New York (55). (Do not hesitate to bid. All records must go. And they will be insured and well packed.)

MULL: E.A. Mullener, 34-71 78th Street, Jackson Heights, L.I., New York.

NAUL: George W. Naulty, 1 River Bend Road, Scotch Plains, New Jersey.

NORC: Pvt. Ernest Norckam, A.S.N., A.A.F.B.U. (CT) Tuskeegee Institute, Alabama.

NOVI: Morty Novick, 500 Ocean Avenue, Brooklyn 26, New York.

OWEN: John Dale Owen, 425 East Wisconsin Avenue, Milwaukee, Wisconsin.

PATT: Henry H. Patterson, 709-711 Bangs Avenue, Asbury Park, New Jersey.

PERR: Pvt. Anthony Perry, ASN, 36,615,646, Medical Section, S.C.U., 1911, Camp Adair, Oregon.

PHIL: John M. Phillips, 930 Cotton Belt Building, St. Louis, Missouri.

POLS: Med Polsky, 303 West 105th Street, New York 25, N.Y.

POWE: PFC E.L. Powers, c/o W.L.Powers, 533 West 112th Street, New York, N.Y.

RECO: The Record Bar, 7612 Wydown, Clayton, Missouri. (All bidders on records for auction will be notified of the outcome of the auction. No "sal" records will be shipped on orders less than $2.50. Auction closes June 30th)

QUIK: Joe Quigley & Dick Kendregan, Oak Knoll Sanitorium, Mackinaw, Illinois.

REED: Lt. Robert E. Reed-Hill, 38 Nameaug Ave., New London, Connecticut.

REID: John D. Reid, O.9. Box 67, Mt. Healthy, Ohio.

ROHS: Richard B. Rothschild, 322 Wiltshire Road, Upper Darby, Pennsylvania.

ROSE: Herman Rosenberg, c/o Art Hodes, 236 West 10th Street, New York, N.Y.

ROTH: Alfred F.M. Roth, 26 Massau Street, Trenton 8, New Jersey.

MORE

S & B: Stewart & Bates, R.F.D. #1, Camp Hill, Pennsylvania.
SAFF: H.R. Saffell, 1133 West 110th Street, Los Angeles 44, California.
SARL: Carl M. Sarles, #12155, Box 145, Wethersfield, Connecticut.
SIEG: Rita Siegel, 114 Thornton Street, Revere, Massachusetts.
SMIT: Bob Smith, Jr., 203 West 2nd Street, Frederick, Maryland.
SPIL: Seymour Spilka, 424 North 18th Street, Fort Dodge, Iowa.
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VOGE: Leon D. Vogel, 1219 Steelton Avenue, Baltimore 24, Maryland.
WA,H: Howard Wallach, 235 West 76th Street, New York, N.Y.
WA,R: Robert Waller, 628 Montgomery Street, Room 327, San Francisco, California.
WEIL: Tom Weil, 20030 Marchmont Road, Shaker Heights, Ohio.
WTKR: Elizabeth Whitaker, Box 134, Greenville, Michigan
W--S: Eugene Williams & Dave Stuart, 68 Washington Square, So., New York 12, N.Y. (See our wants listed in the May Record Changer.)
WILL: PFC Boswell Willis, USMC, RFD 51, Box 514-E, Elcajon, California.
WITT: John Wittwer, 1115 34th Street, So., Seattle, 44, Washington.

WHEN BIDDING ON OR ORDERING RECORDS, MENTION SERIAL NUMBER AND LABEL.

SERVICE MEN: PLEASE STATE WHERE YOU WISH RECORDS SENT.

Coming! The Surprise HIT Show of the Year!

at the **WATERGATE** Fri. Eve. 8:30 P. M. **JUNE 9**

WASHINGTON COOPERATIVE BOOKSHOP in Association With TED ZITTEL, INC., Presents

PEARL **PRIMUS** — New York's Great Dance Sensation & COMPANY

Richard **DYER-BENNETT** — Acclaimed by All Critics as the Star of the Season

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In "STARS UNDER THE STARS"

Tickets: 83c—$1.50—$2.00 Plus Tax

NOW ON SALE AT THE BOOKSHOP 916 17th St. N.W. Washington, D. C.

The form on which all advertising is to be submitted to the Record Changer is shown below. If you do not submit your ads on these forms, the charge is 15¢ per item. Advertising not conforming with these regulations will be returned. A penny post card will get you a supply of these forms. If you need more than 20, let us know.

If you run out of forms in making up your ads, you may cut some blank paper to the same size and make your entries on these. It is not necessary to rule in all lines.

USE THIS SIDE FOR RECORDS WANTED

Use a separate blank for each recording group.

Enter the name of the recording group in the space at the extreme left of the form, writing vertically from bottom to top.

Enter records by that recording group from top to bottom, starting with top line of form.

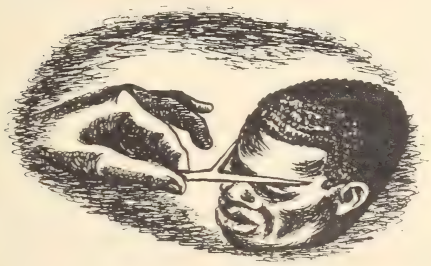
You may use both sides of this blank. Use the reverse side to list items for disposition.

Recording group	Names of tunes (30 typewriter spaces available)	Label	Serial Number	Price offered	First four letters of your name

Jazz and the Anthropologist

By ERNEST BORNEMAN

III



"... If I were asked today to record a session which was to leave the greatest possible impact on the future of jazz, I would not go back to the well-tried orchestrations of New Orleans and Chicago for I know that even at best I could not expect to produce anything better than nostalgic re-creations of a period long dead, and I would fail to see the sense of doing anything, however well, which has once before been done equally well. I would rather concentrate on . . ."

During the last two months we have tried to establish the historical and critical standards on which the jazz tradition rests. Henceforth we shall try to show the practical application of these standards to the everyday problems of musicians and critics alike.

The most urgent problem for the practicing musician, and the most hotly disputed one among critics, is the Small Group versus Big Band argument. New Orleans jazz, under Buddy Bolden, was a mature art. The instrumentation was perfectly suited for its purpose—to translate vocal folk music into instrumental folk music. The tenor voice was carried by cornet, the soprano voice by clarinet, the bass voice by trombone. Handclaps were translated into snare drum beats, foot beats into bass drum accents. The throat sounds and other rhythmical ejaculations of Negro folk music were translated into guitar and double-base accents. Thus the New Orleans rhythm section of more than half a century ago differed from that of today's big bands only by the absence of the piano. Banjo and tuba, contrary to the popular fallacy, were not part of early jazz but of the later ragtime era. The absence of the piano was not painfully felt and the absence of the whole saxophone family, from soprano to bass, was felt as a beneficial influence rather than as a loss: it helped to keep the ebullience of collective improvisation within the strict discipline of three-part counterpoint.

The whole secret of Chicago jazz was the replacement of the trombone by the tenor sax and the consequent alteration of orchestral texture and contrapuntal structure. But though texture and structure were altered, the pattern of three-part counterpoint was preserved in Chicago jazz, and it is this preservation of the native tradition of jazz (and the rejection of instrumental duplication and harmonized section writing) which gives Chicago jazz its vast supremacy over such northern developments as Henderson's and Goldkette's orchestras.

Soon after the first group of New Orleans musicians had settled down in Chicago, the whole distinction between New Orleans and Chicago jazz had become a matter of instrumentation rather than regional style. As an African piece of woodcarving bears more resemblance to an Indian carving than to a Benin bronze, so a Chicago group of cornet-

clarinet-trombone had come to resemble a New Orleans group of the same set-up more closely than the pioneer Chicago group of cornet-clarinet-tenor: in both cases it was the instrument rather than the regional background which defined the character of the art.

Compare the better three-part improvisations by trumpet (or cornet), clarinet and trombone in the order of their recording dates and there emerges a striking continuity from the Dixieland Band of 1917 to such aparently unrelated groups of our own day as Brunis' and Edmond Hall's last sessions for Commodore (*Tin Roof Blues* and *Uptown Café Blues*). Compare *Society Blues* by Spike's Seven Pods of Pepper, released in 1921, with the New Orleans Rhythm Kings' *Tin Roof Blues* of 1923 and the Wolverines' *Jazz Me Blues* of the same year, and the balance between Mutt Carey, Kid Ory and Dink Johnson is found in exact replica between Paul Mares, George Brunies and Leon Rappolo and again between Beiderbecke, Gande and Hartwell. This may not be surprising in view of the NORK's New Orleans background, but it is little short of amazing in a group whose individual styles are as far from the New Orleans tradition as to the Wolverines.

Then compare the Clarence Williams Blue Fives and Red Onion Jazz Babies of 1924 with the Armstrong Hot Fives of the next year and once again the pattern is repeated—this time on a much higher level of musicianship—but still with the same contrapuntal design. During the next year, 1926, compare the Keppards Jazz Cardinals (a traditional New Orleans group) with the Jelly Roll Morton Red Hot Peppers (a New Orleans group with a composer at the head) and it becomes apparent that Jelly Roll's powerful influence (powerful enough to influence Ellington and the whole new tradition of composers' jazz) was yet not powerful enough to effect any alteration in the ensemble style of the traditional New Orleans instruments.

During the next year, 1927, the first Chicago group with a New Orleans instrumentation makes its appearance on records—Charles Pierce's Orchestra with Spanier on cornet, Teschemacher on clarinet and Jack Reid on trombone. Compare this to the *Bull Frog Blues* and *Sugar* sessions of the same year with their replacement of the trombone by one or more saxophones, and you will find that it bears less resemblance to them than to such New Orleans groups of 1928 and '29 as Dodds' Washboard Band and his Hot Six with Dominique on trumpet and Dutrey or Palmer on trombone. It is not until the Condon Footwarmers session of 1929 that the Chicagoans produce another record with a perfect New Orleans pattern, and once again this is due to the instrumentation rather than to the musicians' individual styles. Thus, in *Makin' Friends,* MacPartland, a "white" cornetist if ever there was one, fits into a slow New Orleans blues, one of the most perfect samples of traditional Negro folk music ever produced by an all-white combination.

During the next three years, in 1929 and 1931, there are two sessions by Waller in which the traditional New Orleans instrumentation is used—with Charlie Gains on trumpet, Charlie Irvis on trombone and Arville Harris on clarinet in *Minor Drag* and *Harlem Fuss,* and with Muggsy Spanier on cornet, Brunies on trombone and Goodman on clarinet in *Dallas Blues* and *Royal Garden Blues* under the Ted Lewis label. And once again it is amazing to find an out-and-out "white" musician like Goodman suddenly playing true New Orleans jazz because the logic of three-part counterpoint, as defined by cornet and trombone, leaves him no other alternative than the traditional treble obbligati first played by Tio, Baquet and Nelson.

In 1932, nearly half a century after Bolden's prime, there comes one of the most memorable sessions of all New Orleans jazz—Bechet's New Orleans Feetwarmers with Ladnier and Nixon—proof of the logic of three-part counterpoint with Bechet and Ladnier sweeping Nixon's undistinguished trombone into a perfectly integrated trio.

During the next five years, in 1934, 1935 and 1937, we find three white groups playing good New Orleans jazz in the traditional manner—Mannone, Brunies and Arodin in the 1934 New Orleans Rhythm Kings; Spanier, Brunies and Miller in the 1935 New Orleans Rhythm Kings; and Cherock, Pecora, Weinberg in the 1937 Back Room Boys session for Columbia—and in spite of the fact that only the first of the three can be considered as New Orleans by origin, the style of the other two comes to resemble it closely through the sheer impact of a single musician playing proper New Orleans style and forcing the others to follow him on the proper instruments.

Another two years later, in 1939, we have the third example of a Chicago group producing New Orleans jazz—Kaminsky on cornet, Gowans on valve trombone, and Pee Wee Russell on clar-

(*Continued on page* 37)

WANTED

4 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 3.
3 PRICE OFFERED FOR RECORD.
2 CATALOG NUMBER OF RECORD.
1 LABEL OF RECORD

1	2	3	4
ALABAMA RED PEPPERS			
ECCENTRIC	CA 8205	—	FR,A
HENRY ALLEN			
CHLOE/YOU'RE NOT THE KIND	VO 3262	—	SARL
ALGIER'S STOMP	VO 3302	—	SARL
IT SHOULD BE YOU (NEW)	BB 10235	—	WA,H
SWING OUT (NEW)	BB 10702	—	WA,H
(ALL NEW RECORDS, ANY LABEL)	— —	—	WA,H
ANDY BOY			
(ANY)	BB —	—	UMPH
LOUIS ARMSTRONG			
PUT EM DOWN BLUES	PAE 2185	—	MAHA
ONCE IN A WHILE	PAE 2242	—	MAHA
I'M NOT ROUGH	PAE 2249	—	MAHA
CAN'T GIVE YOU ANYTHING	PAE 753	—	MAHA
SONG OF THE ISLANDS	PAE 909	—	MAHA
BLUE TURNING GREY	PAE 1494	—	MAHA
I CAN'T BELIEVE YOU'RE IN LOVE WITH	PAE 1261	—	MAHA
ORY'S CREOLE TROMBONE	CO 35838	$2-6	WITT
WILD MAN BLUES	BRE —	—	WITT
DROP THAT SACK	BRE —	—	WITT
BLACK & BLUE	ANY —	—	CROC
KING ZULUS	OK 8396	—	CROC
ORY'S CREOLE TROMBONE	CO 35838	—	CROC
ORY'S CREOLE TROMBONE/LAST TIME	CO 35838	—	R,BA
MAHOGANY HALL/BEAU KOO JACK	CO 35879	—	R,BA
(MANY HOT &'S, ACCOMPANIMENTS)	OK —	—	POLS
MOST)	OK —	—	MATL
(SEVERAL HOT 5'S AND 7'S)	OK —	—	FAY
(OK 8299, 8357, 8503, 38436, 8474 8496)		8.50	EDEL
I SURRENDER DEAR	OK 41497	—	S&B
SONG OF THE ISLANDS/LONESOME ROAD	OK 3026	—	S&B
219 BLUES/PERDIDO ST.	DE 18090	—	S&B
ST. LOUIS BLUES/BASIN ST. BLUES	VO 3008	—	S&B
(ANY; TRADE ONLY)	— —	—	SARL
SHINE/JUST A GIGOLO	OK 41486	—	CAPP
THE LAST TIME	OK 8482	—	CAPE
WILLE THE WEEPER	CO 35838	—	CAPE
LOVIE AUSTIN SERENADERS			
(MANY; EX TO NEW)	PARA —	83.+	NOVI
JACKASS BLUES/FROG TONGUE BLUES	PARA 12361	—	EDEL
BUSTER BAILEY			
SHANGHAI SHUFFLE/CALL OF THE DELTA	CO REISS.	—	FAY
MILDRED BAILEY			
HARLEM LULLABY/IS THAT RELIGION	BR 6558	—	FR,A
IF YOU EVER SHOULD LEAVE	VO 3615	—	FR,A
NOBODY'S BABY/TIME	CO 35626	1.50	DESO
PRAY/BLUE	CO 35583	1.50	DESO
WHERE ARE YOU	VO 3456	1.25	DESO
COLOR BLIND/LOVE	VO 4345	1.25	DESO
SLUMBERTIME/AIN'T	VO 4708	1.25	DESO
READ LINES/NECESSARY	VO 4749	1.25	DESO
BUBBLES/GHOST	VO 5086	1.25	DESO
SHOULD HAVE STAYED IN BED	VO 5277	1.25	DESO
BARREL HOUSE FIVE			
(ANY)	— —	—	WA,R
COUNT BASIE			
ONE O'CLOCK JUMP	OK —	—	MAHA
TAXI WAR DANCE	OK 4748	—	EDWA
WORLD IS MAD	OK 5816	—	EDWA
5 O'CLOCK WHISTLE	OK 5922	—	EDWA
BEAU BRUMMEL	OK 6122	—	EDWA
FEEDIN' THE BEAN	OK 6180	—	EDWA
TOM THUMB	OK 6527	—	EDWA
ROCKING THE BLUES	OK 6010	—	EDWA
MISS THING	VO 4860	—	EDWA
BLOW TOP	OK 5629	—	EDWA
MOON NOCTURNE	OK 6449	—	EDWA
SOMEDAY SWEETHEART	CO 35338	—	EDWA
LOUISIANA	CO 35448	—	EDWA
BLUE AND SENTIMENTAL	DE 3882	—	EDWA

(COUNT BASIE CONTINUED NEXT COLUMN)

(COUNT BASIE, CONTINUED)

1	2	3	4
SUB-DEB BLUES	VO 5010	—	EDWA
HARVARD BLUES	— —	—	EDWA
SIDNEY BECHET			
MAPLE LEAF RAG/SWEETIE DEAR	BB 7614	—	SPIL
BLUES FOR JOHNNY	VI 26746	—	CAPE
BIX BEIDERBECKE			
(ANY;TRADE ONLY)	— —	—	SARL
BUNNY BERIGAN			
EBB TIDE	VI 25666	—	POWE
SOPHISTICATED SWING	VI 25811	—	POWE
SERENADE TO THE STARS	VI 25682	—	POWE
I CRIED FOR YOU	VI 26116	—	POWE
WHEN I'M WITH YOU	VO 3253	—	POWE
ROSES IN DECEMBER	VI 25613	—	POWE
THE FIRST TIME I SAW YOU	VI 25593	—	POWE
SWEET VARSITY	VI 25567	—	POWE
I DANCE ALONE	VI 25820	—	POWE
AN OLD STRAW HAT	VI 25816	—	POWE
THAT FOOLISH FEELING	BR 7784	—	POWE
BLUE LOU	BR 7832	—	POWE
DIXIELAND SHUFFLE	BR 7858	—	POWE
THE IMAGE OF YOU	VI 25587	—	POWE
MAHOGHANY HALL STOMP	VI 25622	—	POWE
SOBBIN' BLUES	VI 26116	—	POWE
BIG BOY BLUE	BR 7847	—	POWE
IT'S BEEN SO LONG	VO 3179	—	POWE
LET ER GO	VI 25646	—	POWE
CARAVAN	VI 25653	—	POWE
MILES APART	VI 25690	—	POWE
DAVENPORT BLUES	VI 26121	—	POWE
CANDLELIGHT	VI 26122	—	POWE
IN A MIST	VI 26123	—	POWE
SWANEE RIVER	VI 25588	—	POWE
BLUES	DE 18116	—	POWE
KING PORTER STOMP	VI 25090	—	POWE
BLUE SKIES	VI 25136	—	POWE
ONE IN A MILLION	BR 7823	—	POWE
MOTHER GOOSE	VI 25616	—	POWE
I CAN'T GET STARTED(N OR E)	OK OR VO 3225	—	ROTH
I CAN'T GET STARTED(N OR E)	VI 25728	—	ROTH
DAVENPORT BLUES	VI —	—	HOLL
(ANY BEIDERBECKE COMPOSITIONS)	VI —	—	GAIN
GIRL IN GREEN HAT/A TREE	VO 15875	—	FR,W
STORMY WEATHER/TONY'S WIFE	VO 15884	—	FR,W
GIRL IN GREEN HAT	ME 12593	—	FR,W
A TREE WAS A TREE	ME 12611	—	FR,W
BLUE LOU	BR 7832	—	FR,W
CHU BERRY			
TOO MARVELOUS/NOW YOU'RE	VA 532	—	FR,A
EBB TIDE/MY SECRET LOVE AFFAIR	VA 657	—	FR,A
LIMEHOUSE BLUES	VA 587	—	CAPP
JIMMY BERTRAND			
(ANY WITH DODDS)	— —	8.00	NOVI
I'M GOIN' HUNTIN'	VO 1099	—	EDEL
BARNEY BIGARD			
BARNEY GOIN' EASY (NEW)	OK OR VO 5378	—	ROTH
BIG BILL			
DREAMY EYED BABY/WANT TO RIDE	VO 05360	—	FR,A
RUFE BLOOM			
ST.JAMES INF/MAN FROM SOUTH	CO 2103	—	CAPP
MYSTERIOUS MOSE/BESSIE COULDN'T	CO 2186	—	CAPP
ON REVIVAL DAY/THERE'S A WAH-WAH	CO 2218	—	CATT
BLUE RHYTHM BAND			
SAVAGE RHYTHM/I'M SORRY I	BR 6229	—	FR,A
WHEN I TAKE MY SUGAR TO TEA	VO 1617	—	FR,A
FEELIN' GAY	ANY —	—	HOLL
RHYTHM SPASM	ANY —	—	HOLL
JIMMY BLYTHE			
POUTIN' PAPA	VO 1135	—	NOVI
HOT STUFF	VO 1136	—	NOVI
MY BABY	VO 1180	—	NOVI
WEARY WAY/POINTIN'	VO 1135	—	STEI
HAVE MERCY/HOT STUFF	VO 1136	—	STEI
MY BABY/ORIENTAL MAN	VO —	—	STEI
MESSIN' AROUND (E TO N)	PARA 12376	10.00	EDEL
WEARY WAY BLUES	VO 1135	—	EDEL
HAVE MERCY	VO 1136	—	EDEL
ORIENTAL MAN	VO 1180	—	EDEL
YOUR FOLKS/APE MAN (E TO N)	PARA 12428	15.00	EDEL
WEARY WAY BLUES	CH 15344	20.00	EDEL
BOBBY'S REVELERS			
TOO SWEET FOR WORDS	SILVERTONE 3537	10.00	NOVI

WANTED

LUCILLE BOGAN

(ANY)	—	—	—	WA,R

BEA BOOZE

SEE SEE RIDER	DE	—	—	WITT

HENRY BROWN

(ANY PARAMOUNT)	—	—	—	NOVI
DEEP MORGAN/EASTERN CHIMES	PARA	12988	8.00	WA,R

SAMMY BROWN

JOCKEY STOMP	GE	6337	15.00	NOVI
JOCKEY BLUES	GE	—	—	DEAN

BUCKTOWN FIVE

(ANY ON GENNET OR CLAXTONOLA)	—	—	—	FAY

TEDDY BUNN

GUITAR IN HIGH	BN	504	—	NORC

CAB CALLOWAY

AW YOU DAWG/STRICTLY CULLUD AFFAIR	BR	6292	—	FR,A
SWEET RHYTHM/I GOTTA GO PLACES	BR	6473	—	FR,A
I'M CRAZY BOUT MY BABY	PE	15474	—	FR,A
NIGHTMARE/MY HONEY'S ARMS	PE	15494	—	FR,A
BASIN ST. BLUES/LOOKS LIKE	PE	15500	—	FR,A
STACK O'LEE/WITHOUT RHYTHM	PE	15572	—	FR,A
GO SOUTH YOUNG MAN/MAMMA I	VO	3788	—	FR,A
CONGO/THERE'S A SUNNY SIDE	VO	4411	—	FR,A
JIVE FORMATION/I AIN'T GETTING	VO	5195	—	FR,A

HOAGY CARMICHAEL

STARDUST	GE	—	10.00	STEI
RIVERBOAT SHUFFLE	BR	—	1.50	STEI
JUDY	—	—	—	DESO
MOON COUNTRY (E TO N)	VI	24627	1.50	DESO
BESSIE COULDN'T HELP IT	VI	22864	—	GAIN

BENNY CARTER

—	COE	698	—	MAHA
—	COE	720	—	MAHA
—	COE	628	—	MAHA
—	COE	736	—	MAHA
BLUE LOU	CO	—	—	MAHA
—	VOE	94	—	MAHA
—	HMV	4699	—	MAHA
—	HMV	4698	—	MAHA
—	VOE	39	—	MAHA
—	VOE	46	—	MAHA
—	VOE	104	—	MAHA
—	VOE	110	—	MAHA
—	VOE	118	—	MAHA
—	VOE	126	—	MAHA
BACK BAY BOOGIE (NEW)	BR	11341	—	WA,H
BOOGIE WOOGIE SUGAR BLUES	DE	3588	—	WA,H
POM POM	DE	3262	—	WA,H

CASA LOMA ORCHESTRA

BLUES IN MY HEART	BR	6199	1.50	DESO

CHARLESTON CHASERS

MISSISSIPPI MUD/MELANCHOLY BABY	CO	1335	—	FR,A

CHICAGO FOOTWARMERS

BROWN BOTTOM BESS	OK	8613	—	NOVI
MY GAL	OK	8792	—	NOVI
BRUSH STOMP	—	—	—	WITT
BROWN BOTTOM BESS/LADY LOVE	OK	8613	10.00	EDEL
MY GIRL/SLEEP EM UP	OK	8792	10.00	EDEL

CHICAGO RHYTHM KINGS

I'VE FOUND A NEW BABY	BR	4001	—	UMPH

CHOCOLATE DANDIES

—	PAE	558	—	MAHA
—	PAE	365	—	MAHA
STARDUST/BIRMINGHAM BREAKDOWN	OK	8668	—	CAPE

SUNNY CLAPP

REMEMBER I LOVE YOU	HA	899	—	FR,W

JIM CLARKE

FAT FANNY STOMP	VO	1536	2.00	SPIL

JUNIE C. COBB

EAST COAST TROT	PARA	12382	—	NOVI
SMOKE HOUSE DRAG	VO	1269	—	NOVI
ENDURANCE STOMP	VO	1263	—	NOVI
SMOKEHOUSE/BOOT THAT THING	VO	1269	8.00	POLS
SMOKE HOUSE DRAG	VO	1269	—	EDEL
EASY COAST TROT	PARA	12382	—	EDEL

RUSS COLUMBO

(ANY)	—	—	—	CROC

EDDIE CONDON

—	BRE	01690	—	MAHA

COOK'S DREAMLAND ORCHESTRA

MOANFUL MAN	GE	5373	—	CROC

(COOK'S DREAMLAND CONTINUED NEXT COLUMN)

(COOK'S DREAMLAND ORCHESTRA, CONTINUED)

SPANISH MAMA	CO	727	—	CROC
HIGH FEVER	CO	813	—	CROC
HERE COMES	OK	8369	—	CROC

COON-SANDERS

(ANY)	—	—	—	WTKR

ROB COOPER

WEST DALLAS DRAG	BR	5459	—	UMPH

IDA COX

COFFIN BLUES	PARA	12318	—	NOVI

BING CROSBY

WHERE THE BLUES OF THE NIGHT	DE	3354	—	DAME
CLEMENTINE	DE	4033	—	DAME
DOWN THE OLD OX ROAD	ME	—	2.50	ABER
GAY LOVE	CL	5476	8.50	ABER
(MANY)	ME	—	—	MATL

M. DAVIS RED HOT SHAKERS

CLIMBIN' MOUNTAIN BLUES	PARA	12498	—	NOVI

JOHNNY DODDS

COME AND STOMP STOMP	VO	1148	—	NOVI
LOVELESS LOVE/19TH STREET	PARA	12483	25.00	OWEN
WEARY BLUES/NEW ORLEANS ST.(E TO N)	VO	15632	3.00	EDEL
WILD MAN BLUES	—	—	—	WITT
BLUE WASHBOARD STOMP	BB	—	—	WITT
MELANCHOLY	VO	1108	—	EDEL
AFTER YOU'VE GONE	VO	1148	—	EDEL
PENCIL PAPA	VI	38038	—	UMPH

HARRY DIAL

POISON/WHEN MY BABY	VO	1594	—	STEI

DIXIE FOUR

KENTUCKY STOMP	PARA	12661	—	NOVI
SOUTH SIDE STOMP	PARA	12674	—	NOVI

JIMMY DORSEY

BODY AND SOUL	DE	2735	—	WA,H
JOHN SILVER/PARADE OF	DE	3334	—	WA,H

TOMMY DORSEY

QUIET PLEASE	BR	10810	—	DAME

LOUIS DUMAINE

RED ONION DRAG	VI	20580	—	UMPH

JOHNNY DUNN

ORIGINAL BUGLE	VO	1176	—	STEI
HAM AND EGGS	CO	14358	—	FAY

ROY ELDRIDGE

OFF THE AIR SHOTS:

"ROCKIN' CHAIR" WITH TOMMY DORSEY'S BAND

AT THE HOLLYWOOD PALLADIUM	—	—	—	PERR
ELDRIDGE WITH GENE KRUPA AT SHERMAN HOTEL	—	—	—	PERR
FROM THE ARCADIA BALLROOM,NEW YORK, 1938	—	—	—	PERR
FROM THE ONYX CLUB, NEW YORK, 1943	—	—	—	PERR
FROM FOLIES BERGERE NIGHT CLUB,N.Y.,1943	—	—	—	PERR
WITH KRUPA'S ORCH. FROM DAILEY'S MEADOWBROOK	—	—	—	PERR
FROM THE THREE DEUCES, CHICAGO, 1936-1937	—	—	—	PERR
FROM HOTEL LINCOLN, BOYD RAEBURN'S BAND,1944	—	—	—	PERR
FROM FAMOUS DOOR, NEW YORK	—	—	—	PERR
FROM STEEL PIER,ATLANTIC CITY,N.J.	—	—	—	PERR
AFTER YOU'VE GONE	—	3458	—	DAME
(ANY)	—	—	—	MCMA

DUKE ELLINGTON

—	PAE	1547	—	MAHA
—	PAE	3492	—	MAHA
—	PAE	648	—	MAHA
TIGER RAG	BR	—	—	WITT
NEW ORLEANS/COTTON FIELD	VO	1086	—	BURL
JUBILEE STOMP/COUNTRY GAL	CO	35776	—	BURL
EBONY RHAPSODY/SATURDAY NIGHT	VI	24674	—	BURL
SARATOGA/IT'S GLORY	BB	10245	—	BURL
DUKE STEPS OUT/HAUNTED NIGHTS	BB	6727	—	BURL
DINAH/BUGLE CALL RAG	VI	22938	—	BURL
THERE'S A LULL IN MY LIFE	MA	117	—	NORC
RIDING ON A BLUE NOTE	BR	—	—	NORC
DOWN OUR ALLEY BLUES	CO	1076	—	NORC
(MANY, PRE, 39)	—	—	—	NORC
BLUE GOOSE	VI	—	—	NORC
SWAMPY RIVER	OK	—	—	HOLL
(ANY ON VOCALION)	—	—	—	HOLL
HOP HEAD	CO	—	—	HOLL
STORMY WEATHER/SOPHISTICATED	BR	6600	—	SMIT
NEW BLACK & TAN/RIDIN' ON BLUE NOTE	BR	8063	—	SMIT
THE SHEIK/BLUE RAMBLE	BR	6330	—	SMIT
MY OLD FLAME/TROUBLED WATERS	VI	24651	—	SMIT
BLUE RAMBLE/LAZY RHAPSODY	CO	35834	—	BURL

(DUKE ELLINGTON, CONTINUED NEXT PAGE

WANTED

(DUKE ELLINGTON, CONTINUED)

DROP ME OFF/MERRY GO ROUND	Co	35837	—	BURL
DUCKY WUCKY/SWING LOW	Co	35863	—	BURL
BLACK BUTTERFLY/HARMONY	BR	8044	—	CAPP

IMPROVISATIONS IN ELLINGTONIA

LOW COTTON	HRS	1003	3.25	BURL
FINESSE	HRS	1004	3.25	BURL

WILL EZELL

BUCKET OF BLOOD/12	PAPA	12773	20.00	OWEN

CHUCK FOSTER

OH YOU BEAUTIFUL DOLL	OK	5915	1.50	LANG

FRIARS SOCIETY ORCHESTRA

ECCENTRIC	GE	5009	—	WEIL
FAREWELL BLUES/ORIENTAL	GE	4966	—	WEIL
DISCONTENTED BLUES	GE	4967	—	WEIL

SID GARY

AT LAST I'M HAPPY	ME	12069	—	FR,W

BENNY GOODMAN

—	BRE	1264	—	MAHA
(MOST ON VICTOR, E TO N; QUOTE PRICES)			—	ROHS
I CRIED FOR YOU (QUINTET)	VI	26139	—	WA,H
PICK A RIB (QUINTET)	VI	26166	—	WA,H
SWEET SUE JUST YOU	VI	25473	—	WA,H
TEA FOR TWO (QUARTET)	VI	25529	—	WA,H
IDA (QUARTET)	VI	25531	—	WA,H
SWINGTIME IN THE ROCKIES	VI	25335	—	WA,H
EXACTLY LIKE YOU (TRIO)	VI	25406	—	WA,H
JAM SESSION	VI	25497	—	WA,H
(MANY QUARTET AND SEXTETTE)	—	—	—	JENS
I'M A DING DONG DADDY	VI	25725	—	HAST
SEVEN COME ELEVEN	Co	35349	—	HAST
POOR LITTLE ME (N TO E)	Co	2871	—	FR,W
CAN WE LIVE ON LOVE (N TO E)	ME	12120	—	FR,W
ROOM 1411 (N TO E)	BRF	500201	—	FR,W
NOBODY (N TO E)	SI	544	—	FR,W
PERFIDEA (N TO E)	SI	572	—	FR,W
HOUSE HOP/ANYTHING FOR YOU	VI	25350	—	FAY
PECKIN'/CAN'T WE BE FRIENDS	VI	25621	—	FAY
MINNIE THE MOOCHER/BOB WHITE	VI	25683	—	FAY
SOUTH CAMP MEETIN/PICK UP	VI	25387	—	FAY
CHANGES/SLEEPY TIME DOWN SOUTH	VI	25634	—	FAY
THAT'S A PLENTY	ME	12073	—	PHIL
AS LONG AS I LIVE	Co	2923	—	PHIL
VIBRAPHONE BLUES (QUARTET)	VI	25521	—	PHIL
SWEET LORRAINE (TRIO)	VI	25822	—	PHIL
RIFFIN' THE SCOTCH/KEEP ON DOIN	Co	2867	—	CAPP

RUSSELL GRAY

SUGAR	OK	40938	—	GAIN

LIONEL HAMPTON

FLYING HOME (NEW)	VI	26595	2.00	WA,H
FLYING HOME (NEW)	DE	—	1.00	WA,H
(MANY)	VI	—	—	JENS
GIN FOR XMAS	VI	—	—	HAST
BOUNCIN' AT THE BEACON	VI	27364	—	HAST
JIVIN' THE VIBRES/STOMP	VI	25535	—	FAY

HARLEM FOOTWARMERS (ELLINGTON)

BLUES OF THE VAGABOND	OK	8746	—	PHIL
MOOD INDIGO	OK	8840	—	PHIL
OLD MAN BLUES	OK	8869	—	PHIL

COLEMAN HAWKINS

LULLABY	PAE	2007	—	MAHA
AFTER YOU'VE GONE	DEE	5581	—	MAHA
I WISH WE WERE TWINS	DEE	5451	—	MAHA
BLUE MOON	HMV	8388	—	MAHA
WHAT A DIFFERENCE A DAY MAKES	HMV	4496	—	MAHA

ERSKINE HAWKINS

SWEET GEORGIA BROWN (NEW)	BB	10854	1.25	CHER

EDMONIA HENDERSON

—	Vo	1015	5.00	NOVI

FLETCHER HENDERSON

PHANTHOM FANTASIES	HMV	6515	—	MAHA
TIDAL WAVE	HMV	6562	—	MAHA
D NATURAL BLUES	Co	—	—	HOLL
SUGARFOOT STOMP	ME	—	—	HOLL
LOWDOWN ON THE BAYOU	BR	—	—	HOLL
STAMPEDE	Co	654	—	CAPE
BUSINESS IN F/CASA LOMA STOMP	Co	2615	—	CAPP

ALEX HILL

SOUTH BOUND/ST. JAMES INFIRMARY	Vo	1465	—	FR,A

BERTHA HILL

PRATT CITY BLUES	ANY	—	—	WITT

JOHNNY HODGES

MOON ROMANCE	Vo	—	—	NORC
PYRAMID	Vo	—	—	NORC

BILLIE HOLIDAY

BILLIE'S BLUES	OK	3288	—	EDWA
BODY AND SOUL	OK	5481	—	EDWA
SAME OLD STORY	OK	5806	—	EDWA
ST. LOUIS BLUES	OK	6604	—	EDWA
LAUGHING AT LIFE	OK	5719	—	EDWA
I CAN'T GET STARTED	Vo	4457	—	EDWA
(WILSON-HOLIDAY ALBUM)	Co	61	—	EDWA

SPIKE HUGHES

DONEGRAL CRADLE SONG	ED	—	—	HOLL
SWEET SORROW BLUES	ED	—	—	HOLL

KITTY IRVIN

COPENHAGEN	GE	5592	—	NOVI

BUNK JOHNSON

STORYVILLE BLUES	JM	10	—	CAPE

EDITH JOHNSON

(ANY PARAMOUNT)	—	—	—	NOVI

JAMES P. JOHNSON

(ANY; SEND LIST)	—	—	—	WILL
(ANY SOLOS)	—	—	—	MC,C

MARY JOHNSON

(ANY PARAMOUNT)	—	—	—	NOVI

ISHAM JONES

(MOST ALL ON BR; QUOTE PRICES)	—	—	—	ROHS

MAGGIE JONES

GOOD TIME FLAT	Co	14055	—	POLS
THUNDERSTORM BLUES	Co	14050	—	POLS

JONES-SMITH

BOOGIE WOOGIE	Vo	—	—	HOLL

JUNGLE BAND

DOUBLE SHECK STOMP	BR	—	—	HOLL
COTTON CLUB	BR	—	—	HOLL

STAN KENTON

REED RAPTURE/EL CHOCLO	DE	—	4.00	STRA
TABOO/ADIOUS	DE	—	4.00	STRA
FLAMANGO/THIS LOVE OF MINE	DE	—	4.00	STRA
CONCERTO FOR DOGHOUSE/GIPSY LAMENT	DE	—	4.00	STRA
GAMBLER'S BLUES	DE	—	4.00	STRA

ANDY KIRK

YOU RASCAL YOU/GETTING OFF	BR	7180	—	FR,A

GENE KRUPA

APURKSODY	OK	—	1.00	BURL

EDDIE LANG

EDDIE TWISTER/APRIL KISSES	OK	40807	—	FR,A
FREEZE & MELT/HOT HEELS	OK	41253	—	FR,A
TWO TONE STOMP	OK	8637	—	PHIL
GUITAR BLUES	OK	8711	—	PHIL
DEEP MINOR STOMP	OK	8743	—	PHIL
MIDNIGHT CALL	OK	8818	—	PHIL
PICKIN' MY WAY	BR	6254	—	PHIL
WALKIN' THE DOG	OK	41344	—	PHIL

LEADBELLY

EASY RIDER/WORRIED BLUES	BB	8570	—	WA,R
PIGMEAT PAPA	ME	—	—	WA,R

TED LEWIS

LAZY BONES	Co	2786	—	FR,A
ROYAL GARDEN/DALLAS BLUES	Co	35684	—	BURL

LIL'S HOT SHOTS

DROP THAT SACK	Vo	—	—	WITT

LITTLE BROTHER

LOVELESS LOVE	BB	6073	—	UMPH
LOUISIANA BLUES, PART 2	BB	6697	—	UMPH
MISLED BLUES	BB	7806	—	UMPH

CRIPPLE CLARENCE LOFTON

(BOTH SOLO ARTS)	SA	—	—	DEAN

LOUISIANA RHYTHM KINGS

WALKING IN CLOVER	Vo	15810	—	FR,W
DADA STRAIN	HRS	7	—	WEIL
BALLIN' THE JACK	HRS	15	—	WEIL

JIMMIE LUNCEFORD

WHITE HEAT/JAZZNOCRACY	BB	—	—	HAST

WINGY MANNONE

TIN ROOF BLUES	DE	7425	—	WILL
HOW LONG BLUES	BB	10749	—	WILL
PANAMA	BB	6411	—	WILL
(MOST ANY ON VO AND BB)	—	—	—	WILL
BOOGIE WOOGIE	BB	10296	—	MC,C
ROYAL GARDEN BLUES	OK	41570	—	UMPH

(WINGY MANNONE CONTINUED NEXT PAGE)

(WINGY MANNONE, CONTINUED)

SEND ME	BR	6940	—	UMPH
(ANY)	VO	—	—	UMPH
PANAMA	DE	162	—	CAPE
OSTRICH WALK	DE	229	—	CAPE
ROYAL GARDEN	OK	41570	—	CAPE
JOE MARSALA				
WOLVERINE BLUES/JAZZ ME BLUES	VA	565	—	FR,A
SARA MARTIN				
(MANY ON OK)	—	—	—	MCMA
REV. F. W. MCGEE				
FIFTY MILES OF ELBOW ROOM	ANY	—	10.00	WA,R
I'VE SEEN THE DEVIL	ANY	—	7.00	WA,R
HAL MCINTYRE				
COMMANDO SERENADE	VI	—	1.25	CHER
MCKENZIE-CONDON CHICAGOANS				
CHINA BOY/SUGAR	CO	35951	—	WEIL
MCKINNEY'S COTTON PICKERS				
—	HMV	4914	—	MAHA
BENNY MEROFF				
I'M WONDERING WHO	OK	40912	—	GAIN
MEZZROW-LADNIER				
EVERYBODY LOVES MY BABY	BB	10090	—	WEIL
ROYAL GARDEN BLUES	BB	10087	—	CAPE
AL MILLER				
I WOULD IF I COULD	BR	7063	3.00	NOVI
GLENN MILLER				
GOODBYE LITTLE DARLIN	BB	10931	—	DAVI
MEMORY OF A ROSE/PRAIRIELAND	BB	1101	—	DAVI
PERFIDIA/SPRING WILL BE SO SAD	BB	11095	—	DAVI
SPIRIT IS WILLING/AIR MINDED	BB	11135	—	DAVI
BOULDER BUFF/BOOGLIE WOOGLIE	BB	11163	—	DAVI
CRADLE SONG/PEEK A BOO	BB	11203	—	DAVI
DREAMSVILLE, OHIO/PAPA NICCOLINI	BB	11342	—	DAVI
WHITE CLIFFS OF DOVER/COUPLE IN	BB	11307	—	DAVI
LET'S HAVE ANOTHER CUP OF COFFEE	BB	11450	—	DAVI
THE CHESTNUT TREE/AND THE	BB	10201	—	DAVI
THREE LITTLE FISHES/WISHING	BB	10219	—	DAVI
MY LAST GOODBYE/THE LADY'S	BB	10229	—	DAVI
RUNNIN' WILD/BUT IT DIDN'T	BB	10269	—	DAVI
BLUE EVENING/THE LAMP IS LOW	BB	10290	—	DAVI
CINDERELLA/MOON LOVE	BB	10383	—	DAVI
SOLD AMERICAN/PAGAN LOVE SONG	BB	10352	—	DAVI
OVER THE RAINBOW/DING DONG	VV	10366	—	DAVI
BLUE ORCHIDS/BABY ME	BB	10372	—	DAVI
WHAM/MY ISLE OF GOLDEN DREAMS	BB	10309	—	DAVI
BLUE MOONLIGHT/MY PRAYER	BB	10404	—	DAVI
WANNA HAT WITH CHERRIES	BB	10344	—	DAVI
MAN WITH MANDOLIN/THE LITTLE	BB	10358	—	DAVI
ANGEL IN FURNISHED ROOM/LOVE	BB	10383	—	DAVI
MELANCHOLY LULLABY/LAST NIGHT	BB	10423	—	DAVI
OUT OF SPACE/SO MANY TIMES	BB	10438	—	DAVI
CAN I HELP IT/I JUST GOT A	BB	10448	—	DAVI
BLESS YOU/SPEAKING OF HEAVEN	BB	10455	—	DAVI
FAITHFUL FOREVER/BLUEBIRDS IN	BB	10465	—	DAVI
CARELESS/VAGABOND DREAMS	BB	10520	—	DAVI
THE CHANGING WORLD/ON A LITTLE	BB	10526	—	DAVI
BLUE RAIN/WHO'S SORRY NOW	BB	10486	—	DAVI
INDIAN SUMMER/FAREWELL BLUES	BB	10495	—	DAVI
JOHNSON RAG/IT WAS WRITTEN IN	BB	10498	—	DAVI
CIRIBIRIBIN/OH JOHNNY	BB	10507	—	DAVI
STARLIT HOUR/IN AN OLD DUTCH	BB	10553	—	DAVI
SAUCHO SERENADE/WHEN YOU WISH	BB	10570	—	DAVI
ALICE BLUE GOWN/WONDERFUL ONE	BB	10701	—	DAVI
FOOLS RUSH IN/YOURS IS MY HEART	BB	10728	—	DAVI
MR.MEADOWLARK/OF YOU	BB	10745	—	DAVI
RUG CUTTERS SWING/PENNA. 65000	BB	10754	—	DAVI
BEAT ME DADDY 8 TO BAR	BB	10876	—	DAVI
THIS CHARMING WORLD/ON A LITTLE	BB	10526	—	DAVI
I BEG YOUR PARDON/OOH! WHAT YOU	BB	10561	—	DAVI
TOO ROMANTIC/SWEET POTATO PIPER	BB	10605	—	DAVI
MY MY/SAY IT	BB	10631	—	DAVI
STARLIGHT & MUSIC/HEAR MY SONG	BB	10684	—	DAVI
APRIL PLAYED THE FIDDLE/I	BB	10694	—	DAVI
A CABANA IN HAVANA/WHEN THE	BB	10776	—	DAVI
ANGEL CHILD/BE HAPPY	BB	10796	—	DAVI
DO YOU KNOW WHY/TAKE THAT JUST	BB	10936	—	DAVI
A LITTLE OLD CHURCH IN ENGLAND	BB	11069	—	DAVI
BY THE WATERS OF MINNETONKA	BB	7870	—	DAVI
(MANY)	DE	—	—	DAVI
(MANY)	CO	—	—	DAVI

(GLENN MILLER CONTINUED NEXT COLUMN)

(GLENN MILLER, CONTINUED)

(MANY)	BR	—	—	DAVI
(MANY)	VO	—	—	DAVI
MY REVERIE/KING PORTER STOMP	BB	7855	—	DAVI
SHUT EYE/HOW I'D LIKE TO BE	BB	10139	—	DAVI
CUCKOO IN THE CLOCK/ROMANCE	BB	10145	—	DAVI
TO YOU/STAIRWAY TO THE STARS	BB	10276	—	DAVI
RENDEZVOUS TIME/WE CAN LIVE ON	BB	10309	—	DAVI
OH YOU CRAZY MOON/AIN'T CHA	BB	10329	—	DAVI
JOHNNY MILLER				
PANAMA/DIPPERMOUTH BLUES	CO	1546	—	UMPH
PANAMA/DIPPERMOUTH BLUES	CO	1546	—	SARL
MILLS MUSICAL CLOWNS				
FUTURISTIC RHYTHM/OUT WHERE BLUE	PE-PAT	—	—	FR,W
TOOTS MONDELLO				
BURNIN STICKS/HERE'S YOUR CHANCE	ROYAL	1817	—	CAPP
SHADES OF JADE/SUNSET LULLABY	ROYAL	1323	—	CAPP
ALICE MOORE				
(ANY WITH IKE RODGERS)	—	—	—	NOVI
JELLY ROLL MORTON				
(ANY WITH DODDS (NEW)	VI	—	5.00	NOVI
MISS. MILDRED	VI	23424	—	NOVI
KING PORTER STOMP	GE	5289	—	NOVI
PERFECT RAG	GE	5486	—	NOVI
TIA JUANA	GE	3043	—	NOVI
JELLY-ROLL BLUES	GE	5552	—	NOVI
STRATFORD HUNCH	GE	5590	—	NOVI
35TH ST. BLUES	PARA	12216	—	NOVI
LONDON BLUES	OK	8105	—	NOVI
LONDON BLUES	RIALTO	353	—	NOVI
FAT MEAT & GREENS	VO	1019	15.00	NOVI
SHREVEPORT	VI-BB	—	—	WITT
PONTCHARTRAIN BLUES	VI	38125	—	UMPH
WILD MAN BLUES	BB	10256	—	UMPH
HYENA STOMP	VI	20772	—	UMPH
(PIANO SOLOS; MANY)	—	—	—	WILL
JERSEY JOE/SWEET PETER	VI	23402	—	S&B
FICKLE FAY CREEP	VI	23019	—	S&B
(ANY ON GENNETT)	GE	—	10.00	EDEL
FAT MEAT & GREENS	VO	1019	—	EDEL
PEARLS/KING PORTER STOMP	VO	1020	—	EDEL
MUSHMOUTH SHUFFLE/BLUE BLOOD BLUES	BB	8201	—	FAY
STROKIN AWAY/LOW GRAVY	BB	8302	—	FAY
SMOKEHOUSE BLUES/STEAMBOAT	BB	8372	—	FAY
BILLY GOAT STOMP/HYENA	VI	20772	—	FAY
FUSSY MABEL/PONCHETRAIN BLUES	VI	38125	—	FAY
DEADMAN BLUES/SIDEWALK BLUES	VI	20252	—	FAY
PONTCHARTRAIN BLUES	VI	38125	—	CAPE
STEAMBOAT STOMP	VI	20296	—	CAPE
SIDEWALK BLUES	VI	20252	—	CAPE
ORIGINAL JELLY-ROLL BLUES	VI	20405	—	CAPE
GRANDPA'S SPELLS	VI	20431	—	CAPE
(ANY)	—	—	—	MC,C
JIMMY MUNDY				
AIN'T MISBEHAVIN/I SURRENDER	VA	598	—	FR,A
MUSIC & RHYTHM (MAGAZINE)				
JUNE 1941	—	—	1.00	CROC
NEW ORLEANS BOOTBLACKS				
(ANY ON COLUMBIA)	CO	—	—	FAY
NEW ORLEANS RHYTHM KINGS				
(ANY GENNETTS BUT 5105)	—	—	—	WEIL
BABY	OK	40422	—	WEIL
GOLDEN LEAF STRUT	OK	40327	—	WEIL
TIN ROOF BLUES/SAN ANTONIO	DE	161	—	WEIL
PANAMA/JAZZ IT BLUES	DE	162	—	WEIL
OSTRICH WALK	DE	229	—	WEIL
SENSATION/BLUIN' THE BLUES	DE	464	—	WEIL
DUST OFF THAT OLD PIANNA	DE	388	—	WEIL
TIN ROOF BLUES/SAN ANTONIO	DE	161	—	FAY
PANAMA/JAZZ IT BLUES	DE	162	—	FAY
OSTRICH WALK/DIXIELAND 1-STEP	DE	229	—	FAY
MAPLE LEAF RAG/SWEET LOVIN' MAN	GE	5104	—	FAY
WEARY BLUES/WOLVERINE BLUES	GE	5102	—	FAY
TIN ROOF BLUES (11359A)	GE	5105	—	PHIL
THAT DA-DA STRAIN	GE	5106	—	PHIL
NEW ORLEANS WANDERERS				
(ANY ON COLUMBIA OF UHCA)	—	—	—	FAY
RED NICHOLS				
ON REVIVAL DAY, PARTS 1 & 2	BR	6026	—	CAPP
RED NORVO				
HOLE IN WALL/KNOCKIN WOOD(E TO N)	BR	6562	—	DESO

(REC NORVO CONTINUED NEXT PAGE)

(RED NORVO, CONTINUED)

POSIN/EVERYONE WRONG	BR	7928	1.50	DESO
TEARS WORRIED	BR	7970	1.50	DESO
SERENADE THAN EVER	BR	8085	1.50	DESO
TOM BOY/SURRENDER	CO	2977	——	DESO
HEART & SOUL/NIGHT IS BLUE	CO	3026	——	DESO
BLUES IN GHOUSE	CO	3079	——	DESO
HOLE IN THE WALL/KNOCKIN' ON WOOD	BR	6563	——	CAPP

KING OLIVER

KROOKED BLUES/(VERY GOOD CONDITION)	GE	5274	15.00	NOVI
SWEET BABY DOLL/MABEL'S DREAM	OK	8235	6.00	EDEL
ROOM RENT BLUES/I AIN'T	OK	8148	2.50	EDEL
MANDY LEE BLUES	ANY	——	——	WITT
CHIMES BLUES	ANY	——	——	WITT
JAZZIN' BABIES BLUES	ANY	——	——	WITT
HIGH SOCIETY	ANY	——	——	CROC
MANDY LEE BLUES/I'M GOIN' AWAY	GE	5134	10.00	POLS
SNAKE RAG	GE	5184	7.00	POLS
SUGAR FOOT STOMP	GE	3076	8.00	POLS
KROOKED BLUES/ALLIGATOR HOP	GE	5274	——	POLS
(ANY OK EXCEPT 4906)	OK	——	——	POLS
MABEL'S DREAM	OK	8235	80.00	DEAN
WEST END BLUES	VI	——	——	HOLL
RHYTHM CLUB STOMP	VI	——	——	HOLL
TACK ANNE	VO	——	——	HOLL
SUGARFOOT STOMP	VO	——	——	HOLL
(MANY; SEND LIST	—	——	——	WILL
HIGH SOCIETY RAG/TEARS	HRS	12	——	FAY
(ANY ON PARAMOUNT, OK, GENNETT, COL.,CLAX)	—	——	——	FAY
DIPPERMOUTH	UHCA	77-75	——	CAPE

ORIGINAL DIXIELAND JAZZ BAND

LINERY STABLE BLUES	VI	18255	——	WEIL
AT THE JAZZ BAND BALL	VI	18457	——	WEIL
TIGER RAG	VI	18472	——	WEIL
CLARINET MARMALADE	VI	18512	——	WEIL

SANTA PECORA

MAGNOLIA BLUES	CO	36459	——	WEIL
MAGNOLIA BLUES	CO	36452	——	WILL

TEDDY PETERS

——	VO	1006	5.00	NOVI

JACK PETTIS

HOT HEELS	VO	15703	——	FR,W
BROADWAY STOMP	VO	15761	——	FR,W

STEW PLETCHER

GABRIEL TOUCH	BB	6345	1.50	DESO

TEDDY POWELL

(ALMOST ANY INSTRUMENTAL DANCE RECORD)-	——	——	——	BAND

IKE RAGON

MAPLE LEAF RAG (ANY)	VO	3513	——	WILL

MA RAINEY

(MANY (EX. TO NEW)	—	——	——	NOVI

AMANDA RANDOLPH

(ALL)	BB	——	——	NATL

RED ONION JAZZ BABIES

CAKE WALKIN' BABIES	GE	5627	——	NOVI
SANTA CLAUS BLUES	GE	5607	——	NOVI
BROTHERLY LOVE	SILVERTONE	——	——	NOVI

DJANGO REINHARDT

——	HMV	8587	——	MAHA
LIMEHOUSE BLUES	DE	——	1.00	LANG

KID RENA

(ANY ON DELTA)	—	——	——	CAPE

RHYTHMAKERS

SHINE ON YOUR SHOES/GONNA BE YOU	UHCA	——	——	FAY
WHO'S SORRY NOW/BALD HEADED MA	UHCA	——	——	FAY
(ANY, BUT COLUMBIA REISSUES)	—	——	——	NO,C

ELZADIE ROBINSON

ST.LOUIS CYCLONE	PARA	12573	——	WA,R
YOUR LAST NIGHT/CHEATIN' DADDY	PARA	12768	——	WA,R
HUMMING BLUES/HOUSTON BOUND	PARA	12420	——	WA,R

LUIS RUSSELL

——	ORE	1003	——	MAHA
——	HMV	6459	——	MAHA
——	PAE	2225	——	MAHA
——	PAE	1669	——	MAHA
——	PAE	1064	——	MAHA
——	BRE	02002	——	MAHA

PEE WEE RUSSELL

(MANY; SEND LIST)	—	——	——	WILL

SIMS' CREOLE ROOF ORCHESTRA

SOAPSTICK/HOW DO YOU	OK	8373	——	WA,R

BESSIE SMITH

I'VE GOT WHAT IT TAKES	CO	——	——	WITT
COLUMBIA ALBUM	CO	C-31	——	R,BA
CARELESS LOVE	CO	14083	5.00	POLS
JAZZBO BROWN/SQUEEZE ME	CO	14133	——	PHIL
POOR MAN'S BLUES	CO	14399	——	PHIL
KITCHEN MAN	CO	14435	——	PHIL
HE'S GOT ME	CO	14464	——	PHIL
WASTED LIFE BLUES	CO	14476	——	PHIL
YOU DON'T UNDERSTAND	CO	14487	——	PHIL
BLUE SPIRIT BLUES	CO	14527	——	PHIL

MUGGSY SPANIER

SISTER KATE/DIPPERMOUTH(N)	BB	10506	2.00	BURL
LONESOME ROAD/MANDY (N)	BB	10766	2.00	BURL
SOMEDAY SWEETHEART	BB	10384	2.00	BURL
LIVERY STABLE BLUES	BB	10518	2.00	BURL
DA-DA STRAIN/SOMEDAY SWEETHEART	BB	10384	——	FAY
BIG BUTTER & EGG MAN/ECCENTRIC	BB	10417	——	FAY
BLUIN' THE BLUES/AT SUNDOWN	BB	10719	——	FAY
DIPPERMOUTH	BB	10506	——	CAPE
RELAXIN' AT THE TOURO-	BB	10532	——	CAPE

CHARLIE SPIVAK

STAR DREAMS	—	6546	——	DAME

VICTORIA SPIVEY

(MANY ON OKEH AND VOCALION)	—	——	——	MCMA

STATE STREET RAMBLERS

COOTIE STOMP	GE	6232	——	NOVI
THERE'LL COME A DAY	GE	5249	——	NOVI
KENTUCKY STOMP	CH	40007	5.00	NOVI
WEARY WAY BLUES/COOTIE STOMP	GE	6232	1.00	EDEL
KENTUCKY STOMP	CH	40007	1.00	EDEL
THERE'LL COME A DAY	GE	6249	.75	EDEL

REX STEWART

SAN JUAN HILL	VO	5510	——	BURL
FAT STUFF SERENADE	VO	5448	——	BURL

JASPER TAYLOR

(ANY)	PARA	——	25.00	STEI

MONTANA TAYLOR

HAMRIDE/WHOOP & HOLLER	VO	1278	——	STEI

JACK TEAGARDEN

STARS FELL ON ALABAMA	BR	6993	——	PHIL

FRANK TESCHEMACKER

COLUMBIA ALBUM	CO	C-43	——	R,PA

FRANKIE TRUMBAUER

——	PAE	3440	——	MAHA
——	PAE	105	——	MAHA
——	PAE	3464	——	MAHA
——	PAE	3463	——	MAHA
——	PAE	141	——	MAHA
——	PAE	142	——	MAHA
——	PAE	1682	——	MAHA
——	PAE	265	——	MAHA
——	PAE	420	——	MAHA
——	PAE	714	——	MAHA
CLARINET MARMALADE	OK	40772	——	WEIL
RIVERBOAT SHUFFLE	OK	40322	——	GAIN
LOUISE	OK	41721	——	GAIN
BLESS YOU SISTER	OK	41100	——	GAIN
CRYING ALL DAY	OK	40966	——	GAIN
JUBILEE	OK	41044	——	GAIN
SINGIN' THE BLUES	BR	7703	——	PHIL
KRAZY KAT	OK	40903	——	PHIL
CRYIN' ALL DAY	CO	35956	——	PHIL
MISSISSIPPI MUD	OK	40979	——	PHIL
DUSKY STEVEDORE	OK	41100	——	PHIL
BABY WON'T YOU PLEASE COME HOME	OK	41286	——	PHIL
GET HAPPY	OK	41431	——	PHIL
BYE BYE BLUES	OK	41450	——	PHIL
SOMEBODY LOVE ME	BR	7665	——	PHIL
DIGA DIGA DOO	BR	7687	——	PHIL

SUGAR UNDERWOOD

DAVIS ST./DEW DROP ALLEY	VI	25538	6.00	WA,R

JOE VENUTI

TEMPO DI MODERNAGE	CO	2488	——	CAPP
MUG OF ALE/CHEESE & CRACKERS	OK	40897	——	CAPP
WILD CAT/DOIN THINGS (VENUTI-LANG)	BR	——	1.25	LANG

SIPPIE WALLACE

(ANY BUT OK 8328; LOUIS ARMSTRONG)	—	——	——	NOVI
DEVIL DANCE	OK	8206	——	WA,R
MURDER: GONNA BE MY CRIME	OK	8245	——	WA,R
SPECIAL DELIVERY	OK	8328	——	WA,R
I FEEL GOOD/MAIL TRAIN	OK	8345	——	WA,R

WESLEY WALLACE				
#29/FANNY LEE	PARA	12958	25.00	OWEN
FATS WALLER				
HONEY SUCKLE ROSE/BLUE GREY OVER	VI	25779	—	FAY
THOU SWELL	VI	21346	—	WILL
WASHINGTONIANS				
BIRMINGHAM BREAKDOWN	HA	—	—	HOLL
E. ST.LOUIS TOODLE-OO	ANY	—	—	HOLL
ETHEL WATERS				
WEARY FEET	ANY	—	—	CROC
LU WATTERS				
TIGER RAG	JM	6	—	CROC
CHICK WEBB				
—	BRE	01857	—	MAHA
—	BRE	02079	—	MAHA
DICKY WELLS				
—	SW	27	—	MAHA
—	SW	16	—	MAHA
—	SW	10	—	MAHA
—	SW	3	—	MAHA
PAUL WHITEMAN				
IT WAS THE DAWN OF LOVE	VI	21453	—	GAIN
SAN (EX)	VI	24078	—	GAIN
CONCERTO IN F	CO	50140	—	GAIN
WHOOPEE MAKERS				
RUSH INN	VO	15769	—	FR,W
DARDENELLA	VO	15763	—	FR,W
SORORITY STOMP	PE	15223	—	FR,W
SORORITY STOMP	PAT	37042	—	FR,W
CLARENCE WILLIAMS BLUE FIVE				
(MANY)	OK	—	—	MCMA
TEXAS MOANER BLUES	OK	8171	—	FAY
COAL CART BLUES/SANTA CLAUS BLUES	OK	8245	—	FAY
PAPA DE DA DA	OK	8215	—	FAY
JABBO WILLIAMS				
(ANY)	PARA	—	15.00	OWEN
TEDDY WILSON				
SUN BONNET BL/WHAT A LITTLE MOONL.	CO	36206	1.50	MCMA
(ANY)	—	—	1.00	MCMA
JUST A MOOD, PARTS 1 & 2	BR	7973	—	DESO
HONEYSUCKLE ROSE	BR	7964	—	DESO
JACK WINN'S DALLAS DANDIES				
LOVED ONE	VO	15860	—	FR,W
WOLVERINES				
JAZZ ME BLUES	GE	5408	—	GAIN
SUSIE	GE	5454	—	GAIN
BIG BOY	GE	5565	—	GAIN
TIGER RAG	BRE	02205	—	GAIN
AL WYNN				
SHE'S CRYING FOR ME	VO	1252	—	EDEL
YACHT CLUB BOYS				
WE OWN A SOLON	CO	2887	—	FR,W
ANY RECORDING GROUP				
HONEYSUCKLE ROSE	—	—	—	GUNN
SWAMPFIRE	—	—	—	GUNN
THAT'S A PLENTY	—	—	—	GUNN
BREEZE	—	—	—	GUNN
SUGAR FOOT	—	—	—	GUNN
DIPPERMOUTH	—	—	—	GUNN
RHUMBA STOMP	—	—	—	GUNN
LULLABY OF THE LEAVES	—	—	—	ROHS
HOW DEEP IS THE OCEAN	—	—	—	ROHS
SAY IT ISN'T SO	—	—	—	ROHS
OPERATIC RECORDS				
RICCARDO STRACCIARI	CO	9025M	—	BELL
RICCARDO STRACCIARI	CO	10214	—	BELL
RICCARDO STRACCIARI	FON	ANY	—	BELL
EZIO PINZA	VI	1130	—	BELL
EZIO PINZA	VI	1131	—	BELL
EZIO PINZA	VI	1246	—	BELL
EZIO PINZA	VI	6709	—	BELL
EZIO PINZA	VI	6710	—	BELL
EZIO PINZA	VI	8097	—	BELL
FRANCES ALDA	VI	1359	—	BELL
RICCARDO STRACCIARI	CO	4008	—	BELL
RICCARDO STRACCIARI	CO	4009	—	BELL
RICCARDO STRACCIARI	CO	4010	—	BELL
RICCARDO STRACCIARI	CO	4019	—	BELL
RICCARDO STRACCIARI	CO	4027	—	BELL

(OPERATIC RECORD CONTINUED NEXT COLUMN)

(OPERATIC RECORDS, CONTINUED)

RICCARDO STRACCIARI	CO	4028	—	BELL
RICCARDO STRACCIARI	CO	4029	—	BELL
RICCARDO STRACCIARI	CO	4031	—	BELL
RICCARDO STRACCIARI	CO	4032	—	BELL
RICCARDO STRACCIARI	CO	9010	—	BELL
RICCARDO STRACCIARI	CO	9023	—	BELL
HERBERT E. GROH	DE	20000	—	BELL
HERBERT E. GROH	DE	20001	—	BELL
HERBERT E. GROH	DE	20068	—	BELL
HERBERT E. GROH	DE	20310	—	BELL
HERBERT E. GROH	DE	20457	—	BELL
HERBERT E. GROH	DE	20458	—	BELL
HERBERT E. GROH	DE	20519	—	BELL
GERHARD HUSCH	VI	12090	—	BELL
ANTONIO CORTIS	VI	ANY	—	BELL

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In Defense of
Esquire's Defense of Jazz

By PAUL EDUARD MILLER

"What Esquire did for jazz was to put it on par with the best of the serious music promotions. It helped to clarify the difference between real jazz fans and the horrendous jitterbug . . . not because some details are imperfect should it merit significance, but because the broad effect of the project will accrue to the benefit of jazz generally."

It is not a little ironic that it should be necessary to explain to jazz critics that *Esquire* meant no harm when it tried to bring jazz music to the attention of its million readers. It's like a song-plugger getting peeved because Harry James plays his stuff. Considering the tough battle we've all had in carrying the torch for hot jazz, it would seem a trifle odd that those who took up the guns in the first place should turn them on the recruits to the ranks.

I am glad to report that such antagonism is not shared by the men who play the music. During the past several months, I have talked to at least two hundred jazz musicians who feel, without exception, that *Esquire's* efforts on behalf of jazz were not only a boon to their kind of music, but to the profession as well. To be sure, some of them offered criticism of this or that detail. But significantly even those who had not placed in the voting admitted that *Esquire's Jazz Book* was worthy of high praise.

As for the listening audience—since publication literally thousands of letters have been received giving wholehearted approval to the volume. More than that, the general reaction to the magazine's February jazz issue, the *Jazz Book* itself, and the Metropolitan Opera jazz concert was extraordinarily favorable. It is also interesting to note that by comparison with favorable reader reaction to other features of *Esquire* during the ten years of its existence, the *Jazz Book* polled a terrific vote of confidence. Let me cite a few samples from the letters:

"The Jazz Book did give jazz a lot of publicity, and I firmly believe that thousands of people who might not otherwise have heard this music will be converted to the righteous stuff."

"I admire what Esquire is trying to do, and I think it deserves the support of everyone who has the interests of jazz at heart."

"Your Jazz Book is a highly interesting and informative publication; the discographies were particularly interesting."

"Esquire's Jazz Book has kept me interested from cover to cover."

"I am more or less a newcomer in the jazz line, and I have found the Jazz Book a great help."

"I want you to know how much I enjoyed your Jazz Book. I don't believe I realized what a masterpiece of work-

manship I was buying at the time. I hope that more people get to enjoy it as I and the fellows here in the barracks have."

"Your Jazz Book is a wonder—a great source of information. Many thanks to Esquire for helping to promote such a fine standard of jazz."

"I want to compliment you on the fine Jazz Book. It's terrific. Projects like that, with such wide coverage, are going to sell jazz to the public."

"I thought I knew a lot about bandleaders and bands, but since I've read the Jazz Book I've learned a lot I didn't know."

"I found the Jazz Book extremely interesting. It was a pleasure to read about those orchestras of fifteen years ago, aggregations like Morton, McKinney, Bix and others."

"The Jazz Book is just about perfect. I have already read all of the articles and checked over the discographies, and I must admit that you have turned out a truly wonderful job."

"I found the Jazz Book to be extremely valuable in furnishing facts about the early history of jazz music."

"The Jazz Book is really a worthwhile job, with the extra punch of being right up-to-date."

"The Jazz Book will always be one of my treasured possessions. Only one word can describe it—terrific."

These are only a few excerpts from the many letters received by *Esquire* from both fans and newcomers alike.

The purpose of the project, from the editors' point of view, was to give everyone an interesting book on jazz. This meant that seasoned jazz lovers as well as fledglings had to be considered. Therefore, while one item may have been elementary stuff to the jazz fan of some years' experience, the same item may have been invaluable in converting the layman to a better understanding. Why convert the layman? Because we believed that the layman's appreciation could bring no harm, and quite possibly might bring immeasurable good to the cause of the music itself.

But neither was the book planned exclusively for jazz fans and the honest but non-informed layman. Several spots were directed at that sophisticated and untutored clique who attempt to criticize jazz on the sole basis that they are capable of criticizing classical music. The jazz concerts which have taken place throughout the country proved conclusively that those who should know how to criticize any music are hopelessly in the dark when it comes to jazz. If there is a single newspaper critic who knows how to handle the subject of hot jazz, I have yet to read him. Benny Goodman may have pulled the symphonic palaces out of the red, but the critics could say no more about the phenomenon than that the kids were gyrating in the aisles. In order to make these sophisticates haul in their horns it is necessary for jazz to achieve a dignified recognition for what it is—a vibrant, living thing, and not mere rhythmic accompaniment for current dance fads. We wanted to bring jazz to the people, over the heads of these diehards and symphonic authorities. This was achieved, and because the *Jazz Book* was a successful venture, the die-hards will find it a little uncomfortable not to sit up and take notice. Either they learn to recognize the significance of jazz on the modern musical scene, or jazz will bury them in the bier of romanticism.

What the *Esquire* three-way promotion did for jazz, in fact, was to put it on par with the best of the serious music promotions. It helped to clarify the difference between real jazz fans and the horrendous jitterbug about which the public has been hearing so much. Not because some details are imperfect should it merit significance, but because the broad effect of the project will accrue to the benefit of jazz generally. No punches were pulled. Jazz was heralded as music worthy of serious attention. The approach was broad and colorful. The hundreds of letters similar to those quoted above demonstrate beyond question that the *Jazz Book* attracted a wide and eager audience. Such was the intent. *The book was planned that way.* It was not written for jazz critics.

Yet, while the book was of interest to newcomers, a good share of the material was devoted to the service of the older patrons of jazz. One nationally known record collector told me that the book was worth a dollar to him because it listed discographies which heretofore had been unavailable in such conciseness of form. The Historical Chart of Jazz influences drew no unfavorable criticism from either readers or critics; nor did the first, second, third, fourth, or eighth chapters; nor the Bio-Discographies.

The pivotal point of attack for the *Changer* critics was Chapter Six—the voting by the Board of Experts. It is here that a highly personal element enters into the criticism. It is not my province to attack or defend the members of the Board: they must stand or fall on their own merits, not only with readers of the *Changer,* but with the more diversified *Esquire* audience as well. I can speak only for myself, and in do-

(*Continued on page* 44)

FOR DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME; FOR ADDRESS, SEE PAGE 3.

5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.

4 METHOD OF DISPOSITION: "SAL", FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION, CLOSING DATE FOR BIDS IF 30 DAYS; "T-A", FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD: "MINT"; "E"=EXCELLENT; "V"=VERY GOOD; "G"=GOOD; "F"=FAIR; "P"=POOR.

2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

	1	2	3	4	5	6
ALABAMA RED PEPPERS						
ECCENTRIC (3071)	RO	635	V	T-A	——	GAIN
SAN	RO	532	G	T-A	——	UMPH
ALABAMA WASHBOARD STOMPERS						
PEPPER STEAK	VO	1697	G	AUC	——	FITC
TEXAS ALEXANDER						
DEATH BED BL/BAD LUCK BLUES	[illegible]	8878	N	AUC	——	DESO
WEST TEX.BL/BABY BUILD LIKE	OK	8603	N	AUC	——	DESO
HENRY ALLEN						
MILLER'S DAUGHTER/TILL THE	VO	3607	N	AUC	——	PATT
BODY & SOUL/ROSETTA(CHJ BERRY)	VO	2965	V	AUC	——	GILB
K.K. BOOGIE	OK	6241	N	AUC	——	ROHS
WRITTEN ALL OVER YOUR FACE	RE	16071	V	AUC	——	FITC
CANAL STREET BLUES	DE	18092	[illegible]	STA	——	WA,H
INDIANA & SHERIDAN	OK	8357	N	STA	——	WA,H
CANAL ST. BLUES	DE	18092	N	AUC	——	MELT
BODY AND SOUL	CO	36282	N	AUC	——	MELT
PLEASING PAUL	BB	10235	N	AUC	——	MELT
BIFFLY BLUES/I SHOULD BE YOU	VI	[illegible]	[illegible]	AUC	——	RECO
UNTIL TODAY AM I ASKING TOO	VO	3292	E	AUC	——	RECO
BELIEVE IT ITTA ARLITTE	ME	[illegible]	G	AUC	——	RECO
HAVE YOU BEEN IN HEAVEN/I WE	OK	3344	E	AUC	——	RECO
BIFFLY BLUES/I SHOULD BE YOU	OK	38073	E+	AUC	——	BAKE
FEELING BROWN/WAYWARD GIRL	DE	[illegible]	E	T-A	——	W—S
PLEASING PAUL/I SHOULD BE YOU	DE	[illegible]35	E	T-A	——	W—S
ALWAYS STONE ROCK, THE	VO	3302	E	T-A	——	—S
K.K. BOOGIE	OK	6281	E	T-A	——	CAPE
LOST/EDGE CHIP	VO	3244	E	T-A	——	CAPE
I ADORE YOU	VO	3402	E	T-A	——	CAPE
YOU'LL NEVER GO TO HEAVEN	VO	3544	E	T-A	——	CAPE
[illegible]NIANA	OK	6357	E	T-A	——	CAPE
ALLEN-HAMMING						
GALVESTON/LONE GAL	BA	32[illegible]	E	AUC	——	DESO
HUSH MOUTH/DARK CLOUDS	ME	12958	E	AUC	——	DESO
ALBERT AMMONS						
SHOUT FOR JOY	CO	3[illegible]061	N	STA	——	WA,H
EARLY MORNING BLUES	DE	3521	E	AUC	——	MELT
ARCADIAN SERENADERS						
JUST A LITTLE BIT BAD	[illegible]	40503	G	AUC	——	STEI
TIMETY FEET	OK	40272	G	AUC	——	STEI
NAN SUE/"OHBOY ROUND START,A.R.	OK	40378	V	AUC	——	BAKE
LIL ARMSTRONG						
RIFFIN' THE BLUES/MY GOOD	DE	7803	E	AUC	.50	QUIK
DRIVE THE BLUES OUT OF ME NO	DE	1059	E+	AUC	——	RECO
LOUIS ARMSTRONG						
COAL CART BLUES	DE	18091	E	T-A	——	RICK
HEEBIE JEEBIES/MUSKRAT RAMBLE	OK	8300	G	AUC	——	PHIL
BIG BUTTER & EGG/SUNSET CAFE	OK	8423	G	AUC	——	PHIL
WILD MAN(?)/GULLY LOW (G)	OK	8474		AUC	——	PHIL
POTATO HEAD BLUES/ TEM DOWN	OK	8503	E	AUC	——	PHIL
SAVOY BLUES/HOTTER (?)	OK	8535		AUC	——	PHIL
GOT NO BLUES/I'M NOT ROUGH	OK	8551		AUC	——	PHIL
WEST END BLUES/FIREWORKS	OK	8597	E	AUC	——	PHIL
SKIP THE GUTTER/KNEE DROPS	OK	41157	E	AUC	——	PHIL
TWO DEUCES/SQUEEZE ME	OK	8641	V	AUC	——	PHIL
TIGHT LIKE THIS/HEAR ME TALK.	OK	8649	E	AUC	——	PHIL
SAVE IT PRETTY MAMA/ST.JAMES	OK	8657	E	AUC	——	PHIL
KNOCKIN' A JUG/MUGGLES	OK	8703	E	AUC	——	PHIL
AIN'T MISBEHAVIN'/BLACK AND	OK	41276	E	AUC	——	PHIL
MY SWEET/I CAN'T BELIEVE	OK	41415	E	AUC	——	PHIL
SHINE (G)/JUST A GIGOLO(E)	OK	41486		AUC	——	PHIL
I SURRENDER DEAR/WALKIN'	OK	41497	E	AUC	——	PHIL
WHEN YOUR LOVERMAN/BLUE(E)	OK	41498		AUC	——	PHIL

(LOUIS ARMSTRONG CONTINUED NEXT COLUMN)

(LOUIS ARMSTRONG, CONTINUED)

YOU RASCAL YOU/WHEN IT'S SLEE	OK	41504	E	AUC	——	PHIL
LAZY RIVER/GEORGIA ON MIND	OK	41541	V	AUC	——	PHIL
NEW TIGER RAG/LOVE,YOU	OK	41557	N	AUC	——	PHIL
AFTER YOU'VE GONE/I GOT RHYTHM	OK	3643	[illegible]	AUC	——	PHIL
ST.LOUIS BL/DUSKY STEVEDORE	VI	24320	V	AUC	——	PHIL
SWEET SUE/MISSISSIPPI BASIN	VI	24321	V	AUC	——	PHIL
SNOWBALL/HONEY, DO	VI	24369	E	AUC	——	PHIL
HUSTLIN' SITTIN'IN THE DARK	BB	7516	E	AUC	——	PHIL
SOME SWEET DAY/DON'T PLAY ME	BB	10237	E	AUC	——	PHIL
SWEETHEARTS ON PARADE	DE	3235	E	SAL	.75	FRES
BYE AND BYE	DE	3946	N	AUC	1.25	FRES
COAL CART BLUES/HONKY	DE	18091	E	AUC	——	ROSE
SONG IS ENDED/MY WALKING STICK	DE	1892	V	AUC	——	GILB
MOOD FOR LOVE/GOT NEW SUIT	DE	579	G	AUC	——	GILB
ON SUNNY SIDE OF STREET	DE	3794	E	T-A	——	CAPE
WEST END BLUES	DE	3793	E	T-A	——	CAPE
AIN'T MISBEHAVIN'	DE	2042	N	T-A	——	CAPE
DEAR OLD SOUTHLAND	Co	36232	N	T-A	——	CAPE
SAVE IT PRETTY MAMA	CO	35662	N	T-A	——	CAPE
MUSKAT RAMBLE	Co	36153	[illegible]	T-A	——	CAPE
GUT BUCKET BLUES	CO	36152	N	T-A	——	CAPE
ORIENTAL STRUT(EDGE CHIP)	CO	36155	N	T-A	——	CAPE
KNOCKIN' A JUG	OK	8703	V	T-A	——	CAPE
MAHOGANY HALL STOMP	OK	8680	G	T-A	——	CAPE
KICKIN' THE GONG AROUND	OK	41550	V	T-A	——	CAPE
CHICAGO BREAKDOWN	Co	36376	E	T-A	——	CAPE
MONDAY DATE/HEATHEN(HINES)	CO	36375	N	AUC	——	ROHS
WATERFRONT/LONG LONG AGO	DE	3700	N	AUC	——	ROHS
YES SIR/I'LL GET MINE	DE	3900	N	AUC	——	ROHS
YES YES/EGGS IN BASKET	DE	698	E	AUC	——	ROHS
EVENTIDE	DE	835	[illegible]	AUC	——	ROHS
SNOW BALL/SWING YOU CATS	BB	10255	N	AUC	——	ROHS
SIPPI STEAMER/HEP CATS/BALL	DE	3283	N	AUC	——	ROHS
TIG T LIKE THIS/HEAR ME(CHIP)	VO	3303	E	AUC	——	ROHS
HARLEM STOMP/VOODOO'D	DE	3092	N	AUC	——	ROHS
CHERRY/BOOG IT	DE	3180	E	AUC	.50	QUIK
WOLVERINE BLUES/SWING	DE	3105	E	AUC	.75	QUIK
WORLD ON STRING/CABIN	BA	6910	E	AUC	.75	QUIK
SAINTS GO MARCH/LONG AS YOU	DE	2230	V	AUC	.75	QUIK
ST. JAMES INF./SAVE IT	OK	41150	E	AUC	——	QUIK
JUST A NO ACCOUNT/LUCKY	DE	2934	E	AUC	.75	QUIK
DIPPERMOUTH	DE	900[illegible]	V+	AUC	.75	QUIK
DIPPERMOUTH BLUES	DE	432[illegible]	V	AUC	——	FITC
YESS YESS/MY MY (REV. G)	DE	698	V	AUC	——	FITC
WEARY BLUES	VO	3381	G	AUC	——	FITC
TRUMPET PLAYERS/SWEET	DE	1653	E	AUC	——	REID
BYE AND BYE/POOR OLD JOE	DE	3011	E	AUC	——	REID
LONG LONG AGO/I COVER	DE	3825	E	AUC	——	REID
I'VE GOT SITTIN' IN DARK	VI	24245	E	AUC	——	REID
SNOW BALL/HONEY DO	VI	24369	E	AUC	——	REID
DON'T PLAY ME/I WONDER WHO	VI	24425	N	AUC	——	REID
FIREWORKS/WEST END BLUES	OK	41074	E	AUC	——	REID
HOTTER THAN THAT/SAVOY BLUES	OK	8535	E	AUC	——	REID
I AIN'T GOT ROCKIN' CHAIR	OK	8756	E	AUC	——	REID
I'M IN THE MOOD FOR LOVE	DE	579	N	AUC	——	REED
SWEETHEARTS ON PARADE	DE	3235	V	AUC	——	MELT
I CAN'T GIVE YOU ANYTHING	DE	2042	E	AUC	——	MELT
KNOCKIN' A JOG	FARL	1064	N	AUC	——	MELT
STAR DUST	VO	3172	V	AUC	——	MELT
GUT BUCKET BLUES	Co	36152	[illegible]	AUC	——	MELT
MIGHTY RIVER	BB	10703	E	AUC	——	MELT
SNOW BALL	BB	10225	N	AUC	——	MELT
I COVER THE WATERFRONT	DE	3700	N	AUC	——	MELT
SAVE IT PRETTY MAMA	DE	2405	N	AUC	——	MELT
NATURALLY	DE	1937	V	AUC	——	MELT
CUBAN PETE	DE	1353	V	AUC	——	MELT
HEY LAWDY MAMA	DE	3756	N	AUC	——	MELT
W.P.A.	DE	3151	V	AUC	——	MELT
COAL CART BLUES	DE	18091	E	AUC	——	MELT
219 BLUES	DE	18090	E	AUC	——	MELT
TIGHT LIKE THIS	Co	36378	N	AUC	——	MELT
WEST END BLUES	Co	36377	E	AUC	——	MELT
A MONDAY DATE	Co	36375	E	AUC	——	MELT
CHICAGO BREAKDOWN	Co	36376	N	AUC	——	MELT
YOU'RE NEXT	Co	36155	N	AUC	——	MELT
CORNET CHOP SUEY	Co	36154	N	AUC	——	MELT
MUSKAT RAMBLE	Co	35153	N	AUC	——	MELT
DALLAS BLUES (½" CHIP)	OK	8774	V	AUC	——	[illegible]

(LOUIS ARMSTRONG CONTINUED NEXT PAGE)

FOR DISPOSITION

(LOUIS ARMSTRONG, CONTINUED)

BESSIE COULDN'T HELP IT	OK	8774	V	AUC	——	BAUM
DROPPING SHUCKS/WHO'S IT	OK	8357	G+AUC		——	BAUM
SOME SWEET DAY/HE'S A SON	VI	24257	V	AUC	——	GOSS
IN THE GLOAMING/EVERYTHING'S	DE	3825	E	AUC	——	RECO
HEEBIE JEEBIES/POTATO HEAD BL	CO	35660	N	AUC	——	RECO
WEST END BLUES/HUGGLES	CO	36377	E+AUC		——	RECO
MARIE/W.P.A. (MILLS BROTHERS)	DE	3151	N	AUC	——	RECO
HARLEM STOMP/YOU'VE GOT ME VOO	DE	3092	E+AUC		——	RECO
SAVE IT PRETTY MAMA/HEAR ME T.	DE	2405	N	AUC	——	RECO
WOLVERINE BLUES/SWING THAT M.	DE	3105	E	AUC	——	RECO
SUGAR FOOT STRUT/MONDAY DATE	OK	8609	V	AUC	——	RECO
KEYHOLE BL/MELANCHOLY BL	OK	8496	V	AUC	——	RECO
HOME/ALL OF ME	OK	41552	V	AUC	——	RECO
CONFESSIN'/YOU TURNED THE T'	VO	3059	E+AUC		——	RECO
OL' MAN MOSE/FALLING IN LOVE	DE	622	N	AUC	——	RECO
SHOE SHINE BOY/I HOPE GABRIEL	DE	672	E+AUC		——	RECO
YOU'RE A LUCKY GUY/YOU'RE	DE	2934	N	AUC	——	RECO
CAIN & ABEL/YOU RUN YOUR M.	DE	3204	N	AUC	——	RECO
SWEETHEARTS,PARADE/CUT OFF LEG	DE	3235	E+AUC		——	RECO
LONG LONG AGO/I COVER THE WATE.	DE	3700	N	AUC	——	RECO
BETWEEN DEVIL & DEEP SEA	OK	41550	V	T-A	——	EDEL
PEANUT VENDOR (SKIP)	OK	41478	G+T-A		——	EDEL
HOTTER THAN THAT/SAJOY	OK	8535	G	T-A	——	EDEL
WEST END BL/FIREWORKS	OK	8597	G	T-A	——	EDEL
TIGHT LIKE THIS/HEAH ME TALK	CO	36378	N	T-A	——	FAY
WEST END BLUES/HUGGLES	CO	36377	N	TRA	——	FAY
SOME OF THESE DAYS	OK	41298	F	AUC	——	DELG
LONESOME ROAD	OK	41538	F	AUC	——	DELG
AFTER YOU'VE GONE	OK	41350	F	AUC	——	DELG
EXACTLY LIKE YOU	OK	41423	G	AUC	——	DELG
WEST END BLUES(RIM CHIP)	OK	8597	G	AUC	——	DELG
CONFESSIN' (BLACK LABEL)	OK	41448	G	AUC	——	DELG
CONFESSIN'(RED LABEL)	OK	41448	G	AUC	——	DELG
BEAU KOO JACK	OK	8680	G	AUC	——	DELG
COME BACK SWEET PAPA	OK	8318	F+AUC		——	DELG
(MANY; SEND FOR LIST)	DE	——	E	T-A	——	WILL
WILLIE THE WEEPER/ALLIGATOR	OK	8482	F	TRA	——	WA,R
WEST END/FIREWORKS	OK	41078	E	TRA	——	WA,R
IN THE SHADE OF OLD APPLE TREE	DE	1495	G	AUC	——	WTKR
WILDMAN BLUES/GULLY LOW	OK	8474	F+AUC		——	BAKE
MUSKRAT RAMBLE/HEEBIE JEEBIES	OK	8300	V	AUC	——	BAKE
HEEBIE JEEBIES/POTATO HEAD	CO	35660	N	T-A	——	EDWA
SOL BLUES/SQUEEZE ME	CO	35661	N	T-A	——	EDWA
SAVE IT PRETTY MAMA	CO	35662	N	T-A	——	EDWA
12TH ST. RAG/KNOCKIN' A JUG	CO	35663	N	T-A	——	EDWA
STRUTTIN' WITH BARBECUE	DE	3795	E	T-A	——	EDWA
DIPPER MOUTH	DE	3796	N	T-A	——	EDWA
SUNNYSIDE OF STREET	DE	3794	N	T-A	——	EDWA
WEST END BLUES	DE	3793	N	T-A	——	EDWA
JEEPERS CREEPERS	DE	2267	E	T-A	——	EDWA
GUT BUCKET/IN BARREL	CO	36152	N	T-A	——	EDWA
MUSKAT RAMBLE	CO	36153	N	T-A	——	EDWA
CORNET CHOP SUEY	CO	36154	N	T-A	——	EDWA
ORIENTAL STRUT/YOU'RE NEXT	CO	36155	N	T-A	——	EDWA
BIG FAT MA/SWEET LITTLE PAPA	OK	8379	N	AUC	——	COLL
DROPPIN' SHUCKS/WHO'S IT	OK	8357	N	AUC	——	COLL
SUNSET CAFE STOMP/BIG BUTTER &	OK	8423	G+AUC		——	COLE
GEORGIA GRIND/COME BACK SWEET	OK	8318	G+AUC		——	COLE
WILD MAN BLUES	VO	——	V+T-A		——	HOLL
SAVOY BLUES	VO	——	V	T-A	——	HOLL
SAVANNAH SUE/RHYTHM MAN	OK	8717	V	TRA	——	NORC
NO ONE ELSE BUT YOU	OK	41204	F+TRA		——	NORC
WEST END BLUES/FIREWORKS	OK	41078	G	TRA	——	NORC
GUT BUCKET BL/YES I'M IN BAR.	OK	8261	F	T-S	8.00	JENS
KEEPIN'OUT OF/LAWD,YOU MADE	OK	41560	E	AUC	——	PHIL
STARDUST #1 (V)/CHINATOWN (E)	CO	2574		AUC	——	PHIL
YOU CAN DEPEND/I GOT RHYTHM	CO	2590	N	AUC	——	PHIL
ALL OF ME/HOME	CO	2606	N	AUC	——	PHIL
MAHOGANY HALL STOMP/BEAU KOO	CO	35879	N	AUC	——	PHIL
DINAH/TIGER RAG	VO	3009	N	AUC	——	PHIL
DINAH/TIGER RAG	CONQ	9554	N	AUC	——	PHIL
I'M A DINGDONG DADDY/INDIAN	VO	3370	E	AUC	——	PHIL
WILLIE THE WEEPER/SAVE IT	VO	3381	E	AUC	——	PHIL
MEMORIES OF YOU/YOU'RE LUCKY	VO	3180	E	AUC	——	PHIL

ARMSTRONG WITH FLETCHER HENDERSON

NAUGHTY MAN/MEANEST KIND	CO	249	V	AUC	——	PHIL
PLAY ME SLOW/BYE AND BYE	CO	292	V	AUC	——	PHIL
SUGAR FOOT STOMP/WHAT CHA	CO	395	N	AUC	——	PHIL
MONEY BLUES/STAMPEDE(NO L.A.)	CO	35669	N	AUC	——	PHIL

(LOUIS ARMSTRONG CONTINUED NEXT COLUMN)

(LOUIS ARMSTRONG WITH HENDERSON, CONTINUED)

SWANEE BUTTERFLY (5836-2P)	DO	3475	V	AUC	——	PHIL
HOW COME YOU DO ME (5728-1P)	RE	9739	G	AUC	——	PHIL
SHANGHAI SHUFFLE/NAUGHTY MAN	VO	14935	G	AUC	——	PHIL

LOUIS ARMSTRONG ACCOMPANIMENTS

S.ELLIS: AIN'T MISBEHAVIN'	OK	41291	N	AUC	——	PHIL
B. HILL: TROUBLE IN/GEORGIA	ME	61270	E	AUC	——	PHIL
M.JONES: GOOD TIME FLAT/SCR.	CO	14055	N	AUC	——	PHIL
M.JONES: IF I LOSE LET ME	CO	14059	N	AUC	——	PHIL
RAINEY: SEE SEE RIDER/JEALOUS	PA	12252	V	AUC	——	PHIL
B.SMITH: RECKLESS/SOBBIN'	CO	14056	V	AUC	——	PHIL
B.SMITH: YOU'VE BEEN GOOD OLE	CO	14079	V	AUC	——	PHIL
C.SMITH: COURT HOUSE BLUES	CO	14073	E	AUC	——	PHIL
V.SPIVEY: FUNNY FEATHERS/HOW	OK	8713	N	AUC	——	PHIL
H.THOMAS: LONESOME HOURS/DEEP	OK	8297	G	AUC	——	PHIL

MILDRED BAILEY

ROCKIN' CHAIR/GEORGIA ON MIND	BB	6945	N	AUC	——	MELO
HONEYSUCKLE ROSE/WILLOW	DE	18108	V	AUC	——	DAVI
BARRELHOUSE MUSIC/YOU DON'T	VO	4802	N	AUC	——	NAUL
SOMETIMES/WHEREVER YOU ARE	DE	4252	N	AUC	——	NAUL
ALL TOO SOON/EVERYTHING DEP.	DE	3888	N	AUC	——	NAUL
GA. ON MY MIND/AFRAID OF MY	DE	3691	N	AUC	——	NAUL
LOVER COME BACK/SO PEACEFUL	DE	3953	N	AUC	——	NAUL
ROCKIN'CHAIR/SOMETIMES I'M	DE	3755	N	AUC	——	NAUL
HONEYSUCKLE ROSE/WILLOW TREE	DE	18108	N	AUC	——	NAUL
SQUEEZE ME/DOWNHEARTED BLUES	DE	18109	N	AUC	——	NAUL
ROCKIN' CHAIR	CO	35943	V	AUC	——	MELT
LOVE TO TAKE ORDERS/I'D RATHER	VO	3056	E	SAL	3.00	MASL
THERE'LL BE SOME CHANGES MADE	VO	5268	N	AUC	——	RECO
MOON LOVE/IT SEEMS LIKE OLD	VO	4939	N	AUC	——	RECO
GHOST OF A CHANCE/BLOWING BUBB.	VO	5086	N	AUC	——	RECO
ALL TOO SOON/EVERYTHING DEPEND.	DE	3888	N	AUC	——	RECO
SO HELP ME/AS LONG AS YOU LIVE	VO	4253	G	AUC	——	RECO
THEY SAY/I GO FOR THAT	VO	4548	N	AUC	——	RECO
LOVER COME BACK/IT'S SO PEACE.	DE	3953	N	AUC	——	RECO
SMALL FRY/BORN TO SWING	VO	4224	N	AUC	——	RECO
EASY TO LOVE/DON'T TAKE YOUR	CO	35921	N	AUC	——	RECO
SQUEEZE ME/DOWNHEARTED	DE	18109	E	T-A	——	W—S
HONEYSUCKLE ROSE/WILLOW	DE	18108	N	T-A	——	W—S
SOMEDAY SWEETHEART (CHU BERRY)	VO	3057	G	AUC	——	GILB
CAN'T YOU SEE/SLEEPY TIME	VI	22828	G	AUC	——	GILB

BUSTER BAILEY

SLOE JAM FIZZ/PLANTER'S	VO	4089	N	AUC	——	ROSE
MAN WITH HORN/LIGHT UP	VO	4564	N	AUC	——	ROSE
BLUE ROOM/AM I BLUE	VARS	8333	N	AUC	——	ROSE
FABLE OF THE ROSE	VA	8358	N	STA	——	WA,H
CALL OF DELTA/SHANGHAI SHUFF	VO	2887	E	STA	3.00	SPIL
BOOGIE WOOGIE/ECCENTRIC	VARS	8365	E	AUC	——	DELG

BAILEY'S LUCKY SEVEN

TOMORROW/NO WONDER I'M	GE	4975	E	T-A	——	MATL

BELLE BAKER

BABY YOUR MOTHER/THERE MUST	BR	3706	N	AUC	——	MULL

BILLY BANKS

OH YOU SWEET THING/I DON'T	VI	24148	V+AUC		——	DELG

WALTER BARNES & ROYAL CREOLIANS

BIRMINGHAM BERTHA/IF YOU	BR	4480	V	AUC	——	DAVI

CHARLIE BARNET

THE DUKE'S IDEA/COUNT'S IDEA	BB	10453	N	SAL	1.00	FRES
REMINISCING/PEACEFUL	BB	10846	N	AUC	——	ROHS
BIRMINGHAM BREAKDOWN	BB	11081	N	AUC	——	ROHS
WHEN SPIRIT MOVES/YOU AND	BB	10734	N	AUC	——	ROHS
TOPPING IT/COMANCHE	BB	10584	N	AUC	——	ROHS
POMPTON TURNPIKE/I DON'T	BB	10825	E	AUC	——	DAVI
SOUTHLAND SHUFFLE/CLAP	BB	10602	E	AUC	——	DAVI
SCOTCH & SODA/ECHOES OF	BB	10210	N	AUC	——	DAVI
JUMP SESSION/SWING STREET	BB	10172	N	AUC	——	DAVI
DUKE'S IDEA/COUNT'S IDEA	BB	10453	E	AUC	——	DAVI
CHEROKEE/ALL NIGHT RECORD	BB	10373	E	AUC	——	DAVI
CUBAN BOOGIE WOOGIE(NICK)	BB	10479	E	AUC	——	DAVI
POMPTON TURNPIKE	BB	10825	N	AUC	——	ROTH
NO NAME JIVE,PARTS 1 & 2	BB	10737	N	AUC	——	ROTH
NOWHERE	BB	11141	V	AUC	——	MELT
WINGS OVER MANHATTAN.	BB	10885	V	AUC	——	MELT
REMINISCING	BB	10846	V	AUC	——	MELT
BUSY AS A BEE/IT'S A WONDERF.	BB	10610	N	AUC	——	RECO
NOWHERE/YOU'RE MY THRILL	BB	11141	N	AUC	——	RECO
THANK YOUR STARS/I KINDA LIKE	BB	10568	N	AUC	——	RECO
SPANISH KICK/LOIS	BB	11265	N	AUC	——	RECO
REMINISCING/PEACEFUL VALLEY	BB	10846	N	AUC	——	RECO
MURDER AT PEYTON HALL,HEART	BB	11292	N	AUC	——	RECO

(CHARLIE BARNET CONTINUED NEXT PAGE)

FOR DISPOSITION

(CHARLIE BARNET, CONTINUED)

THE RIGHT IDEA/OGOUN BAD AGRIS	BB	10530	N	AUC	——		RECO
CUBAN BOOGIE WOOGIE/TWO HEARTS	BB	10479	E	AUC	——		RECO
WHEN I'M WITH YOU/BUT DEFINITE	BB	6433	E	AUC	——		RECO
I WANT YOU/I'M NO ANGEL	RO	2150	G	AUC	——		RECO
BLUE JUICE/HARMONY HAVEN	BB	11111	E	AUC	——		RECO
HARLEM SPEAKS	BB	11281	E	TRA	——		NORC
MOTHER FUZZY	BB	11321	E	TRA	——		NORC
SURREALISM/COCKTAIL LOUNGE	VAR	633	N	AUC	1.25		FR,A
SHAME ON YOU/IN MY ARMS	VAR	627	N	AUC	1.25		FR,A
BLUE BARRON							
(MANY; SEND FOR LIST)	BB	——	E+T-A		——		WILL
COUNT BASIE							
KING LOUIS (PAUL ROBESON)	OK	6475	N	AUC	——		BELL
FANCY MEETING YOU/1 2 3 O'LARY	OK	6319	E+AUC		——		NAUL
BOO-HOO/GLORY OF LOVE	DE	1228	N	AUC	——		NAUL
HAM N EGGS/DEVIL & DEEP BL.	Co	35357	N	AUC	——		NAUL
TAXI WAR DANCE/BE WITH YOU	Vo	4748	V	AUC	——		NAUL
RIDE ON/IT'S SAND MAN	Co	36447	N	AUC	——		NAUL
KING JOE, PARTS 1 & 2	Vo	6475	N	AUC	——		NAUL
SOMEBODY STOLE MY GAL/MAKE HEY	Co	35500	N	AUC	——		NAUL
BOOG WOOG/EXACTLY LIKE YOU	DE	1252	E	AUC	——		NAUL
LESTER LEAPS IN/DICKIE'S DREAM	Vo	5118	E+AUC		——		NAUL
HONEYSUCKLE ROSE/ROSELAND SH.	DE	1141	E+AUC		——		NAUL
SWINGING BLUES/SENT FOR YOU	DE	1880	N	AUC	——		NAUL
COUNT ON ME/YOU & YOUR LOVE	Vo	4967	N	AUC	——		NAUL
EVERY TUB/WILL YOU BE GOOD	DE	1728	N	AUC	——		NAUL
HOW LONG/BOOGIE WOOGIE	DE	2355	V+AUC		——		NAUL
DIRTY DOZENS/SUN GOES DOWN	DE	2498	V+AUC		——		NAUL
THE FIVES/HEY LAWDY MAMA	DE	2722	N	AUC	——		NAUL
OH RED/FARE THEE HONEY	DE	2780	N	AUC	——		NAUL
DUPREE BL/RED WAGON	DE	3071	E	AUC	——		NAUL
I NEVER KNEW/TICKLE TOE	Co	35521	E	AUC	——		NAUL
TIME OUT/LET ME DREAM	DE	1538	V	AUC	——		NAUL
RUSTY,DUSTY BL/ALL OF ME	Co	36675	N	AUC	——		NAUL
BOOG WOOG (REV.J.R.JOHNSON)	Co	35959	N	AUC	——		NAUL
HOW LONG BLUES	Vo	5010	E	AUC	——		MELT
ROCK-A-BYE BASIE	Vo	4747	V	AUC	——		MELT
JUMP FOR ME	Vo	4886	N	AUC	——		MELT
DICKEY'S DREAM	Vo	5118	V	AUC	——		MELT
NOBODY KNOWS	Vo	5169	V	AUC	——		MELT
TOM THUMB	OK	6527	V	AUC	——		MELT
ONE,TWO,THREE O'LEARY	OK	6319	N	AUC	——		MELT
TUESDAY AT TEN	OK	6071	N	AUC	——		MELT
HARVARD BLUES	OK	6564	V	AUC	——		MELT
FEEDIN' THE BEAN(HAWK)	OK	6180	N	AUC	——		MELT
STA PEDE IN G MINOR	OK	5987	N	AUC	——		MELT
SUPER CHIEF	OK	5673	V	AUC	——		MELT
OH, LADY BE GOOD (CHU)	DE	2631	E	AUC	——		MELT
DOGGIN' AROUND	DE	18125	E	AUC	——		MELT
BLUE AND SENTIMENTAL	DE	1965	N	AUC	——		MELT
CHEROKEE, PARTS 1 & 2	DE	2406	V	AUC	——		MELT
TOPSY	DE	1770	E	AUC	——		MELT
SWINGING THE BLUES	DE	1880	V	AUC	——		MELT
HOW LONG HOW LONG BLUES	DE	2355	V	AUC	——		MELT
ONE O'CLOCK JUMP	DE	1363	V	AUC	——		MELT
GEORGIANA	DE	1682	E	AUC	——		MELT
JUMPIN' AT THE WOODSIDE	DE	2212	V	AUC	——		MELT
SHORTY GEORGE	DE	2325	V	AUC	——		MELT
TIME OUT	DE	1538	E	AUC	——		MELT
EVERY TUB	DE	1728	V	AUC	——		MELT
PANASSIE STOMP	DE	2224	E	AUC	——		MELT
SWINGING AT DAISY CHAIN	DE	1121	E	AUC	——		MELT
THE DIRTY DOZEN	DE	2498	V	AUC	——		MELT
SMARTY	DE	1379	E	AUC	——		MELT
OUT THE WINDOW	DE	1581	E	AUC	——		MELT
STOP BEATING AROUND MULBERRY	DE	2004	E	AUC	——		MELT
OH! RED	DE	2780	E	AUC	——		MELT
GOOD MORNING BLUES	DE	1446	E	AUC	——		MELT
BASIE BLUES	Co	36601	V	AUC	——		MELT
LOUISIANA	Co	35448	N	AUC	——		MELT
RIFF INTERLUDE	Co	35321	E	AUC	——		MELT
HAM & EGGS	Co	35357	E	AUC	——		MELT
LESTER LEAPS IN/DICKIE'S DREAM	Vo	5118	E	AUC	——		RECO
BASIE BLUES/I'M GONNA MOVE	Co	36601	N	AUC	——		RECO
HARVARD BLUES/COMING OUT PARTY	OK	6564	G+AUC		——		RECO
RIDE ON/IT'S SAND, MAN	Co	36647	E+AUC		——		RECO
TIME ON MY HANDS/FOR THE GOOD	Co	36685	N	SAL	.54		RECO
CHEROKEE, PARTS 1 & 2	DE	2406	V	AUC	——		RECO
KING JOE, PARTS 1 & 2	OK	6475	N	AUC	——		HEIN
MOON FELL IN THE RIVER	OK	5884	N	AUC	——		HEIN

(COUNT BASIE CONTINUED NEXT COLUMN)

(COUNT BASIE, CONTINUED)

YOU CAN DEPEND ON ME	DE	2631	E	AUC	——		HEIN
TEXAS SHUFFLE	DE	2030	E	AUC	——		HEIN
GOOD MORNIN' BLUES	DE	1446	E+AUC		——		HEIN
HONEYSUCKLE ROSE	DE	1141	E	AUC	——		HEIN
JOHN'S IDEA	DE	1363	E	AUC	——		HEIN
SWINGIN' ON THE DAISY CHAIN	DE	1121	E	AUC	——		HEIN
(MANY; SEND FOR LIST)	—	——	E	T-A	——		WILL
SWINGING BLUES/SENT FOR YOU	DE	1880	N	AUC	1.00		MART
TUESDAY AT TEN/UNDECIDED BLUES	OK	6071	N	AUC	1.00		MART
MUSIC MAKERS/SQUARE BUT IT R.	OK	6047	N	AUC	1.00		MART
HARVARD BLUES/COMING OUT PARTY	OK	6564	N	AUC	1.00		MART
ONE O'CLOCK JUMP	DE	1363	N	T-A	——		CAPE
SIDNEY BECHET							
I'VE FOUND A NEW BABY/SHAG	BB	10022	N	SAL	1.00		FRES
LAY YOUR RACKET	BB	10472	N	SAL	1.00		FRES
COAL BLACK SHINE/BABY	VI	27386	N	SAL	1.25		FRES
SUMMERTIME (12 INCH)	BN	6	N	SAL	2.00		FRES
VIPER MAD/SWEET PATOOTIE	DE	7429	G	SAL	2.00		MCMA
OLD MAN BLUES/NO ONE	VI	26663	N	AUC	——		ROHS
BLUES FOR JOHNNY/AIN'T MISBE.	VI	26746	N	AUC	——		ROHS
STOMPY JONES/SAVE IT	VI	27240	N	AUC	——		ROHS
COAL BLACK/BABY WON'T	VI	27386	N	AUC	——		ROHS
WILD MAN BLUES/SHAKE IT	VI	26640	N	AUC	——		ROHS
LADY BE GOOD/ROSE ROOM	VI	27707	N	AUC	——		ROHS
BLUES OF BECHET/SHEEP	VI	27485	N	AUC	——		ROHS
LAY YOUR RACKET/WANT YOU	BB	10472	N	AUC	——		ROHS
I KNOW THAT YOU KNOW	VI	27574	N	STA	——		WA,H
I WANT YOU/LAY YOUR RACKET	BB	10472	N	AUC	——		REID
INDIAN SUMMER/PREACHIN' BLUES	BB	10623	N	AUC	——		REID
OKEY DOKE/CHARACTERISTIC BL.	VAR	648	E	AUC	——		REID
SWING PARADE	VI	27574	N	AUC	——		MELT
SATURDAY NIGHT BLUES	BN	502	N	AUC	——		MELT
BLUES FOR YOU, JOHNNY	VI	26746	N	AUC	——		MELT
BLUES OF BECHET/SHEIK OF ARABY	VI	27485	N	AUC	——		RECO
I'M COMING VIRGINIA/GEORGIA CA.	VI	27904	N	AUC	——		RECO
THE MOOCHE/BLUES IN THE AIR	VI	20-1510	N	AUC	——		RECO
AIN'T MISBEHAVIN'/BLUES FOR	VI	26746	N	AUC	——		RECO
I'VE FOUND A NEW BABY/SHAG	BB	10022	N	AUC	——		RECO
I'VE FOUND A NEW BABY/SHAG	BB	10022	N	TRA	——		FAY
OLD MAN BLUES/NOBODY	VI	26623	N	AUC	——		DELG
SLIPPIN' AND SLIDIN	VI	27337	V	AUC	——		DELG
AIN'T MISBEHAVIN'	VI	26746	V	AUC	——		DELG
MAPLE LEAF RAG/SWEETIE	BB	7614	N	AUC	——		DELG
SHAG/I FOUND A NEW BABY	VI	24150	E	AUC	——		DELG
STOMPY JOE/SAVE IT	VI	27240	V	AUC	——		DELG
(MANY; SEND FOR LIST)	VI	——	N	T-A	——		WILL
COAL BLACK SHINE	VI	27386	E	T-A	——		CAPE
SWING PARADE	—	——	E	T-A	——		CAPE
BIX BEIDERBECKE							
DEEP DOWN SOUTH (INT.CRACK)	VI	23018	E	T-A	——		W—A
OL' MAN RIVER/WA DA DA	Co	35666	N	T-A	——		W—A
FOR NO REASON/TRUMBOLOGY	OK	40871	N	AUC	——		REID
I DON'T MIND/I'LL BE A FRIEND	VI	23008	N	AUC	——		REID
AT THE JAZZ BAND BALL	OK	3042	N	AUC	——		MELT
I'LL BE A FRIEND/MARY	VI	26415	N	AUC	——		BUCK
THOU SWELL/LOUISIANA	Co	35665	E	AUC	——		BA,R
OL' MAN RIVER/WA-DA-DA	Co	35666	E	AUC	——		BA,R
FOR NO REASON/SWEET SUE	Co	35667	E	AUC	——		BA,R
IN A MIST(PIANO)/(REV. V)	VO	3150	G+AUC		——		CONN
I'LL BE YOUR FRIEND	VI	26415	E	AUC	——		CONN
SOMEBODY STOLE MY GAL	BR	8242	E	AUC	——		CONN
SORRY/SINCE BEST GAL	VO	3149	E	AUC	——		CONN
AT JAZZ BAND BALL/JAZZ ME BL	OK	40923	N	AUC	——		COLL
I'LL BE A FRIEND/MARY	VI	26415	N	AUC	——		MELO
(ALL RECORDS IN BIX ALBUM)	Co	A-29	N	T-A	——		CAPE
I'M COMING VIRGINIA	Co	36280	E	T-A	——		CAPE
BLUE BELL							
DADDY GOFFIN BLUES/GHOST CR.	OK	8588	N	AUC	——		DESO
BUNNY BERIGAN							
I CAN'T GET STARTED	VO	3225	N	TRA	——		FR,W
I CAN'T GET STARTED (12 INCH)	VI	36208	N	AUC	——		GILB
NIGHT SONG/PEG-O-MY-HEART	VI	27258	N	AUC	——		GILB
SWEET & SIMPLE/WON'T TELL	VI	26086	E	AUC	.75		QUIK
PIED PIPER/10 EASY LESSONS	VI	25881	E	AUC	——		DAVI
I WANT A NEW ROMANCE	VI	25688	V	AUC	——		FITC
ALL DARK PEOPLE ARE LIGHT ON	VI	25557	E	AUC	——		FITC
I CAN'T GET STARTED (VO)	OK	3225	V	AUC	——		FITC
SOPHISTICATED SWING	VI	25811	E	AUC	——		FITC
CHICKEN & WAFFLES	DE	18117	V	AUC	——		MELT
AIN'T SHE SWEET	VI	26753	E	AUC	——		MELT

(BUNNY BERIGAN CONTINUED NEXT PAGE)

(BUNNY BERIGAN, CONTINUED)

A STUDY IN BROWN	Vi	25653	N	AUC	——		MELT
AN OLD STRAW HAT	Vi	25816	E	AUC	——		MELT
PIANO TUNER MAN	Vi	25776	N	AUC	——		MELT
HAVE YOU EVER BEEN IN HEAVEN	Vi	25677	V	AUC	——		MELT
I CAN'T GET STARTED (12 INCH)	Vi	36208	N	AUC	——		MELT
MY BABY SAYS IT'S SO	Vi	25562	E+	AUC	——		BUCK
OLD STRAW HAT/LOVELIGHT	Vi	25816	N	AUC	——		RECO
RINKA TINKA MAN/I DANCE ALONE	Vi	25820	N	AUC	——		RECO
FATHER DEAR FATHER/LET THIS BE	Vi	26061	E+	AUC	——		RECO
LET'ER GO/TURN ON RED HEAT	Vi	25646	N	AUC	——		RECO
AN OLD STRAW HAT/LOVELIGHT	Vi	25816	E+	AUC	——		RECO
GANGBUSTERS/LITTLE GATES SPEC.	Vi	26338	V	AUC	——		RECO
PIED PIPER/10 EASY LESSONS	Vi	25881	N	AUC	——		RECO
CARAVAN/STUDY IN BROWN	Vi	25653	E	AUC	——		RECO
ONE IN A MILLION/WHO'S AFRAID	BR	7823	N	AUC	——		RECO
I CAN'T GET STARTED/RHYTHM	BR	7949	E	AUC	——		RECO
NEVER FELT BETTER/ROUND THE	Vi	25858	N	AUC	——		RECO
PRISONER SONG/I CAN'T	Vi	36208	N	AUC	——		DELG
IF I HAD MY WAY (CHIP)	Vo	3254	G+	AUC	——		DELG
HIGH SOCIETY/LIVERY	Vi	26068	V	AUC	——		DELG
JAZZ ME BLUES/THEME	Vi	26244	V	AUC	——		DELG
I CRIED FOR YOU/SOBBIN	Vi	26116	V	AUC	——		DELG
BLACK BOTTOM/TREES	Vi	26138	N	AUC	——		DELG
SWEET VARSITY SUE/WHY	Vi	25667	V	AUC	——		DELG
STUDY IN BROWN/CARAVAN	Vi	25653	N	AUC	——		DELG
MELODY FROM THE SKY	Vo	3224	G+	AUC	——		DELG
I CAN'T GET STARTED	Vo	3225	G+	AUC	——		DELG
RUSSIAN LULLABY	Vi	26001	V	AUC	——		DELG
CHICKEN AND WAFFLES	DE	18117	V	T-A	——		EDWA
MY LITTLE COUSIN	PH	FR-63	N	T-A	——		EDWA
SOMEBODY ELSE IS TAKING/I GOT	PH	FR-64	N	T-A	——		EDWA
JAZZ ME BLUES	Vi	26244	N	T-A	——		EDWA
I CAN'T GET STARTED/(12 INCH)	Vi	36208	N	AUC		1.25	MART
'TIS AUTUMN/2 IN LOVE	ELITE	5005	N	AUC	——		MULL
WHITE CLIFFS OF DOVER/I GOT	ELITE	5006	N	AUC	——		MULL
SKYLARD/MY LITTLE COUSIN	ELITE	5020	N	AUC	——		MULL
AZURE/(T. DORSEY)	Vi	25848	E	T-A		1.50	MC,C

CHU BERRY

BLOWING UP A BREEAE	CMS	541	N	T-A	——		BICK
MONDAY AT MINTON'S/BREEZE	CMS	——	E+	TRA	——		FAY

BARNEY BIGARD

JAZZ A LA CARTE/DEMITASSE	Vo	3842	N	AUC	——		ROSE
HONEY HUSH	OK	5663	E	AUC	——		REEO
"C" BLUES (SCRATCH)	BB	11581	V	AUC	——		MELT
"C" BLUES/BROWN SUEDE	BB	11581	G+	AUC	——		RECO
DRUMMER'S DELIGHT(3/4" HAIR CR)	Vo	3985	E	AUC	——		RECO
DRUMMER'S DELIGHT	Vo	3985	G	AUC	——		DELG

SCRAPPER BLACKWELL (BLUES)

BACK DOOR BLUES/HARD TIME BL	VAR	6049	N	AUC	——		MELT

JACK BLAND

WHO STOLE THE LOCK	UHCA	104	N	AUC	——		DELG

BLIND BLAKE

DRY BONE SHUFFLE/ONE TIME	PARA	12479	P	AUC	——		BROW

EUBIE BLAKE

ST. LOUIS BLUES	CR	3130	V	AUC	——		FITC

BLUE BOY

ELEC.CHAIR(BLUES & INS. ACC.)	VAR	6059	N	AUC	——		MELT

BLYTHE'S BLUE BOYS

SOME DO/TACK IT DOWN	CH	40062	G	TRA	——		FR,W
PLEASURE MAD/ENDURANCE STOMP	CH	40025	N	TRA	——		FR,W
MY BABY/TELL ME CUTIE	CH	40115	N	AUC	——		MULL

CHARKEY BONANO

EVERYBODY LOVES MY BABY	DE	1014	V	AUC	——		MELT
WHEN YOUR SMILIN/MR. BROWN GOES	Vo	3400	E	SAL		2.00	MASL
HIGH SOCIETY	Vo	3380	N	T-A	——		GAIN
EVERYBODY LOVES MY BABY	DE	1014	N	T-A	——		GAIN

CONNIE BOSWELL

DINAH/NOBODY'S SWEETHEART	DE	3425	N	STA	——		WA,H

BOSWELL SISTERS

TRAVLIN'/ST.LOUIS BLUES	BR	7467	V	AUC	——		GILB
DOGGONE/MY WALKIN' CANE	BR	6333	G	AUC	——		GILB

BROADWAY BROADCASTERS

DON'T BE LIKE THAT/EVERYBODY	PAT	36876	V	AUC	——		VOGE
HONEY	CA	9130	V	AUC	——		VOGE
MARVELOUS	RO	470	V	AUC	——		VOGE
LILA	CA	2897	G	AUC	——		VOGE
MY BLACKBIRDS ARE BLUEBIRDS	CA	8349	G	AUC	——		VOGE
RAIN	RO	488	G	T-A	——		MATL

PERRY BRADFORD'S JAZZ PHOOLS

CHARLESTON, S.C.	CLAX	40309	E	T-A	——		W—S
FADE AWAY BLUES/DAY BREAK BL	TRI	11283	V	TRA	——		FR,W
CHARLESTON/HOLLA BOOLA	PAR	20309	E	TRA	——		FR,W

WILL BRADLEY

DOWN THE ROAD/CELERY STALKS	CO	35707	N	AUC	——		BAND
YOUNG MAN SWINGS/ANOTHER	CO	35485	N	AUC	——		ROHS
POLKA DOTS/SECRETS	CO	35470	N	AUC	——		ROHS
3 RING RAGOUT/I SHOULD	CO	35871	N	AUC	——		ROHS
SCRAMBLE TWO/ROCK BYE	CO	35732	E	AUC	——		ROHS
3 RING RAGOUT/I SHOULD	CO	35871	N	AUC	——		ROTH
DOWN THE ROAD A PIECE	CO	35707	N	AUC	——		CLEA
TEA FOR TWO	CO	361 1	N	AUC	——		CLEA
THE THREE BBS/I THINK OF YOU	CO	36444	N	AUC	——		RECO
LONESOME ROAD/YOU'RE LUCKY	CO	35849	E	AUC	——		RECO

BROADWAY BELLHOPS

AIN'T NO LAND LIKE DIXIE	HA	504	V	T-A	——		W—S
BARBARA	DI	2494	V	AUC		.50	QUIK
OHIO/LET A SMILE	DI	2564	V	AUC		.50	QUIK

AMANDA BROWN

TRIFLING BLUES(P.GRAINGER,PIANO)	CO	3901	N	AUC	——		CHER

ELIZA BROWN

PEDDLIN MAN (WITH CORNET,PIANO)	CO	14471	N	AUC	——		FR,A

KITTY BROWN & LE ROY MOULTON

HE'S NEVER/KEEP ON	PARA	12223	N	AUC	——		COLL

LES BROWN

PROCESSION OF SANDAR/FUNICULA	OK	6293	N	AUC	——		GILB
MEXICAN HAT DANCE	OK	6696	E	AUC	——		GILB
ROCKET SHIP TO MARS/PAPOOSE	BB	10878	N	AUC	——		GILB
BEAU NIGHT/CELERY STALKS	OK	6098	E	AUC	——		ROHS
DUCK FOOT/PLUMBERS	BB	10174	N	AUC	——		ROHS

PETE BROWN

TEMPO DI JUMP	DE	18119	E	AUC	——		MELT

WILLIE BRYANT

CHIMES AT THE MEETIN'	VI	24847	N	AUC	——		MELT

BUCKTOWN FIVE (SPANIER)

HOT MITTENS/STEADY STEPPIN' PA	CLAX	40353	N	AUC	——		COLE

BUMBLE BEE SLIM

BUMBLE BEE'S NEW MUDDY WATER	VO	03611	V	AUC	——		MELT
DUMB TRICK BLUES	VO	03221	E	T-A	——		MATL

TEDDY BUNN

KING PORTER STOMP (SOLO)	BN	503	N	AUC	——		MELT

JOE BUSKIN

SERENADE IN THIRDS	CMS	532	N	T-A		1.00	W—S
BLUE CHIPS/SPANISH TOWN	CMS	534	E	T-A		1.00	W—S

BUTTERBEANS & SUSIE

KISS ME SWEET (OLIVER ACCOMP)	OK	8182	V	AUC	——		RECO
I'LL PUT YOU UNDER/IF YOU CAN'T	OK	8224	V	AUC	——		RECO
ADAM & EVE/CONSOLATION BLUES	OK	8192	N	AUC	——		COLL
CONSTRUCTION GANG/A TO Z BL	OK	8163	N	AUC	——		COLL

ERSKINE BUTTERFIELD

MAMA LONG & TALL/MONEY	DE	8596	E	SAL		.50	QUIK
THE DOWN HOME BLUES	DE	3252	N	STA	——		WA,H
BIRMINGHAM SPECIAL	DE	4400	N	STA	——		WA,H

CALIFORNIA RAMBLERS

SITTIN' IN A CORNER	CO	3994	E	T-A	——		SARL
WHO WOULDN'T BE BLUE	CO	1504	V	T-A	——		SARL
CHANGES/MINE ALL MINE	CO	1275	N	AUC	——		CHER

CAB CALLOWAY

ROTAVAQUE/AD-DE	VO	4700	N	AUC	——		ROHS
GHOST OF A CHANCE	OK	5687	V	AUC		1.00	QUIK
TWEET TWEE TWEET	VO	5126	V	AUC	——		MELT
CHILI CON CONGA/VUELVA	VO	5315	N	AUC	——		BUCK
DO IT AGAIN/SINCERE LOVE	VO	5364	N	AUC	——		BUCK
HI-DE-HO SERENADE	VO	5591	N	AUC	——		BUCK
JONAH JOINS THE CAB/WILLOW WE.	OK	6109	N	AUC	——		RECO
JONAH JOINS THE CAB/WILLOW WE.	OK	6109	N	AUC	——		RECO
CALLING ALL BARS/PAPA'S IN B.	OK	5731	N	AUC	——		RECO
TARZAN OF HARLEM/A BEE GEZIND.	VO	5267	N	AUC	——		RECO
JIVE FORMATION PLEASE/I AIN'T	VO	5195	N	AUC	——		RECO
PLUCKIN' THE BASS/GIVE BABY	VO	5406	N	AUC	——		RECO
CHILI CON CONGA/VUELVA	VO	5315	N	AUC	——		RECO
BLUE INTERLUDE/TEE-UM-TEE-UM	VO	4538	E	AUC	——		RECO
JUMPIN' JIVE/TRYLON SWING	VO	5005	N	AUC	——		RECO
ST.JAMES INFIRMARY/YOU ARE TH.	OK	6391	N	AUC	——		RECO
(MANY; SEND FOR LIST)	VO	——	E	T-A	——		WILL
SCAT SONG/CABIN IN COTTON	BR	6272	E	T-A	——		NORC
CRESCENDO IN DRUMS/UT DA ZOY	VO	5062	E	AUC		2.00	JENS

JOE CANDULLO

ST. LOUIS BLUES	RE	8150	G	AUC	——		DIOR

CAPTIVATORS

WE'RE FRIENDS AGAIN	ME	12049	G	AUC	——		FITC
NEST FOR MARY (I GRV. STICKS)	BR	4321	V	AUC	——		BUCK

UNA MAE CARLISLE

CAN'T HELP LOVIN' DAT MAN	BB	11257	N	AUC		.50	QUIK
THERE'LL BE SOME CHANGES	BB	11096	V+	AUC		.50	QUIK

HOAGY CARMICHAEL

GEORGIA ROCKIN' CHAIR (BIX)	VI	25494	N	SAL	1.25	FRES		
HONG KONG BLUES/RIVER BOAT	BR	8255	N	AUC	——	ROHS		
HONG KONG BLUES/RIVER BOAT	BR	8255	V	AUC	——	FITC		
GEORGIA ROCKIN' CHAIR (BIX)	VI	25494	N	AUC	——	RECO		
SING IT LOW DOWN/THANKSGIVING	VI	24182	W+	AUC	——	DELG		
ONE NIGHT IN HAVANA/GEORGIA	VI	23013	W	AUC	——	DELG		

CAROLINERS

GEORGIANNS	CA	976	G	AUC	——	VOGE		
DRIFTWOOD	CA	8258	V	AUC	——	VOGE		

BENNY CARTER

I'VE BEEN IN LOVE BEFORE	DE	3545	N	SAL	.75	MCMA		
MY FAVORITE BLUES/MIDNIGHT	BB	11288	N	AUC	——	ROHS		
CUDDLE UP/DIFFERENCE	BB	11197	N	AUC	——	ROHS		
LINDY LOU/BEEN IN LOVE	DE	3545	N	AUC	——	ROHS		
BEEN IN LOVE BEFORE (2 COPIES)	DE	3545	E	SAL	.50	QUIK		
HUDDLE UP/WHAT DIFF(2 COPIES)	BB	11197	E	SAL	.50	QUIK		
MY FAVORITE BLUES/MIDNIGHT	BB	11288	N	AUC	——	ROTH		
MY FAVORITE BLUES/MIDNIGHT	BB	11288	N	STA	——	WA,H		
BABALU	BB	11090	N	STA	——	WA,H		
MY FAVORITE BLUES	BB	11288	N	AUC	——	MELT		
PARDON ME PRETTY BABY	DE	18256	N	AUC	——	MELT		
BACK BAY BOOGIE	BB	11341	N	AUC	——	MELT		
NEW SWING STREET	VOE	S-81	N	AUC	——	MELT		
WHEN DAY IS DONE/JUST	VOE	[illegible]	N	AUC	——	MELT		
VAGABOND DREAMS/LOVE'S GOT ME	VO	5224	N	AUC	——	RECO		
VAGABOND DREAMS/LOVE'S GOT ME	VO	5224	E+	AUC	——	RECO		
SLOW FREIGHT/SLEEP	VO	5399	E+	AUC	——	RECO		
MY FAVORITE BLUES/MIDNIGHT	BB	11288	E	AUC	——	RECO		
CUDDLE UP/WHAT A DIFFERENCE	BB	11197	N	AUC	——	RECO		
BACK BAY BOOGIE/SUNDAY	BB	11341	N	AUC	——	RECO		
DREAM LULLABY/SHOOT THE	VO	2898	V	AUC	——	DELG		
SWINGIN' THE BLUES	VO	3279	G+	AUC	——	DELG		
THERE I'VE SAID IT/BABALU	BB	11090	N	AUC	——	MELO		
PARDON ME, PRETTY BABY	DE	18256	E	T-A	——	CAPE		

FRANKIE CARLE

KITTEN ON KEYS/HOLIDAY	DE	1740	N	STA	——	WA,H		

CASA LOMA ORCHESTRA

BLACK JAZZ/MANIAC'S BALL	BR	6242	N	SAL	——	DAME		
LULLABY IN BLUE/THAT'S LOVE	BR	6764	N	SAL	1.00	MULL		
SPELLBOUND/DON'T LET IT	BR	6916	N	SAL	1.00	MULL		

CHARLESTON CHASERS

TURN ON THE HEAT(B.G.)	CO	1989	E	AUC	——	FITC		
FAREWELL BLUES	CO	1539	N	AUC	——	FITC		
LOUD SPEAKIN PAPA(REV.G)	CO	449	V	AUC	——	FITC		
RED HAIR/LOVABLE	CO	1925	N	AUC	——	REID		
TURN ON HEAT/WHAT WOULDN'T	CO	1989	N	AUC	——	REID		
LOVABLE & SWEET	PARL	1522	N	AUC	——	MELT		
RED HOT HENRY BROWN/LOUD SP.	CO	446	V	AUC	——	MCGO		
MISSISSIPPI MUD/MY MELANCHOLY	CO	1335	N	AUC	——	MCGO		
HERE COMES EMILY BROWN/WASN'T	CO	2219	E	AUC	——	MCGO		
BASIN ST./BEALE ST. BLUES	OK	41577	V	TRA	——	NORC		

BOB CHESTER

HARLEM CONFUSION	BB	11384	N	AUC	——	ROTH		
OCTAVE JUMP	BB	10649	N	AUC	——	CLEA		

CHICAGO DELUXE ORCHESTRA

ST.LOUIS BLUES/MOBILE BLUES	PARA	20341	N	AUC	——	COLL		

CHICAGO FOOTWARMERS

MY BABY/ORIENTAL MAN	OK	9548	G	AUC	——	DESO		
BALLIN' THE JACK(MARGIN CHIP)	OK	8533	V	TRA	——	WA,R		

CHICAGO HOT FIVE

WAKE 'EM UP/ONE MORE CHANCE	VI	23300	V+	AUC	——	DELG		

CHICAGO RHYTHM KINGS

MADAME DYNAMITE/TENNESSEE	BRF	500406	E	T-A	——	W—S		
SHANGHAI HONEYMOON/SAND	BB	6371	V+	AUC	.50	QUIK		
BOSTON TEA PARTY/(F.TANNER)	BB	6690	V	AUC	.50	QUIK		
CHANGES MADE/NEW BABY(I'M CR.)	BR	4001	E	AUC	——	BAKE		

CHICAGO STOMPERS

WILD MAN/STOMP YOUR STUFF	CH	40013	V	AUC	——	DELG		

CHICAGOANS

SONG OF THE WANDERER	PE	14794	G	AUC	——	DELG		
SHANGHI DREAM MAN	PE	14795	V	AUC	——	DELG		

HERMAN CHITTISON

MAN I LOVE/FLAMINGO(PIANO SOLOS)	BB	11333	N	T-A	——	FR,A		
MAN I LOVE/FLAMINGO(PIANO SOLOS)	BB	11333	N	T-A	1.50	MCMA		

CHOCOLATE DANDIES

PADUCAH/FOUR OR FIVE TIMES	OK	8627	G	T-A	——	SARL		
ONCE UPON A TIME	DE	18255	E	AUC	——	MELT		
DEE BLUES	CO	36008	N	AUC	——	MELT		
CLOUDY SKIES	CO	35679	N	AUC	——	MELT		
BLUE INTERLUDE/ONCE UPON A T.	DE	18255	N	AUC	——	RECO		

(CHOCOLATE DANDIES CONTINUED NEXT COLUMN)

(CHOCOLATE DANDIES, CONTINUED)

PADUCAH/FOUR OR FIVE TIMES	OK	8627	G+	AUC	——	RECO		
GOT ANOTHER SWEETIE(CONDON,REV.)	CO	36009	N	AUC	——	CHER		
DEE BLUES/BUGLE CALL RAG	CO	2543	E+	AUC	——	BAKE		

LILLE DELK CHRISTIAN

BABY OF MINE(NOONE & ST.CYR)	OK	8356	G+	AUC	——	MCMA		

J. CHURCHILL

MADMAN BLUES/SLEEP BABY	PARA	12091	[illegible]	AUC	——	COLL		

LARRY CLINTON

MARTHA/I DREWT I DWELT	VI	25789	N	AUC	——	RECO		
(MANY; SEND FOR LIST)	VI	——	E	T-A	——	WILL		

COZY COLE

BODY & SOUL/TALK TO ME(WEBSTER)	SAV.	501	N	AUC	——	MELT		

KING COLE TRIO

HONEYSUCKLE ROSE	DE	8535	N	AUC	——	BUCK		
BABS/EARLY MORNING BLUES	DE	8541	N	AUC	——	BUCK		
SLOW DOWN/SCOTCHIN' WITH SODA	DE	8556	E+	AUC	——	RECO		

BILL COLEMAN

BILL COLEMAN BLUES/(WELLS)	VI	27318	E+	AUC	——	BAKE		

RUSS COLUMBO

STREET OF DREAMS	VI	24194	E	AUC	——	FITC		
MAKE LOVE/THE KING	VI	24195	E	AUC	——	FITC		
YOU CALL IT MADNESS	VI	22802	E	AUC	——	FITC		
I DON'T KNOW WHY/GUILTY	VI	22801	E	AUC	——	FITC		
ALL OF ME	VI	22903	V	AUC	——	FITC		
PRISONER OF LOVE	VI	22867	E	AUC	——	FITC		
WHEN YOU'RE IN LOVE	BR	6972	N	AUC	——	FITC		
CALL ME DARLING/YOU TRY	VI	22861	G	AUC	——	DELG		
SWEET AND LOVELY/(REV. CROSBY)	BB	7118	V	AUC	——	DELG		

EDDIE CONDON

FRIAR'S POINT SHUFFLE	DE	18040	E	AUC	——	MELT		
SOMEDAY SWEETHEART	DE	18041	N	AUC	——	MELT		
SUNDAY/CALIFORNIA	CMS	515	N	T-A	1.00	W—S		
HOME COOKING/EEL	BR	6743	E	T-A	1.00	W—S		
MAKIN' FRIENDS/SORRY	UHCA	27-28	E	T-A	1.00	W—S		
JA DA/JUST AROUND CORNER	CMS	500	E	T-A	1.00	W—S		
TENNESSEE TWILIGHT	CO	36009	E	T-A	1.00	W—S		
OH BABY/INDIANA (TESCH)	PAE	R2932	N	T-A	——	W—S		
NOBODY/FRIAR'S POINT	DE	18040	N	T-A	1.00	W—S		
CHANGES MADE/SOMEDAY	DE	18041	N	T-A	1.00	W—S		
SOMEDAY SWEETHEART	DE	18041	V	T-A	——	GAIN		
OH BABY/INDIANA (TESCH)	PAE	R2932	N	T-A	——	KWAL		

CONDON'S HOT SHOTS

I'M GONNA STOMP/SERIOUS THING	BB	10168	N	TRA	——	FAY		
I'M GONNA STOMP/THAT'S SERIOUS	BB	10168	N	TRA	——	FAY		
I'M GONNA STOMP/SERIOUS THING	BB	10168	N	SAL	2.00	MULL		

ZEZ CONFREY

KITTEN ON THE KEYS	ED	50898	V	AUC	——	QUIK		

CONNIE'S INN ORCHESTRA

ROLL ON YOU MISSISSIPPI/MOAN	VI	22698	E	AUC	——	GILB		
SUGAR FOOT/LOW DOWN	CR	3194	E	AUC	——	COLL		

LOU CONNOR

KISS MY BLUES AWAY	JE	5012	E	AUC	——	MELT		

DOC COOK

ALLIGATOR CRAWL/BRAIN STORM	CO	1298	E	AUC	——	QUIK		
HOT TAMALE MAN (KEPPARD)	CO	727	V	AUC	——	DELG		
SPANISH MAMA (KEPPARD)	CO	727	V	T-A	——	GAIN		
ALLIGATOR CRAWL	CO	1298	V	T-A	——	UMPH		
SLUE-FOOT	CO	1070	E	T-A	——	UMPH		
SPANISH MAMA(CHIP TO 1ST GR.)	CO	727	V	T-A	——	UMPH		
HIGH FEVER	CO	813	E	T-A	——	UMPH		

COON SANDERS

FLIPPITY FLOP/SEE BEN POLLACK)	VI	22089	E	AUC	——	DIOR		

COTTON PICKERS

RAMPART ST./BACK OF TOWN	BR	2486	E	STA	2.00	SPIL		
DOWN AND OUT BLUES(MIFF MOLE)	BR	2879	V	T-A	——	MELL		
JIMTOWN BLUES/PRINCE WAILS	BR	2766	N	T-A	——	MATL		

IDA COX

ANY WOMANS/BLUE MONDAY	PARA	12053	F	AUC	1.00	MCMA		
HARD TIME BLUES/FOUR DAY CREEP	VO	05298	G	AUC	1.00	MCMA		
HARD TIME BLUES	VO	05298	V	AUC	——	FITC		
LAST MILE BLUES (RED, J.C.)	OK	6405	N	STA	——	WA,H		
LAST MILE BLUES	OK	6405	E	AUC	——	MELT		
I AIN'T GOT NOBODY (DODDS)	PARA	12334	G	AUC	——	DELG		
BLUES AIN'T/LAST TIME	PARA	12212	N	AUC	——	COLL		
CHERRY PICKING/WILD WOMEN	PARA	12228	N	AUC	——	COLL		
DEATH LETTER/KENTUCKY MAN	PARA	12220	N	AUC	——	COLL		
DE LAWD/NIGHT AND	PARA	12353	N	AUC	——	COLL		
MEAN PAPA/IF YOU	PARA	12097	N	AUC	——	COLL		
MY MEAN/WORRIED IN	PARA	12237	N	AUC	——	COLL		
CHICAGO MONKEY/WORRIED ANY	PARA	12202	N	AUC	——	COLL		
GRAVEYARD BOUND/MISSISSIPPI	PARA	12251	N	AUC	——	COLL		
LAST MILE BLUES/I CAN'T QUIT	OK	6405	N	SAL	1.50	MULL		

FOR DISPOSITION

CHARLES CREATH'S JAZZ-MANIACS

BUTTERFINGER BLUES/CRAZY	OK	8477	N	AUC	——		ROSE

DAVID CROCKETT

COURT ST.BL/WOMEN GETS TIRED	OK	8514	N	AUC	——		DESO

BING CROSBY

SOME OF THESE DAYS	—	——	N	SAL		1.00	COOK
ST.LOUIS BLUES (ELLINGTON)	—	——	N	SAL		1.00	COOK
ST. LOUIS BLUES (B)	BR	20105	E	AUC	——		BELL
SONG OF THE ISLANDS	DE	880	N	AUC	——		CLEA
WERE YOU SINCERE	BR	6120	E	T-A	——		MELL
MANY HAPPY RETURNS	BR	6145	E	T-A	——		MELL
YOUNG AND HEALTHY	BR	6472	V	T-A	——		MELL
DAY YOU CAME ALONG	BR	6644	E	T-A	——		MELL
I'M THRU,LOVE(DIG,LAST CHORUS)	BR	6140	E	T-A	——		MELL
COUPLE OF SOLDIERS/LOVE SCENE	BR	6696	V	T-A	——		EDEL
LOVE IN BLOOM/I GUESS IT HAD TOME		13165	N	AUC	——		MCGO
SOME ONE STOLE GABRIEL'S HORN	VO	4522	N	AUC	——		MCGO
MAY I/SHE REMINDS ME OF YOU	BR	6853	E	AUC	——		MCGO
SOME OF THESE DAYS/LOVE ME TO.	BR	6351	V	AUC	——		MCGO
THE DAY YOU CAME ALONG/I GUESS	BR	6644	E	AUC	——		MCGO
PLEASE/WALTZING IN A DREAM	BR	6394	E	AUC	——		MCGO
LOVE THY NEIGHBOR/RIDING AR.	BR	6852	E+	AUC	——		MCGO
I'M HUMMING/GIVE ME A HEART	BR	6953	E	AUC	——		MCGO
I'LL GET/ROSE OF	CO	1694	N	AUC	——		COLL
JUST A GIGOLO	BB	7118	V	T-A	——		UMPH

BOB CROSBY

STOMP OFF/SONG OF WANDERER	DE	2379	N	AUC	——		GILB
WOLVERINE BLUES/PANAMA	DE	3340	N	AUC	——		GILB
SMOKEY MARY/SWEET PAPA	DE	3336	N	AUC	——		GILB
MUSKRAT RAMBLE/DIXIELAND SHUF.	DE	3338	N	AUC	——		GILB
SQUEEZE ME/ROYAL GARDEN	DE	3339	N	AUC	——		GILB
BRASS BOOGIE, PARTS 1 & 2	DE	18359	N	AUC	——		GILB
BIG NOISE FROM WINNETKA/HONKY	DE	2208	E	T-A	——		FRES
TAKE IT EASY	DE	4137	N	AUC	——		ROTH
THE MARK HOP	DE	3694	E	AUC	——		MELT
SUGAR FOOT STOMP	DE	4390	N	AUC	——		MELT
BLACK ZEPHYR	DE	4415	E	AUC	——		MELT
LITTLE ROCK GETAWAY	DE	1552	N	AUC	——		MELT
MARCH OF THE BOBCATS	DE	1865	N	AUC	——		MELT
SWEETHEARTS ON PARADE	DE	18355	E	AUC	——		MELT
GIN MILL BLUES	DE	1170	N	AUC	——		MELT
SOUTH RAMPART ST. PARADE	DE	15038	E	AUC	——		MELT
CON'T CALL ME BOY/YOU'RE BOUND	DE	3431	N	AUC	——		RECO
I'LL COME BACK/TAKE ME BACK	DE	3576	V	AUC	——		RECO
IT'S ALL OVER NOW/ADIOS	DE	3104	N	AUC	——		RECO
I'LL KEEP THINKING/I'VE NOTH.	DE	3808	N	AUC	——		RECO
(MANY; SEND FOR LIST)	DE	——	E	T-A	——		WILL

CRYIN' ELLEN (VOCAL WITH GUITAR)

BLACK DOG BLUES/ORIGINAL BLUES	VAR	6056	N	AUC	——		MELT

DIXIE WASHBOARD BAND

MY OWN BLUES/YOU FOR ME	CO	14141	V	AUC	——		DIOR

PUTNEY DANDRIDGE

EASY TO LOVE	VO	3351	V	AUC	——		FITC
YOU'RE A HEAVENLY THING/(CHU)	VO	2935	V	AUC	——		FITC
DANCING MOOD (WILSON)	VO	3399	N	STA	——		WA,H
CHASING SHADOWS/WHEN I GROW	VO	2982	E	SAL		1.00	MULL

BILL DAVISON

ON A BLUES KICK/I SURRENDER	CI	102	N	AUC	——		MULL

THE DELTA FOUR (ELLINGTON, MARSALA)

FAREWELL BLUES/SWINGIN' ON DOOR DE		737	N	AUC		1.50	MART

LOUIS DE VRIES

ST. LOUIS BLUES	CH	40083	V	AUC	——		FITC

HARRY DIAL'S BLUESCIANS

FUNNY FUMBLE/DON'T GIVE	VO	1515	E	TRA	——		W—S

TOM DICKERSON

HAPPY BL/DEATH BED BLUES	OK	8590	N	AUC	——		DESO
WORRY BLUES/LABOR BL.(1" RIM CH)	OK	8570	N	AUC	——		DESO

DIXIELAND JUG BLOWERS

GARDEN OF JOY	VI	21126	N	SAL		1.00	CHER

DIXIE JAZZ BAND

LIGHT HOUSE BLUES	OR	956	V	AUC	——		VOGE
DEEP HOLLOW	OR	1313	V	AUC	——		VOGE
JAZZ HOLIDAY/SLUEFOOT	OR	1287	G	AUC	——		VOGE
SUNDAY AFTERNOON(REV.WHITE)	OR	1387	V	AUC	——		FITC

DIXIE STOMPERS

FOUND A NEW BABY	HA	121	G	AUC	——		ROSE
TAMPEEKOE/JACKASS BLUES	HA	166	G	AUC	——		ROSE
STATIC STRUT/HARD TO GET	HA	197	G	AUC	——		ROSE
SNAG IT/AIN'T SHE SWEET	HA	353	G	AUC	——		ROSE
(2 MASTERS EACH SIDE)							
WANG WANG/WABASH BLUES	HA	407	G	AUC	——		ROSE

(DIXIE STOMPERS CONTINUED NEXT COLUMN)

(DIXIE STOMPERS, CONTINUED)

ST. LOUIS BLUES/VARIETY STOMP	HA	451	E	AUC	——		DIOR
SNAG IT	HA	353	V	AUC	——		FITC
STATIC STRUT	HA	197	E	AUC	——		FITC
TEMPEEKOE/JACKASS BLUES	HA	166	G+	AUC	——		RECO
SNAG IT/AIN'T SHE SWEET(LAM.CR)	VE	1353	V	AUC	——		RECO

DIXIE TRIO

ST. LOUIS BLUES	GG	7023	V	T-A	——		MELL

JOHNNY DODDS

TOO TIGHT/BOOGER DANCE	BB	10240	N	AUC	——		MELT
RED ONION BLUES	DE	18094	N	AUC	——		MELT
WILD MAN BLUES	DE	2111	E	AUC	——		MELT
BRUSH STOMP/GET 'EM AGAIN	CO	35691	N	AUC		2.00	CHER
WILDMAN/MELANCHOLY	BR	3567	E	T-A	——		BURL
MELANCHOLY/WILD MAN BLUES	BR	3567	V+	AUC	——		MCGO
JOE TURNER BLUES/WHEN ERASTUS	BR	3997	E	AUC	——		BAKE
WILD MAN BLUES/29TH & DEARBORN	DE	2111	N	AUC		1.25	MART
AFTER YOU'VE GONE	BR	3681	G+	T-A	——		UMPH
GRAVIER ST. BLUES	DE	18094	E	AUC	——		BELL
TOO TIGHT	BB	10240	N	AUC	——		BELL
BLUE PIANO STOMP	BB	10238	N	AUC	——		BELL
GOOBER DANCE	BB	10240	N	T-A	——		CAPE
BUCKTOWN STOMP	BB	8549	N	T-A	——		CAPE

SAM DONAHUE

SKOOTER	OK	6358	V	AUC	——		MELT

DORSEY BROTHERS

HONEYSUCKLE ROSE, PARTS 1 & 2	DE	296	E	AUC	——		GILB
STOP,LOOKLISTEN/HEAT WAVE	DE	208	E	AUC	——		GILB
OLD MAN HARLEM	BR	6624	E	AUC	——		FITC
FIGETY/THE BLUE ROOM	BR	6722	E	AUC	——		FITC
HAVE A LITTLE FAITH IN ME	PE	15265	V	AUC	——		FITC
MY KINDA LOVE/IF I HAD YOU	OK	41198	E	AUC	——		REID
BLUE ROOM/FIDGETY	BR	6722	N	AUC	——		REID
JUDY (SCRATCH)	BR	6938	V	AUC	——		MELT
DEEP NIGHT/ASKED MORE	OK	41220	E	AUC	——		DESO
THE BLUES	OK	——	E	AUC	——		DESO
BY HECK/BASIN ST. BLUES	DE	118	N	T-A	——		GAIN
ECCENTRIC	DE	1304	N	T-A	——		GAIN
OOOH THAT KISS/SYCAMORE TREE	CO	2581	V	SAL		.75	MULL
MY MELANCHOLY BABY	OK	41032	N	T-A	——		MATL
ECCENTRIC/YOU'RE OKEH	DE	1304	N	T-A	——		MATL
I'VE GOT YOUR NUMBER	DE	515	N	T-A	——		MATL

JIMMY DORSEY

BUMBLE BEE/UPPER SANDUSKEY	DE	3333	N	AUC	——		GILB
I LET A SONG OUT OF MY HEART	DE	1809	V	AUC	——		GILB
SAVOY/SENTIMENTAL MOOD	DE	882	E	AUC	——		GILB
A MAN AND HIS DRUM	DE	2961	N	STA	——		WA,H

TOMMY DORSEY

COPENHAGEN	VI	26016	N	SAL		1.25	FRES
NIGHT IN SUDAN	VI	26321	N	SAL		1.25	FRES
MAPLE LEAF RAG	VI	25496	N	SAL		1.25	FRES
TIN ROOF BLUES	VI	26105	N	SAL		1.25	FRES
LONESOME ROAD, PARTS 1 & 2	VI	26508	N	SAL		1.25	FRES
MILENBERG JOYS, PARTS 1 & 2	VI	26437	N	SAL		1.25	FRES
QUIET PLEASE/TALLULAH	VI	27869	E	AUC	——		GILB
WE'LL GET IT/VOICE IS CALLING	VI	27887	E	AUC	——		GILB
POOR YOU/LAST CALL FOR LOVE	VI	27849	E	AUC	——		GILB
WHISPERING/SINATRA	BB	10771	N	AUC	——		GILB
BOOGIE WOOGIE/WEARY BLUES	VI	26054	N	AUC	——		GILB
MANDY/IT STARTED ALL OVER	VI	20-1522	E	AUC	——		GILB
BLUE BLAZES/MANHATTAN	VI	27962	E	AUC	——		GILB
WELL GIT IT/SOMEWHERE A	VI	27887	N	AUC	——		DAVI
QUIET PLEASE (SMALL NICK)	BB	10810	N	AUC	——		DAVI
MAKE ME KNOW IT/WHEN I	VI	26786	E	AUC	——		DAVI
SWING HIGH/SWING TIME UP	VI	27249	E	AUC	——		DAVI
MILENBERG JOYS,PARTS 1 & 2	VI	26437	N	AUC	——		DAVI
CHINATOWN/SHIEK OF ARABY	VI	26023	N	AUC	——		ROTH
SEE YOU IN MY DREAMS(J.LEONARD)	VI	26012	N	AUC	——		CLFA
DEEP NIGHT	VI	26445	N	AUC	——		CLEA
STOMP IT OFF	VI	26376	N	AUC	——		CLEA
WHO'LL BE THE ONE THIS SUMMER	VI	25610	V	AUC	——		MELT
THE SHIEK OF ARABY	VI	26023	V	AUC	——		MELT
OUR LOVE AFFAIR/THAT'S FOR ME	VI	26736	N	AUC	——		RECO
NINE OLD MEN/LOVE ME AS I AM	VI	27483	N	AUC	——		RECO
TELL ME AT MIDNIGHT/WE THREE	VI	26747	N	AUC	——		RECO
WITHOUT A SONG/DEEP RIVER	VI	36396	N	SAL		.90	RECO
FOR YOU/SWING LOW (12" INCH)	VI	36399	N	SAL		.80	RECO
MARIE/SONG OF INDIA	VI	25523	N	SAL		.54	RECO
I'LL NEVER SMILE AGAIN	VI	26628	N	SAL		.54	RECO
MR.GHOST GOES TO TOWN(BERIGAN)	VI	25509	E	AUC	——		RECO
QUIET PLEASE/SO WHAT	BB	10810	E	AUC	——		RECO

(TOMMY DORSEY CONTINUED NEXT PAGE)

FOR DISPOSITION

(TOMMY DORSEY, CONTINUED)

MILENBERG JOYS (PARTS 1 & 2)	VI	26437	E	AUC	——	RECO
LADY IS A TRAMP(CLAMBAKE 7)	VI	25673	E+AUC		——	RECO
THE SKUNK SONG, PARTS 1 &-2	VI	27621	N	AUC	——	RECO
WHISPERING/FUNNY LITTLE PEDRO	BB	10771	N	AUC	——	RECO
ALL IN FAVOR OF SWING/STOP KI.	VI	26356	N	AUC	——	RECO
YOU BETCHA MY LIFE/I LOVE IT	VI	27392	N	AUC	——	RECO
SOLID OLD MAN/FIFTY MILLION	VI	27617	N	AUC	——	RECO
(MANY; SEND FOR LIST)	VI	——	E	T-A	——	WILL
SONG OF INDIA/MARIE (G)	VI	25523	V	AUC	——	CONN
ROYAL GARDEN BLUES/GETTING SENT.	VI	27518	E	SAL	1.00	SIEG
SONG OF INDIA/STARDUST	VI	27520	E	SAL	1.00	SIEG
TWILIGHT IN TURKEY	VI	——	E	T-A	——	NORC
DOWN SOUTH BOYS (BLUES)						
TOP O'THE WORLD/NEW STOP &	VAR	6009	N	AUC	——	MELT
SONNY DUNHAM						
JUST A MEMORY/ESTRILLITA	VARS	8205	E	T-A	——	SMIT
DARK EYES/LITTLE WHITE LIES	VARS	8207	E	T-A	——	SMIT
BLUESKIES/MEMORIES OF YOU	VARS	8234	E	T-A	——	SMIT
JUST A MEMORY/ESTRELLITA	VARS	8205	N	AUC	——	MELO
JOHNNY DUNN						
FOUR O'CLOCK BLUES	CO	3729	V	AUC	——	MELT
BUGLE BLUES/BIRMINGHAM BLUES	CO	3541	E	SAL	1.25	MASL
RULES & REGULATIONS/HE MAY BE	CO	3653	N	AUC	——	RECO
LONESOME MAMA BL/WHAT DO YOU	CO	3674	N	AUC	——	RECO
TAKE IT CAUSE IT'S YOURS/MAMMY	CO	3634	N	AUC	——	RECO
HAWAIIAN BL/FOUR O'CLOCK BLUES	CO	3729	G	AUC	——	RECO
SWEET LOVIN' MAMA	CO	3893	N	AUC	——	CHER
AL DUFFEY FOUR						
MARIE/CIRIBIRIBIN	DE	1683	N	AUC	——	FR,A
CLIFF EDWARDS						
INSUFFICIENT SWEETIE	PAT	02521	E	T-A	1.50	MC,C
BOB EFFROS						
TIN EAR/SWEET & HOT(TRUM.SOLO)	BR	4620	G	SAL	1.25	MASL
ROY ELDRIDGE						
HECKLERS HOP	VO	3577	N	AUC	——	MELT
HIGH SOCIETY/MUSKAT RAMBLE	VARS	8154	N	AUC	——	HEIN
MUSKET RAMBLE/HIGH SOCIETY	VARS	8154	N	SAL	2.50	MULL
DUKE ELLINGTON						
TOOTIN' THRU THE ROOF	CO	35310	N	SAL	1.50	FRES
ECHOES OF THE JUNGLE	VI	22743	G	AUC	——	FRES
JUBILEE STOMP	BB	10244	N	SAL	1.25	FRES
JUBILEE STOMP	CO	35776	N	AUC	——	FRES
HARLEM SPEAKS	CO	36195	N	SAL	1.50	FRES
BLACK AND TAN FANTASY	VI	24861	N	AUC	——	ROSE
ST.LOUIS BLUES/CREOLE	BR	20105	E	AUC	——	BELL
NEW E.ST.LOUIS TOODLE O	MA	101	G+SAL		3.00	MCMA
BLACK & TAN/CREOLE LOVE CALL	(HOME RECORD.)		N	SAL	1.00	COOK
OLD MAN BLUES/JUNGLE NITES	VI	23022	G	AUC	——	GILB
SWING LOW/DUCKY WUCKY	BR	6432	G	AUC	——	GILB
HARLEM SPEAKS/APPLE TREE	BR	6646	F	AUC	——	GILB
COTTON TAIL/DON'T GET AROUND	VI	26610	E	AUC	——	GILB
CARAVAN/AZURE	MA	131	E	AUC	——	GILB
WEELY/I NEVER FELT	CO	35353	N	AUC	——	GILB
HARLEM SPEAKS	DE	3944	N	AUC	——	GILB
IN A JAM/UPTOWN DOWNBEAT	BR	7734	G	AUC	——	GILB
YOU'RE LUCKY/MEMORIES OF YOU	VI	23017	G	AUC	——	GILB
BODY & SOUL/MR. J.B. BLUES	VI	27406	N	AUC	——	GILB
CHLOE/ACROSS THE TRACKS	VI	27235	N	AUC	——	GILB
SENTIMENTAL LADY/SLIP OF LID	VI	20-1529	V	AUC	——	GILB
ST. LOUIS BLUES/CREOLE LOVE	BR	20105	E	SAL	——	DAME
IN A MIZZ/COTTON CLUB STOMP	BR	8405	N	SAL	——	DAME
E.ST.LOUIS TOODLE-OO	BR	8000	E	AUC	——	DAVI
JUBILEE STOMP/COUNTRY GAL	CO	35776	N	AUC	——	ROHS
BROWN SKIN GAL/JUMP	VI	27517	N	AUC	——	ROHS
E.ST. LOUIS/RUG CUTTER	BR	7989	N	AUC	——	ROHS
ALL TOO SOON/NEVER FELT	VI	27247	N	AUC	.75	QUIK
SETTIN' AND ROCKIN'/MOON	VI	27587	N	AUC	.75	QUIK
5 O'CLOCK WHISTLE/NO NIGHT	VI	26748	E	AUC	.75	QUIK
SENTIMENTAL/SLIP OF LIP	VI	20-1528	N	SAL	.75	QUIK
SEPIA PANORAMA/HARLEM AIR	VI	26731	E	AUC	.75	QUIK
JUMP FOR JOY/BROWN SKIN	VI	27517	E	AUC	.75	QUIK
PORTRAIT OF BERT WILLIAMS	VI	26644	N	AUC	——	ROTH
I MUST HAVE THAT MAN	BR	6518	N	AUC	——	FITC
BLACKBIRD MEDLEY, PARTS 1 & 2	BR	6516	E	AUC	——	FITC
I CAN'T GIVE YOU ANYTHING	BR	6517	E	AUC	——	FITC
DIGGA-DIGGA DOO/(MILLS BROS.)	BR	6519	N	AUC	——	FITC
SLIPPERY HORN	BR	6527	E	AUC	——	FITC
CRESCENDO IN BLUE	BR	8004	V	AUC	——	FITC
WHAT GOOD AM I WITHOUT YOU	VI	22586	V	AUC	——	FITC
THE DUKE STEPS OUT	VI	38092	E	AUC	——	FITC

(DUKE ELLINGTON CONTINUED NEXT COLUMN)

(DUKE ELLINGTON, CONTINUED)

PORGY	BR	6531	E	AUC	——	FITC
RING DEM BELLS(2)/(REV. G)	VI	22528	V	AUC	——	FITC
THE MYSTERY SONG	VI	22800	E	AUC	——	FITC
DEAR OLD SOUTHLAND	VI	24501	N	AUC	——	CLEA
PITTER PANTHER PATTER(J.BLANTON)	VI	27221	N	AUC	——	CLEA
MR. J.B. BLUES(WITH J.BLANTON)	VI	27406	N	AUC	——	CLEA
RUMPUS IN RICHMOND	VI	26788	N	AUC	——	CLEA
HARLEM AIRSHAFT	VI	26731	N	AUC	——	CLEA
TAKE THE A TRAIN	VI	27380	N	AUC	——	CLEA
MOOD INDIGO	VI	24486	N	AUC	——	CLEA
NINE LITTLE MILES/WHAT GOOD	VI	22586	N	AUC	——	REID
MYSTERY SONG	VI	22800	N	AUC	——	REID
SAM AND DELILAH	VI	23036	E	AUC	——	REID
CREOLE LOVE CALL/BLACK & TAN	VI	24861	N	AUC	——	REID
CONGA BRAVA/KO KO	VI	26577	N	AUC	——	REID
JUBILEE STOMP	BR	4044	E	AUC	——	REID
THE SHEIK/BLUE RAMBLE	BR	6336	E	AUC	——	REID
IT'S SWELL OF YOU/THERE'S A	MA	117	E	AUC	——	REID
IF YOU CAN'T HOLD/YOU'VE GOT	GE	3291	N	AUC	——	REID
FLAMINGO	VI	27326	V	AUC	——	MELT
STOMPY JONES	VI	24521	E	AUC	——	MELT
CHOCOLATE SHAKE	VI	27531	E	AUC	——	MELT
SHERMAN SHUFFLE	VI	20-1505	E	AUC	——	MELT
THAT RHYTHM MAN	CO	36157	E	AUC	——	MELT
COUNTRY GAL	CO	35776	N	AUC	——	MELT
SOLITUDE/MOOD INDIGO	CO	35427	G	AUC	——	MELT
THE GAL FROM JOES(LAM.CRACK)	BR	8108	V	AUC	——	MELT
IT'S GLORY/SARATOGA	BB	10245	E	AUC	——	MELT
JAZZ LIPS	BB	6396	N	AUC	——	MELT
HOT FEET	BB	6335	N	AUC	——	MELT
FLAMING YOUTH	VI	24057	V	AUC	——	MELT
THREE LITTLE WORDS	VI	22528	V	AUC	——	MELT
WHEN A BLACK MAN'S BLUE	VI	22587	V	AUC	——	MELT
SIDEWALKS OF NEW YORK	VI	27380	E	AUC	——	MELT
MOOD INDIGO/THE MOOCH	VI	24486	N	AUC	——	MELT
CREOLE LOVE CALL	VI	24861	N	AUC	——	MELT
DAY BREAK EXPRESS	VI	24501	V	AUC	——	MELT
DELTA SERENADE	VI	24755	N	AUC	——	MELT
RUMPUS IN RICHMOND	VI	26788	N	AUC	——	MELT
THE "C" JAM BLUES	VI	27856	V	AUC	——	MELT
PLUCKED AGAIN/BLUES	CO	35322	E	AUC	——	MELT
SO FAR, SO GOOD	VI	26537	V	AUC	——	MELT
COUNTRY GAL/JUBILEE STOMP	CO	35776	N	AUC	——	BUCK
KILLIN' MYSELF/YOUR LOVE	CO	35640	N	AUC	——	BUCK
CONGA BRAVA/KO KO	VI	26577	N	AUC	——	BUCK
SO FAR SO GOOD	VI	26537	N	AUC	——	BUCK
DEAR OLD SOUTHLAND/DAYBREAK EX.	VI	24501	N	SAL	2.00	MASL
CHATTERBOX/DUSK IN THE DESERT	BR	8029	N	SAL	3.50	MASL
YOU'RE LUCKY TO ME/MEMORIES	HMV	B5954	E	SAL	3.00	MASL
SOLITUDE/DEAR OLD SOUTHLAND	VI	27564	N	SAL	2.50	MASL
FLAMING YOUTH/DOING THE VOOM	VI	38035	V	AUC	——	GOSS
HIGH LIFE/SAT.NIGHT FUNCTION	VI	38036	V	AUC	——	GOSS
I MUST HAVE MAN/BANDANNA	VI	38007	V	AUC	——	GOSS
WHAT GOOD AM I/MINE	VI	22586	G	AUC	——	RECO
TAKE IT EASY/JUBILEE ST(FLAW)	OK	41013	E	AUC	——	RECO
LIGHTNIN'/BABY WHEN YOU AIN'T	CO	35535	N	AUC	——	RECO
REMINISCING IN TEMPO,PARTS 1,2	CO	36114	N	AUC	——	RECO
REMINISCING IN TEMPO,PARTS 3,4	CO	36115	N	AUC	——	RECO
BRAGGIN'IN BRASS/NEW E.ST.L.	CO	36276	E+AUC		——	RECO
MISTY MORNING/SARATOGA SWING	BB	6565	E+AUC		——	RECO
TIGER RAG,PARTS 1 & 2	BR	4238	E+AUC		——	RECO
DAYBREAK EXPRESS/DEAR OLD S.	VI	24501	N	SAL	.54	RECO
E.ST.LOUIS TOODLE-O/BIRMINGHAM	VO	1064	N	AUC	——	RECO
E.ST.LOUIS TOODLE-O/BIRMINGHAM	VO	1064	V	AUC	——	RECO
BLUE RAMBLE/LAZY RHAPSODY	CO	35834	N	AUC	——	RECO
SO FAR,SO GOOD/YOU,YOU DARLIN'	VI	26537	N	AUC	——	RECO
HARLEM SPEAKS/IN THE SHADE	BR	6646	G+AUC		——	RECO
BOY MEETS HORN/OLD KING DOOJI	BR	8306	E	AUC	——	RECO
CLARINET LAMENT/ECHOES OF HAR.	BR	7650	E	AUC	——	RECO
WEELY/I NEVER FELT THIS WAY	CO	35353	E+AUC		——	RECO
FLAMING SWORD/WARM VAL.(¼"CH)	VI	26796	E+AUC		——	RECO
ST.LOUIS BLUES/CREOLE LOVE	CO	55003	N	SAL	.90	RECO
CARAVAN/AZURE	BR	7997	N	TRA	——	FAY
RING DEM BELLS/WORDS	VI	22528	N	TRA	——	FAY
REMINISCING IN TEMPO,PARTS 1,2	CO	36114	N	AUC	——	CHER
JUBILEE STOMP (WASHINGTONIANS)	BR	4044	G	AUC	——	DELG
DICTY GLIDE/STEVEDORE	VI	38053	G	AUC	——	DELG
SAM AND DELILAH	VI	23026	G	AUC	——	DELG
HAUNTED NIGHTS/DUKE	VI	38092	G	AUC	——	DELG
BLUE SERGE/JUMPIN	VI	27356	N	AUC	——	DELG

(DUKE ELLINGTON CONTINUED NEXT PAGE)

FOR DISPOSITION

(DUKE ELLINGTON, CONTINUED)

HOP HEAD/EAST ST.LOUIS	Co	953	G+	AUC	——		DELG
BUGLE CALL RAG/SWEET	HA	577	G+	AUC	——		DELG
LOVELESS LOVE/(GA.SYNCO.)	PE	15649	G	AUC	——		DELG
RUNNING WILD(LA.RHYTHM.)	PE	15658	G	AUC	——		DELG
MYSTERY SONG/(REV.MILLS B.R.B.)	VI	22800	N	AUC	——		DELG
SOPHISTICATED LADY/MOOD INDIGO	Co	36312	N	T-A	——		POLS
I'M CHECKIN' OUT/VOOM VOOM	Co	35208	N	T-A	——		POLS
E.ST. LOUIS TOOD.(½" EDGE CH.)	Vo	1064	E	T-A	——		POLS
PITTER PANTHER/SOPHIST.LADY	VI	27221	N	T-A	——		POLS
C JAM BLUES/MOON MIST	VI	27856	E	T-A	——		POLS
DIGA DO/DOIN'THE NEW LOW DOWN	OK	8602	G	T-A	——		POLS
MISTY MORNIN'/BLUES WITH FEEL.	OK	8662	V	AUC	——		BAKE
BLUES SERENADE/HIP CHIC	BR	8221	E	AUC	——		BAKE
NEVER NO LAMENT	VI	26610	E+	AUC	——		BAKE
BUFFET FLAT/MIGHTY LIKE BLUES	BR	8231	E	AUC	——		BAKE
JIVE STOMP/I'M SATISFIED	BR	6638	G	AUC	——		BAKE
JACK THE BEAR/MORNING GLORY(CH.)	VI	26536	E	AUC	——		BAKE
BUFFET FLAT	BR	——	G+	T-A	——		HOLL
SARATOGA SWING(REV. G)	VI	——	V	T-A	——		HOLL
FREEZE AND MELT	Co	——	G	T-A	——		HOLL
"C" JAM BLUES/MOON MIST	HMV	27856	N	AUC	1.25		MART
JACK THE BEAR/MORNING GLORY	HMV	26536	N	AUC	1.00		MART
5 O'CLOCK DRAG/CLEMENTINE	HMV	27700	N	AUC	1.00		MART
MOONGLOW/SOLITUDE	BR	6987	E	TRA	——		NORC
SARATOGA SWING	BR	6565	V	TRA	——		NORC
ECHOES OF HARLEM	Co	36283	N	T-A	——		CAPE

ZIGGY ELMAN

FORGIVE/LOVE IS THE SWEET	BB	10741	E	AUC	.50		QUIK
AM I BLUE/I HAVE EVERYTHING	BB	10490	E	AUC	——		RECO
29TH & DEARBORN/SUGAR	BB	10096	N	AUC	——		RECO
YOU TOOK ADVANTAGE OF ME/I'M	BB	10413	N	AUC	——		MELO

RENE FAVRE

HONKYTONK TRAIN BLUES(SOLO)	VARS	8236	N	AUC	——		HEIN

LEONARD FEATHER'S ALL STARS

MOP MOP/MY IDEAL(PLAYED ONCE)	CMS	548	N	SAL	.10		S&B

ELLA FITZGERALD

GULF COAST BLUES/DEEDLE	DE	3324	E	AUC	.50		QUIK
LONESOMEST GAL/MUFFIN	DE	3660	V	SAL	.50		QUIK
LINDY HOPPERS DELIGHT	DE	3186	N	AUC	——		ROTH
WOE IS ME/STRICTLY FROM DIXIE	DE	2202	E+	AUC	——		RECO

NEW MUSIC OF R. FORESYTHE

DUKE INSISTS/GARDEN OF WEED	Co	3000	V	AUC	——		FR,A
LULLABY/DODGING A DIVORCE	Co	3012	N	AUC	——		FR,A

BUD FREEMAN

WHAT'S THERE TO SAY/KEEP SMIL.	DE	18113	N	AUC	——		GILB
THE BUZZARD/TILLIE'S DOWNTOWN	DE	18112	N	AUC	——		GILB
CHINA BOY/THE EEL	BB	10386	E	T-S	——		FREE
SATANIC BLUES/SAILFISH	DE	2781	E	AUC	.75		QUIK
COPENHAGEN/BIG BOY	DE	18064	N	STA	——		WA,H
FIDGETY FEET/SUSIE	DE	18067	N	STA	——		WA,H
WHAT IS THERE TO SAY	DE	18113	N	STA	——		WA,H
SATANIC BLUES/SAIL FISH	DE	2781	N	STA	——		WA,H
KEEP SMILING AT TROUBLE	DE	18113	E	T-A	1.00		W—S
SING-GEE BUT I HATE TO GO	DE	3463	N	AUC	——		RECO
EASY TO GET/FOUND A NEW BABY	BB	10370	E	T-A	1.00		W—S
BLUE ROOM/EXACTLY (TRIO)	CMS	513	V+	T-A	1.00		W—S
THREE'S NO CROWD (TRIO)	CMS	501	N	T-A	1.00		W—S
WHAT'S THE USE (GANG)	CMS	507	E	T-A	1.00		W—S
HONEY'S LOVIN' ARMS (TRIO)	CMS	504	N	T-A	1.00		W—S
THREE LITTLE WORDS (TRIO)	CMS	514	E	T-A	1.00		W—S
AT SUNDOWN/TROUBLE (TRIO)	CMS	503	N	T-A	1.00		W—S
I'VE FOUND A NEW BABY/EASY TO	BB	10370	V	AUC	——		MELO

LEMUEL FOWLER

EVERYTHING SWEET MAN NEEDS	Co	3922	N	AUC	——		CHER
BLUES MIXTURE/SATISFIED	Co	3959	N	AUC	——		CHER
DODGIN MY/PIG FOOT(WASH'BD BAND)	Co	14096	E	AUC	——		COLL

FRIAR'S SOCIETY ORCHESTRA

ECCENTRIC/(HUSK O'HARE, REV.)	GE	5009	E	AUC	——		MCGO

EARL FULLER

BEALE STREET BLUES/MARE	VI	18369	E	AUC	——		ROHS

GENE'S MERRYMAKERS

MILENBERG JOYS	PE	15693	N	T-A	——		MATL
CLARINET MARMALADE	PE	15667	N	T-A	——		MATL

GEORGIA COTTON PICKERS

SNAG IT	VE	2127	V	AUC	——		BELL

GEORGIA STRUTTERS

BLACK BOTTOM DANCE	HA	311	V	AUC	——		MELT
ORIGINAL BLACK BOTTOM DANCE	HA	311	N	AUC	——		UMPH

GEORGE GERSHWIN

CLAP YO HANDS (PIANO SOLO)	Co	809	N	AUC	——		CHER

IRENE GIBBONS JAZZ BAND

DA-DA STRAIN/LAST GO ROUND	Co	3834	E	AUC	——		RECO

GENE GIFFORD

NEW ORLEANS TWIST	BB	10704	E	AUC	——		MELT

GOLDEN GATE QUARTET

BEDSIDE OF A NEIGHBOR/FOUND A	BB	7278	N	AUC	——		RECO
JONAH/BEHOLD THE BRIDE	BB	7154	N	AUC	——		RECO

JEAN GOLDKETTE

SLOW RIVER/MEET MY SWEETIE	VI	25354	E	T-A	——		W—S
SUNDAY/GIRL IN YOUR ARMS	VI	20273	V+	T-A	——		W—S
DINAH/AFTER I SAY I'M SORRY	VI	——	V	AUC	——		MCMA
SUNDAY	VI	20273	V	AUC	——		MCMA
IT'S THE BLUES	VI	19600	V	SAL	1.00		MCMA
ROSES	VI	20035	V	AUC	——		MCMA
LONESOME & SORRY	VI	20031	V+	AUC	——		MCMA
MY PRETTY GIRL/COVER ME UP	VI	20588	E	AUC	——		DAVI
HOOSIER SWEETHEART	VI	20471	E	AUC	——		DIOR
LONESOME & SORRY/GIMME A	VI	20031	E	AUC	——		DIOR
HERE COMES SHOWBOAT/MY OHIO	VI	21156	E	AUC	——		DIOR
I'M LOOKING OVER A 4 LEAF CL.	VI	20466	V	AUC	——		DIOR
BLUE RIVER	VI	20981	V	AUC	——		FITC
SUNDAY	VI	20273	V	AUC	——		FITC
SUNNY DISPOSISH	VI	20493	E	AUC	——		FITC
I'M GONNA MEET MY SWEETIE	VI	20675	E	AUC	——		FITC
AFTER I SAY I'M SORRY	VI	19947	V	AUC	——		CLEA
I'M LOOKING OVER A 4 LEAF(BIX)	VI	20466	V	AUC	——		MELT
BLUE RIVER	VI	20981	E	AUC	——		BUCK
LANE IN SPAIN	VI	20491	N	SAL	1.25		CHER
BLACKBIRDS ARE BLUEBIRDS	VI	21805	N	SAL	1.50		CHER
JUST ONE MORE KISS	VI	20300	E	AUC	——		MATL
GONNA MEET MY SWEETIE NOW	VI	20675	E	AUC	——		MATL
GIMME A LITTLE KISS	VI	20031	E	AUC	——		MATL
IN THE EVENING	VI	19308	E	AUC	——		MATL
SUNDAY/RATHER BE THE GIRL	VI	20273	E	AUC	——		MATL

NAT GONELLA

SING/I HEARD	DE	492	E	AUC	——		FITC

BENNY GOODMAN

GONE WITH WHAT WIND(SEXTETTE)	Co	35404	E+	TRA	——		FAY
TIGER RAG/WHISPERING	VI	26130	N	AUC	——		FRES
OPUS ½/SWEET GEORGIA BROWN	VI	26091	N	AUC	——		FRES
SING SING SING, PARTS 1 & 2	VI	36205	N	AUC	——		GILB
SCARCROW/TIME ON MY HANDS	Co	36180	N	AUC	——		GILB
I CRIED FOR YOU/WHERE OR WHEN	BB	11456	E	AUC	——		GILB
RUSSIAN LULLABY/CHANGES	BB	11226	N	AUC	——		GILB
JAPANEESE SANDMAN/I KNOW	BB	10459	N	AUC	——		GILB
ONE O'CLOCK JUMP/DON'T BE THAT	VI	25792	N	AUC	——		GILB
ALL STAR/ONE O'CLOCK JUMP	VI	27314	E	AUC	——		GILB
IDAHO/TAKE ME	Co	36613	E	AUC	——		GILB
MISSION TO MOSCOW	Co	36680	V	AUC	——		GILB
SIX FLATS/WHY DON'T YOU DO	Co	36652	E	AUC	——		GILB
GOODNIGHT MY LOVE/ANOTHER	VI	25461	V	AUC	——		GILB
STARDUST/(STARDUST-T.DORSEY)	VI	25320	V	AUC	——		GILB
SWING SESSION WITH BENNY	VI	P-3	N	T-S	——		FREE
(GOODMAN ALBUM)	VI	P-3	N	T-S	——		FREE
BLUES IN YOUR FLAT/BLUES	VI	26044	V	T-S	——		FREE
PLEASE BE KIND/TI PI TIN	VI	25814	E	SAL	.50		MCMA
THESE FOOLISH THINGS/IN A	VI	25351	E	SAL	.70		MCMA
TEXAS TEA PARTY	Co	2845	N	TRA	——		FR,W
MINE YESTERDAY	ME	12100	G	TRA	——		FR,W
BREAKFAST BALL	Co	2927	E	TRA	——		FR,W
RIGHT TO SING THE BLUES	Co	3168	E	TRA	——		FR,W
SLOW BUT SURE	ME	12205	V	TRA	——		FR,W
OVERNIGHT	ME	12024	E	TRA	——		FR,W
I'M A HUNDRE PERCENT	Co	2988	E	TRA	——		FR,W
PICK A RIB/SAME	VI	26166	N	SAL	——		DAME
KALAMAZOO/SERENADE	Co	36622	N	AUC	——		ROHS
OLD FASHIONED/BELOVED	Co	36641	N	AUC	——		ROHS
WANG WANG BL/LOOK TONIGHT	Co	36594	N	AUC	——		ROHS
BOY MEETS HORN/LET'S DANCE	Co	35301	N	SAL	.75		QUIK
ROSE ROOM/FLYING HOME	Co	35254	V	AUC	.75		QUIK
I HAD TO DO IT/IS THAT WAY	VI	26082	E	AUC	.75		QUIK
AMAPOLA/INTERMEZZO	Co	36050	N	AUC	.75		QUIK
SIREN'S SONG/ROSE WASH.SQ.	VI	26230	E	AUC	.75		QUIK
YOU AND YOUR/BUBLITCHKI	VI	26263	E	AUC	.75		QUIK
ROSETTA/I WANT TO BE HAPPY	BB	10760	N	AUC	.50		QUIK
TIGER RAG/WHISPERING(QUARTET)	VI	25481	N	AUC	——		ROTH
THE COUNT	Co	36379	N	AUC	——		ROTH
CAPRICE/XXIV PAGNINNI	Co	36411	N	AUC	——		ROTH
BASIN STREET BLUES	VI	25258	N	AUC	——		ROTH
PARDON ME PRETTY BABY	ME	12208	V	AUC	——		FITC
MY MELANCHOLY BABY	VI	25473	N	AUC	——		CLEA

(BENNY GOODMAN CONTINUED NEXT PAGE)

FOR DISPOSITION

(BENNY GOODMAN, CONTINUED)

LADY BE GOOD/CHINA BOY	VI	25333	E	AUC	——	REID
NOBODY'S SWEETHEART/MORE	VI	25345	E+AUC		——	REID
GOODNIGHT MY LOVE	VI	25461	E	AUC	——	REID
SUGARFOOT/I CAN'T GIVE	VI	25678	N	AUC	——	REID
BUMBLEE STOMP	VI	26087	E	AUC	——	MELT
SWEET GEORGIA BROWN	VI	26091	E	AUC	——	MELT
BLUES IN MY FLAT (REV. G)	VI	26044	E	AUC	——	MELT
SIX APPEAL (SEXTET)	CO	35553	E	AUC	——	MELT
SMOKE HOUSE	VI	26107	V	AUC	——	MELT
FEELIN' HIGH & HAPPY	VI	25840	V	AUC	——	MELT
DON'T BE THAT WAY	VI	25792	V	AUC	——	MELT
BUGLE CALL RAG	VI	25467	N	AUC	——	MELT
RIFFIN' AT THE RITZ	VI	25445	N	AUC	——	MELT
UNDECIDED	VI	26134	E	AUC	——	MELT
BLUE SKIES	VI	25860	E	AUC	——	MELT
SING SING SING (12")	VI	36205	N	AUC	——	MELT
SUPERMAN (12")	CO	55002	E	AUC	——	MELT
BE SURE/SHAKE DOWN	CO	35426	N	AUC	——	BUCK
ROSETTA/BE HAPPY	BB	10760	N	AUC	——	BUCK
OPUS 3/4 / SUGAR	VI	26240	V	AUC	——	GOSS
SMOKE DREAMS/SEE BUT YOU'RE	VI	25486	G+AUC		——	RECO
YOU CAN TELL/NEVER SHOULD HAVE	VI	25500	G	AUC	——	RECO
TAKE ANOTHER GUESS/GOODNIGHT	VI	25461	V	AUC	——	RECO
DON'T WAKE UP/SAVING MYSELF	VI	25867	V	AUC	——	RECO
YOU'RE GIVING ME A SONG/WHEN A	VI	25434	N	AUC	——	RECO
LET THAT BE A LESSON/I'VE HIT.	VI	25708	N	AUC	——	RECO
BLUE SKIES/REMEMBER	BB	10680	E+AUC		——	RECO
IS THAT THE WAY/I HAD TO DO	VI	26082	E	AUC	——	RECO
NEVER SHOULD HAVE TOLD YOU	VI	25500	E+AUC		——	RECO
BENNY RIDES AGAIN/MAN I LOVE	CO	55001	N	AUC	——	RECO
PICK-A-RIB(PARTS 1 & 2)QUINTET)	VI	26166	N	AUC	——	RECO
TEA FOR TWO/RUNNIN'(QUARTET)	VI	25529	E+AUC		——	RECO
CRIED FOR YOU (QUINT. & TRIO)	VI	26139	E+AUC		——	RECO
LADY BE GOOD/CHINA BOY(TRIO)	VI	25333	N	AUC	——	RECO
LIMEHOUSE BLUES/IF I HAD(SEXT)	OK	6486	N	AUC	——	RECO
WANG WANG BLUES/WAY YOU(SEXTET)	CO	36594	N	AUC	——	RECO
WHOLLY CATS/ROYAL GARDEN(SEXT)	CO	35810	N	AUC	——	RECO
AVALON/THE MAN I LOVE(QUARTET)	VI	25644	E	AUC	——	RECO
CHRISTOPHER COLUMBUS/DEVIL /	BB	10460	E	AUC	——	RECO
IT HAD TO BE YOU/LOUISE	VI	26125	E	AUC	——	RECO
LOCH LOMOND/CAMEL HOP	VI	25717	E+AUC		——	RECO
BIRTH OF THE BLUES/ELMER'S TUNE	CO	36359	N	AUC	——	RECO
WE'LL MEET AGAIN/BEFORE	OK	6644	E+AUC		——	RECO
BIG JOHN SPECIAL/FLAT FOOT FL.	VI	25871	E	AUC	——	RECO
ONCE MORE/CAN'T YOU TELL	CO	35543	N	AUC	——	RECO
I'M ALWAYS CHASING/SOMEBODY	CO	35916	N	AUC	——	RECO
CAPRICE XXIV PAGANINI/I'M HERE	CO	36411	N	AUC	——	RECO
WHO CARE/JUST LIKE TAKING	CO	35517	N	AUC	——	RECO
DEVIL MAY CARE/EV'RY SUNDAY	CO	35461	N	AUC	——	RECO
HOW HIGH THE MOON/FABLE OF ROSE	CO	35391	N	AUC	——	RECO
PEACE,BROTHER!/DARN THAT DR.	CO	35331	N	AUC	——	RECO
SING SING SING,PARTS 1 & 2(12")	VI	36205	N	SAL	.80	RECO
COCOANUT GROVE/HOUR OF PARTING	CO	35527	E+AUC		——	RECO
BOY MEETS HORN/LET'S DANCE	CO	35301	N	SAL	.54	RECO
WORLD IS WAITING(QUARTET)/SOLO	CO	36684	N	SAL	.54	RECO
DOIN' THE UPTOWN LOWDOWN	CO	2834	V+T-A		——	EDEL
CAN'T WE BE FRIENDS/SING ME	BB	10462	E	SAL	1.00	SIEG
BODY AND SOUL (TRIO)	VI	——	V	T-A	——	HOLL
TEXAS TEA PARTY	CO	——	N	T-A	——	HOLL
SIX FLATS UNFURNISHED/WHY	CO	36652	N	AUC	.85	MART
I'M HERE/CAPRICE XXIV PAGANINI	CO	36411	N	AUC	.85	MART
THE EARL/LET'S DO IT	OK	6474	N	AUC	1.00	MART
SING SING*SING, 1 & 2 (12")	VI	36205	N	AUC	1.25	MART
AIR MAIL SPECIAL/TUES. AT 10	CO	36254	E	T-A	——	HAST
MY HONEY'S LOVIN' ARMS	BB	11056	N	AUC	——	MELO
IT HAD TO BE YOU	BB	11056	N	AUC	——	MELO
AHO	BB	10463	E	T-A	——	CAPE

THE GOOFUS FIVE

ARKANSAW BLUES/WANG WANG BL.	OK	40817	E	AUC	.75	QUIK
ARKANSAS BLUES/WANG WANG BL.	OK	40817	E	AUC	——	MULL
CLEMENTINE/I LEFT MY SUGAR	OK	40886	E	AUC	——	MULL

TEDDY GRACE

LONESOMEST GAL/BOYS(B.FREEMAN)	DE	3428	E	AUC	.50	QUIK

STEPHENE GRAPPELY'S HOT FOUR

CHINA BOY/MOONGLOW	DE	23031	V	AUC	2.00	MONA
ROYAL GARDEN/SHADES HADES	DE	986	N	AUC	——	ROHS
JIG JAG/GOBLIN BAND	DE	1312	N	AUC	——	ROHS
SMOKE RINGS	DE	1473	N	AUC	——	CLEA
SAVAGE SERENADE/WEEP NO MORE	BR	6647	G+AUC		——	RECO
I'M IN LOVE/A NEW MOON	DE	192	V	AUC	——	RECO

(GLEN GRAY CONTINUED NEXT COLUMN)

(GLEN GRAY, CONTINUED)

SUNRISE SERENADE/HEAVEN CAN	DE	2321	E	AUC	——	RECO
YOURS & MINE/FEELIN' LIKE A	DE	1368	N	AUC	——	RECO
ALEXANDER'S RAGTIME BAND/PUT	OK	41476	G	AUC	——	RECO
JIMTOWN BLUES/BIG BAD BILL	DE	3303	E	AUC	——	RECO
SWING TONIC/WOODLAND SYMPHONY	DE	3875	N	AUC	——	RECO
HEAT WAVE	BR	6679	V	T-A	——	FR,A
SPELLBOUND/DON'T LET IT HAPP.	BR	6910	E	T-A	——	FR,A
SAY IT/PARDON MY SO. ACCENT	BR	6945	V	T-A	——	FR,A
LEARNING/OUT IN THE COLD	BR	6964	N	T-A	——	FR,A
OBJECT OF MY AFFECTION/TWO	DE	298	N	T-A	——	FR,A
YOU TOOK ADVANTAGE/I WOKE UP	DE	334	E	T-A	——	FR,A
IN MY COUNTRY/JUST A FAIR	DE	339	E	T-A	——	FR,A
FARE THEE WELL ANNA/IN A BL.	DE	352	E	T-A	——	FR,A
LOVE PASSES BY/YOU'RE WALK.	DE	405	N	T-A	——	FR,A
DEVIL IS AFRAID OF MUSIC/I	DE	553	V	T-A	——	FR,A
MUSIC FROM ACROSS/MOMENT I	BR	6628	N	T-A	——	FR,A
MY LOVE/THIS IS ROMANCE	BR	6642	E	T-A	——	FR,A
SAVAGE SERENADE/WEEP NO MORE	BR	6647	V	T-A	——	FR,A
SWEET MADNESS/AE FOR YOU	BR	6660	E	T-A	——	FR,A
GOOD BYE LOVE/AND SO GOODBY	BR	6666	N	T-A	——	FR,A
YOU'RE GONNA LOSE YOUR GAL	BR	6708	V	T-A	——	FR,A
DIXIE LEE/TIRED OF IT ALL	BR	6726	E	T-A	——	FR,A
LOVE ME/INFATUATION	BR	6791	E	T-A	——	FR,A
MOON COUNTRY/RIDIN AROUND IN	BR	6870	E	T-A	——	FR,A
MANIAC'S BALL/BLACK JAZZ	BR	6242	E	T-A	——	FR,A
STARLIGHT/RAIN ON THE ROOF	BR	6252	E	T-A	——	FR,A
YOU'RE STILL IN HEART/FALLIN	BR	6263	E	T-A	——	FR,A
SMOKE RINGS/STILL OF NIGHT	BR	6289	V	T-A	——	FR,A
AFTER TONIGHT/ONE LITTLE WORD	BR	6397	N	T-A	——	FR,A
MIGHTY RIVER/WHY CAN'T I	BR	6402	E	T-A	——	FR,A
LOVE IS THE THING/UNDER A	BR	6584	N	T-A	——	FR,A
RIVER'S TAKIN CARE/TROUBLE	BR	6602	N	T-A	——	FR,A
FOR YOU/I LOVE YOU TRULY	BR	6606	E	T-A	——	FR,A

LIL GREEN

KNOCKIN' MYSELF OUT/I WON'T	BB	8659	E	SAL	——	SIEG
WHAT'S THE MATTER WITH LOVE	BB	8754	E	SAL	——	SIEG

SONNY GREER

BEGGAR'S/SATURDAY NIGHT	VO	3012	V	AUC	——	ROSE
BEGGAR'S BLUES/SAT. NITE FUNC.	CO	1868	N	T-A	——	S&B
BEGGAR'S BLUES/SAT.NITE FUNC.	CO	1868	N	T-A	——	FR,A

BOBBY HACKETT

AFTER I SAY I'M SORRY/GANG	VO	5620	E	AUC	.75	QUIK
THAT DA DA STRAIN/ YOU YOU	VO	4142	E	AUC	.75	QUIK
BUGLE CALL RAG	VO	5375	V	AUC	——	FITC
SUNRISE SERENADE	VO	4806	N	AUC	——	MELT
SINGING THE BLUES	VO	5493	E	AUC	——	MELT
THAT OLD GANG OF MINE	OK	5620	N	AUC	——	MELT
DA-DA STRAIN/YOU YOU	VO	4142	E+AUC		——	BAKE

HALFWAY HOUSE ORCHESTRA

SINCE YOU'RE GONE(1" HAIR CR.)	CO	691	V	AUC	——	BELL
I WANT/WHEN I'M BLUE	CO	1263	N	AUC	——	REID
LOVE DREAMS/TELL ME	CO	1542	N	AUC	——	REID
JUST PRETENDING/IF I	CO	1959	N	AUC	——	REID
NEW ORLEANS SHUF/SQUEEZE ME	CO	541	G	AUC	——	RECO
IF I DIDN'T HAVE YOU	CO	1959	G	T-A	——	UMPH

LIONEL HAMPTON

CHINA STOMP/RHYTHM RHYTHM	VI	25586	E	AUC	——	GILB
SUNNY SIDE/I KNOW	VI	25592	E	AUC	——	GILG
HOUSE OF MORGAN	VI	26751	N	AUC	——	GILB
ALTITUDE	VI	27316	N	AUC	——	GILB
HIGH SOCIETY	VI	26209	E	AUC	——	GILB
GHOST OF A CHANCE	VI	26696	N	AUC	——	GILB
PIGFOOT SONATA/LAFFS	VI	26293	N	AUC	.75	QUIK
ALTITUDE/NEARLY LOST	VI	27316	N	AUC	.75	QUIK
JACK BELL BOY/CENTRAL AVE	VI	26652	E	AUC	.75	QUIK
FLYING HOME/IN THE BAG	DE	18394	N	AUC	——	DAVI
SUNNY SIDE OF THE STREET	VI	25592	E	AUC	——	DAVI
GIN FOR XMAS/HEEBIE JEEBIES	VI	26423	V	AUC	——	DAVI
DRUM STOMP	VI	25658	N	AUC	——	ROTH
I SURRENDER DEAR	VI	25666	N	AUC	——	CLEA
HIGH SOCIETY/SWEETHEARTS	VI	26209	N	AUC	——	REID
HAVEN'T NAMED/I'M ON MY	VI	26476	N	AUC	——	REID
BOUNCING AT THE BEACON	VI	27364	E	AUC	——	MELT
FLYING HOME	VI	26595	E	AUC	——	MELT
HOMEWARD BOUND/EVIL GAL BLUES	KN	605	N	AUC	——	MELT
GHOST OF A CHANCE	VI	26696	N	AUC	——	BUCK
JACK THE BELLBOY/CENTRAL AVE.	VI	26652	N	AUC	——	RECO
RING DEM BELLS	VI	25889	E+AUC		——	RECO
ROCK HILL SPECIAL/DOWN HOME J.	VI	26114	E+AUC		——	RECO
HAVEN'T NAMED IT/ON WAY FROM Y.	VI	26476	N	TRA	——	FAY

(LIONEL HAMPTON, CONTINUED NEXT PAGE)

(LIONEL HAMPTON, CONTINUED)

(MANY; SEND FOR LIST)	Vi	——	E+T-A	——			WILL
SUNNY SIDE OF STREET	Vi	25592	F	AUC		.35	BAKE
MUSKAT RAMBLE/RING DEM BELLS	Vi	26017	E	T-A	——		GAIN
CENTRAL AVE.BREAKDOWN/JACK THE	HMV	26652	N	AUC		1.25	MART
DRUM STOMP/CONFESSING	HMV	25658	N	AUC		1.25	MART
12TH ST. RAG/AIN'T CHA'COMING	Vi	26362	N	AUC		1.25	MART
JIVIN WITH JARVIS/BLUE BECAUSE	Vi	26724	N	AUC		1.00	MART
MARTIN ON EVERY BLOCK/CHARLIE	Vi	26739	N	AUC		1.00	MART
FLYING HOME/IN THE BAG	De	18394	N	AUC		1.25	MART

HANDY'S ORCHESTRA OF MEMPHIS

LIVERY STABLE/"JAZZ" DANCE	Co	2419	N	SAL		.75	MULL

ANNETTE HANSHAW

YOU WOULDN'T FOOL ME(REV.ETTING)	CoE	5600	V	AUC			MELT

LIL HARDAWAY

MILENBURG JOYS	Vo	1252	N	AUC			DESO

GLENN HARDMAN

CHINA BOY	Co	35341	E	AUC			MELT
JAZZ ME BLUES	Co	35263	E	AUC			MELT
EXACTLY LIKE YOU/WHO	Vo	4971	V	AUC			MELT

HARLEM HOT CHOCOLATES

SING YOU SINNERS(ELLINGTON)	H OF W	1045	N	SAL		2.00	MULL

HARLEM HOT SHOTS

GALVESTON GAL/CAN THIS BE END	BB	5253	E	AUC			GOTT

HARLEM SERENADERS

GET CANNIBAL/DIXIELAND	VAR	6005	N	AUC			MELT

HARLEM WILDCATS

HOW'M I DOIN'/THE SCAT SONG	VAR	6015	N	AUC			MELT

PHIL HARRIS

WOODMAN SPARE THAT TREE	OK	6325	N	AUC			MELT

GEORGE HARTMAN

JAZZ ME BLUES	KN	601	N	AUC			MELT
MUSKAT RAMBLE	KN	602	N	AUC			MELT
JAZZ ME BLUES/TIN ROOF	KN	601	N	T-A		.75	W-S
MUSKRAT RAMBLE/DIGA DO	KN	602	N	T-A		.75	W-S

COLEMAN HAWKINS

NETCHA'S DREAM/CHICAGO	DE	661	E	SAL		1.00	FRES
SHIEK/MY BLUE HEAVEN	BB	10770	N	T-A			W-S
JAMAICA SHOUT/HONEYSUCKLE	DE	3358	N	T-A			W-S
CHICAGO/NETCHA'S DREAM	DE	661	E	T-A			W-S
MEDITATION/HARLEM	DE	742	G	T-A			W-S
BODY & SOUL/FINE DINNER	BB	10523	N	AUC			GILB
SHE'S FUNNY THAT/DOC FOO	BB	10477	N	AUC			GILB
BLUE HEAVEN/THE SHEIK	BB	10770	N	AUC			GILB
BODY & SOUL/FINE DINNER	BB	10523	N	T-S			FREE
MEDITATION/WHAT HARLEM IS	DE	742	V	SAL		1.50	MCMA
MEDITATION/WHAT HARLEM IS	DE	742	V	AUC			ROHS
HONEYSUCKLE ROSE/NETCHA	DE	3881	N	AUC			ROHS
JAMAICA SHOUT/HONEYSUCKLE	DE	3358	N	AUC			ROHS
SERENADE SLEEPING/FORGIVE	OK	6347	N	AUC			ROHS
BLUE HEAVEN/SHIEK	BB	10770	N	AUC			ROHS
SHEIK/MY BLUE HEAVEN	BB	10770	E	AUC		.75	QUIK
MEDITATION (REV., LUNCEFORD)	DE	3520	E	AUC			REED
PASSIN' AT AROUND	OK	6284	N	AUC			REED
LOST IN A FOG	DE	18252	E	AUC			MELT
STARDUST	DE	18251	V	AUC			MELT
CHICAGO	DE	661	V	AUC			MELT
BODY & SOUL/MEET DR. FOO	HMV	9328	N	AUC			MELT
FINE DINNER/SHE'S FUNNY	HMV	9046	N	AUC			MELT
DISORDER AT THE BORDER/FEELING	APOLLO	753	N	AUC			MELT
RAINBOW MIST/WOODYIN' YOU	APOLLO	751	N	AUC			MELT
YESTERDAYS/BU-DEE-DAHT	APOLLO	752	N	AUC			MELT
THE MAN I LOVE (12")	SIG	90001	N	AUC			MELT
SERENADE TO SLEEPING B/FORGIVE	OK	6347	N	AUC			RECO
HONEYSUCKLE ROSE/NETCHA'S DREAM	DE	3881	N	AUC			RECO
STAR DUST/WELL ALL RIGHT	DE	18251	N	AUC			RECO
THE SHEIK OF ARABY/BLUE HEAVEN	BB	10770	N	AUC			HEIN
ROCKY COMFORT/PASSIN'IT AROUND	OK	——	F	T-A			HAST

ERSKINE HAWKINS

DOLOMITE	BB	10812	N	AUC			ROHS
BIG WIG IN WIGWAM	BB	10287	N	AUC			ROHS
NORFOLK FERRY	BB	10932	N	AUC			ROHS
SABOO/YOU BRING ME DOWN	BB	10756	N	AUC			GALE
RIFF TIME	BB	11161	V	AUC			MELT
MONA	BB	10979	V	AUC			MELT
STRICTLY SWING	BB	10012	V	AUC			MELT
BLACK-OUT	BB	11192	V	AUC			MELT
AFTER HOURS	BB	10979	V	AUC			MELT
POLKA DOTTY/BIG WIG	BB	10287	N	AUC			BUCK
HOT PLATTER/WEDDIN' BLUES	BB	10364	N	AUC			BUCK
I THE LIVING/LET THE PUNISHM.	BB	10219	N	AUC			RECO

(ERSKINE HAWKINS CONTINUED NEXT COLUMN)

(ERSKINE HAWKINS, CONTINUED)

DOLOMITE/TOO MANY DREAMS	BB	10812	V	AUC			RECO
AFTER HOURS/SONG OF WANDERER	BB	10879	E	AUC			RECO
BLACKOUT/WHO'S BEATIN' MY T.	BB	11192	V	AUC			RECO
RED CAP/FOUND NEW (1/6" CHIP)	Vo	3668	N	AUC			RECO
IN A LOW DOWN GROOVE/UNCLE BUD	BB	11372	V	AUC			RECO
SO LONG SHORTY/WRAP YOUR TROUB	BB	11485	N	AUC			RECO

CLIFFORD HAYES LOUISVILLE STOMPERS

CLEFF CLUB STOMP/BLUE TROMBONE	VI	38011	N	AUC			MCGO
BLUE GUITAR ST/(CRACKED)	Vi	20955	V	AUC			DIOR

MONK HAZEL

HIGH SOCIETY/SIZZLING BLUES	BR	4181	V	T-A			EDEL

HORACE HEIDT

(MANY; SEND FOR LIST)	BR	——	E	T-A			WILL

EDMONIA HENDERSON & LOVIE AUSTIN

BROWNSKIN MAN/TRAVELIN'BLUES	PARA	12095	N	AUC			COLL

FLETCHER HENDERSON

MILENBERG/12TH STREET	ASCH	350-1	N	T-A			W-S
SUGAR FOOT/HOCUS POCUS	BB	10247	E	T-A			W-S
NAGASAKI/TALK OF THE TOWN	Co	2825	E	T-A			W-S
CLARINET MARM/SUGAR FOOT ST.	Co	2513	V	AUC			GILB
NAUGHTY MAN/MEANESTKIND	Co	249	E	AUC		5.00	MCMA
COME ON COOT	UHCA	80	N	AUC			BELL
SUGAR FOOT	Co	395	V	AUC			BELL
COPENHAGEN	Vo	14926	E	AUC			BELL
T.N.T. STOMP (LAM. CRACK)	Co	509	V	AUC			FITC
RHYTHM OF TAMBOURINE(CHU)	Vo	3487	G	AUC			FITC
SWEET THING/I NEED	Co	854	N	AUC			REID
MY GAL/MY PRETTY GAL	Co	2586	N	AUC			REID
ROLL ON/MOAN YOU MOANERS	Vi	22698	N	AUC			REID
UNTIL TODAY/KNOCK KNOCK	Vi	25373	E	AUC			REID
HOKUS POKUS/SUGARFOOT	BB	10247	N	AUC			REID
HOT AND ANXIOUS	Co	35840	N	AUC			REED
I'VE GOT TO SING TORCH(HAWK)	DE	18254	V	AUC			MELT
STAMPEDE	Co	35669	E	AUC			MELT
THEN I'LL BE HAPPY	BA	1654	V	AUC			MELT
HOT & ANXIOUS	Co	35840	N	AUC			MELT
SINGING THE BLUES (MELO)	BRE	1176	N	AUC			MELT
SUGAR FOOT STOMP (MELO)	BRE	01212	N	AUC			MELT
BLAZIN'	Co	1913	E	AUC			MELT
JANGLED NERVES	Vi	25317	N	AUC			MELT
VARIETY STOMP	BB	10246	N	AUC			MELT
CHARLEY MY BOY	RE	9680	V+	AUC			BUCK
HOT MUSTARD/CLAR.MARMALADE	BR	3406	V	AUC			BAUM
THE GRASS IS ALWAYS GREENER	RE	9683	V	AUC			BAUM
NAUGHTY MAN/MEANEST KIND BL	Co	249	V	AUC			BAUM
KNOCK, KNOCK/UNTIL TODAY	Vi	25373	E	AUC			RECO
THE GRASS IS ALWAYS GREENER	RE	9683	V	AUC			RECO
AFTER THE STORM	PA	036083	E	AUC			RECO
MY SWEET TOOTH/OH! IT LOOKS	Vi	22786	E+	AUC			RECO
CHARLEY, MY BOY	RE	9680	V	AUC			RECO
ONE OF THESE DAYS	RE	9753	N	AUC			RECO
SUGAR FOOT STOMP/HOCUS POCUS	BB	10247	E	AUC			RECO
ST.LOUIS SHUFFLE	Vi	20944	E	T-A			CAPE
STAMPEDE	Vo	3534	E	T-A			CAPE
HOUSE OF DAVID BL(CONNIE'S INN)	ME	12216	E	TRA			FAY
RUG CUTTERS SWING (ALLEN)	DE	——	N	TRA			FAY
AFTER THE STORM	PA	036083	E	AUC			DESO
MONEY BLUES/STAMPEDE	Co	35669	N	AUC			CHER
SHANGHI SHUFFLE (LOUIE)	PAT	36157	V	AUC			DELG
ALABAMY BOUND (LOUIE)	DO	3458	V	AUC			DELG
ALONE AT LAST (LOUIE)	HA	5	V	AUC			DELG
OLD BLACK JOE BLUES(LOUIE)	CA	9033	V	AUC			DELG
12TH ST.BLUES/POPLAR STREET	PAT	36214	V	AUC			DELG
SENSATION/FIDGETY FEET	Vo	2710	E	AUC			BAKE
SUGAR FOOT/WHAT-CHA-CALL-EM	Co	395	V	AUC			BAKE
ROCKY MOUNTAIN BLUES	Co	——	V	T-A			HOLL
P D Q BLUES	Co	——	V	T-A			HOLL
COPENHAGEN	Vo	——	V	T-A			HOLL
CHRISTOPHER COLUMBUS/BLUE LOU	Vo	3211	E	T-A			FR,A
STEALIN APPLES/BIG CHIEF	Vo	3213	G	T-A			FR,A
NAGASAKI/SUGAR FOOT STOMP	Vo	3322	N	T-A			FR,A
BLAZIN'/WHAT-CHA-CALL-EM	Vo	3323	N	T-A			FR,A
WANG WANG BLUES/MY GAL SAL	Vo	3360	N	T-A			FR,A
SLUMMIN ON PARK AVE.WHAT WILL	Vo	3485	E	T-A			FR,A
ROSE ROOM/BACK IN YOUR OWN	Vo	3511	E	T-A			FR,A
UNKNOWN BLUES	BS	2026	N	AUC			FR,A
VARIETY STOMP/ST.LOUIS SHUFFLE	BB	10246	N	T-A			FR,A
SOMEBODY STOLE MY GAL/MY PAPA	Co	126	V	T-A			FR,A
PENSACOLA/NOBODY'S ROSE	Co	532	N	T-A			FR,A
STAMPEDE/JACKASS BLUES	Co	654	N	T-A			FR,A

(FLETCHER HENDERSON CONTINUED NEXT PAGE)

FOR DISPOSITION

(FLETCHER HENDERSON, CONTINUED)

HENDERSON STOMP/CHANT	Co	817	N	T-A	—	—	Fr,A
ROCKY MOUNTAIN BLUES/TOZO	Co	970	F	T-A	—	—	Fr,A
C NATURAL BLUES/KING PORTER	Co	1543	N	T-A	—	—	Fr,A
CHINATOWN/SOMEBODY LOVES ME	Co	2329	E	T-A	—	—	Fr,A
WHAT GOOD AM I/KEEP A SONG	Co	2352	N	T-A	—	—	Fr,A
HORACE HENDERSON							
KITTY ON TOAST/IN THE GROOVE	Vo	5438	E	SAL	1.00		QUIK
YOU DON'T MEAN ME NO GOOD	OK	5953	E	AUC	—	—	MELT
I GOT RHYTHM/SHUFFLIN' JOE	Vo	5518	N	AUC	—	—	RECO
KITTY ON TOAST/OH! BOY	OK	5433	N	AUC	—	—	RECO
ROSA HENDERSON							
AFTERNOON BLUES	Co	3958	N	AUC	—	—	CHER
MILT HERTH TRIO							
BLACK TAN FANTASY/CREOLE	DE	3393	E	SAL	.75		QUIK
SLOW FREIGHT/EEP IPE	DE	3171	E	SAL	.50		QUIK
HONKY TONK TRAIN BLUES	DE	3158	V	AUC	.50		QUIK
MEL HENKE(PIANO SOLOS)							
HENKE STOMP/LADY BE GOOD	CI	100	N	AUC	—	—	MULL
MRS. ABERNATH'S PIANO/IT'S	CI	103	N	AUC	—	—	MULL
WOODY HERMAN							
BLUE FLAME/FUR TRAPPER'S	DE	3643	N	AUC	—	—	GILB
HOT SHESTNUTS/4 OR 5 TIMES	DE	18526	E	AUC	—	—	GILB
LAS CHIPPANCAS/STRING OF PEARL	DE	4176	N	AUC	—	—	GILB
DOWN UNDER/TEN DAY	DE	18544	E	AUC	—	—	GILB
WOOD CHIPPER'S BALL	DE	2440	E	AUC	—	—	GILB
CHLOE/GET FROM IT ALL	DE	3712	N	AUC	—	—	GILB
GOLDEN WEDDING	DE	3436	N	AUC	—	—	GILB
WOODSHEDDIN'/BISHOP'S BLUES	DE	3972	E	AUC	—	—	GILB
BLUES ON PARADE	DE	2933	E	AUC	—	—	GILB
THE RUMBA JUMPS	DE	2939	N	STA	—	—	WA,H
BETTER GET OFF HIGH HORSE	DE	1079	V	AUC	—	—	GOTT
(MANY; SEND FOR LIST)	DE	—	E	T-A	—	—	WILL
EDNA HICKS & F. HENDERSON							
WHERE CAN/IF YOU	PARA	12090	N	AUC	—	—	COLL
J.C.HIGGINBOTHAM							
BASIN STREET BL (12") (QUINTET)	BN	7	N	SAL	2.00		FRES
HIGGINBOTHAM BLUES	Co	36011	N	AUC	—	—	MELT
BERTHA CHIPPIE HILL							
PRATT CITY BLUES	Vo	1406	V	T-A	—	—	EDEL
GEORGIA MAN	OK	8312	F+	TRA	—	—	NORC
EARL HINES							
BODY AND SOUL/CHILD	BB	10642	N	T-A	—	—	W—S
GLAD RAG DOLL/ROSETTA	BB	10555	N	T-A	—	—	W—S
MELANCHOLY BABY/SUNNY SIDE	VI	27562	N	T-A	—	—	W—S
SWEET ELLA MAY	VI	22642	G+	T-A	—	—	W—S
DEEP FOREST/ROSETTA	Co	35878	N	T-A	—	—	W—S
LOVE ME TONIGHT/DOWN AMONG	Co	35877	N	T-A	—	—	W—S
57 VARIETIES/AIN'T GOT NO	Co	35875	N	T-A	—	—	W—S
CAUTION BLUES/MONDAY DATE	Co	35876	E	T-A	—	—	W—S
ROSETTA/COPENHAGEN	DE	337	E	S-A	3.00		NEMA
ME AND COLUMBUS/AFTER ALL	BB	10467	N	AUC	—	—	ROHS
TOPSY-TURVEY/ANN	BB	10870	N	AUC	—	—	ROHS
MAPLE LEAF RAG	DE	218	V	AUC	—	—	FITC
GRAND PIANO/BLUE NIGHT	BB	6744	N	AUC	—	—	REID
GRAND PIANO/BLUE NIGHT	VI	38096	E+	AUC	—	—	REID
SOLID MAMA/TIPPIN'	Vo	4143	N	AUC	—	—	REID
WE FOUND/JUST TO BE	BR	6960	N	AUC	—	—	REID
SOUTHSIDE	BB	11237	E	AUC	—	—	MELT
MY MELANCHOLY BABY	VI	27562	E	AUC	—	—	MELT
CAVERNISM/ROSETTA	BR	13060	G	AUC	—	—	BAUM
HAVE YOU EVER FELT THIS WAY	VI	38048	G	AUC	—	—	BAUM
SOUTHLAND/SOMETIMES I FEEL	GE	20021	G	AUC	—	—	BAUM
BLUE NIGHTS/GRAND PIANO BLUES	VI	38096	V	AUC	—	—	GOSS
TANTALIZING A CUBAN/YOU CAN	BB	10792	N	AUC	—	—	RECO
PLEASE BE KIND/GOODNIGHT SW.	VO	4008	E+	AUC	—	—	RECO
MONDAY DATE/OFF TIME	HRS	19	N	T-A	—	—	EDEL
JUST TOO SOON/CHICAGO	HRS	11	N	T-A	—	—	EDEL
SWINGIN DOWN/DREAM	VO	3392	N	AUC	—	—	DESO
BEAU KOO JACK/GOOD LITTLE	VI	38043	V	AUC	2.00		JENS
COMIN' IN HOME/JULIA	BB	11199	N	T-A	—	—	FR,A
ART HODES							
ROSS TAVERN BOOGIE	SA	12007	V	AUC	—	—	FITC
LIBERTY INN DRAG	DE	18437	E	AUC	—	—	MELT
GET HAPPY	DE	18438	E	AUC	—	—	MELT
INDIANA/GET HAPPY	DE	18438	N	AUC	—	—	MULL
LIBERTY INN DRAG/GA.CAKE WALK	DE	18437	N	AUC	—	—	MULL
TIN ROOF BLUES/DIGA DIGA DOO	JAZZ	101	N	AUC	—	—	MULL
SELECTION FROM GUTTER/ORGAN	CMS	545	N	AUC	—	—	MULL
INDIANA	DE	18438	N	T-A	—	—	CAPE
ROYAL GARDEN BLUES	JAZZ	1001	N	T-A	—	—	CAPE

JOHNNY HODGES

GOOD QUEEN BESS	BB	11117	N	STA	—	—	WA,H
TIRED SOCKS	Vo	5533	E	AUC	—	—	REED
EMPTY BALL ROOM BLUES	VO	4213	V	AUC	—	—	MELT
I LET A SONG GO OUT OF MY	Vo	4046	E	AUC	—	—	MELT
SQUATTY ROO/THINGS AIN'T WHAT	BB	11447	F+	AUC	—	—	RECO
EMPTY BALLROOM/YOU WALKED OUT	Vo	4213	V	AUC	—	—	GOTT
DREAM BLUES/I KNOW WHAT YOU DO	Vo	5353	E	AUC	—	—	GOTT
TRULY WONDERFUL/HEART JUMPED	Vo	5330	N	AUC	—	—	GOTT
JEEP'S BLUES/RENDEZVOUS RHYTHM	Vo	4115	N	AUC	—	—	GOTT
SWINGIN IN THE DELL	VO	4335	G	AUC	—	—	WTKR
KRUM ELBOW BLUES	VO	4351	G	AUC	—	—	WTKR
TRULY WONDERFUL	Vo	5330	G	TRA	—	—	NORC
JEEP'S BLUES	OK	4115	N	T-A	—	—	UMPH
MISSISSIPPI DREAMBOAT	Vo	4849	N	T-A	—	—	UMPH
THE JEEP IS JUMPIN'	VO	4386	E	T-A	—	—	UMPH
RENT PARTY BLUES	Vo	5100	E	T-A	—	—	UMPH
THAT'S THE BLUES/GOOD Q.BESS	BB	11117	N	AUC	—	—	MELO
JEEP IS JUMPIN/PRELUDE TO KISS	Vo	4386	N	T-A	—	—	FR,A
BILLY HOLIDAY							
BODY & SOUL/GOING TO GET US	OK	5481	N	AUC	—	—	PATT
SOME OTHER SPRING/THEM THERE	Vo	5021	G	AUC	—	—	PATT
GLOOMY SUNDAY	OK	6451	V	AUC	—	—	FITC
NO REGRETS	Vo	3276	V	AUC	—	—	FITC
ALL OF ME	OK	6214	V	AUC	—	—	FITC
ON THE SENTIMENTAL SIDE	VO	3947	V	AUC	—	—	FITC
GEORGIA ON MY MIND	OK	6134	G	AUC	—	—	REED
WHEN A WOMAN LOVES A MAN	OK	4029	N	AUC	—	—	REED
TIME ON MY HANDS	OK	5991	E	AUC	—	—	MELT
GHOST OF YESTERDAY	VO	5609	V	AUC	—	—	MELT
GOD BLESS THE CHILD	OK	6270	E	AUC	—	—	MELT
I HEAR MUSIC	OK	5831	E	AUC	—	—	MELT
JIM/LOVE ME OR LEAVE ME	OK	6369	N	AUC	—	—	MELT
ALL OF ME	OK	6214	E	AUC	—	—	MELT
THE MAN I LOVE	VO	5377	V	AUC	—	—	MELT
WHEN A WOMAN LOVES A MAN	OK	4029	E	AUC	—	—	MELT
HE'S FUNNY THAT WAY	VO	3748	V	AUC	—	—	MELT
I WISH I HAD YOU	VO	4238	V	AUC	—	—	MELT
LET'S CALL THE WHOLE THING OFF	VO	3520	V	AUC	—	—	MELT
THEM THERE EYES	VO	5021	E	AUC	—	—	MELT
LET'S DO IT/GEORGIA	OK	6134	N	AUC	—	—	BUCK
HEAR MUSIC/I'M ALL FOR YOU	OK	5831	N	SAL	2.00		MULL
TIME ON MY HANDS/I'M PULLING	OK	5991	N	SAL	2.00		MULL
ALL OF ME/ROMANCE IN DARK	OK	6214	N	SAL	2.00		MULL
JIM/LOVE ME OR LEAVE ME	OK	6369	N	SAL	2.00		MULL
BILLIE'S BLUES/SUMMERTIME	VO	3288	E	T-A	—	—	FR,A
LET'S CALL A HEART/ONE TWO	VO	3334	N	T-A	—	—	FR,A
NOW THEY CALL IT SWING/ON THE	VO	3947	V	T-A	—	—	FR,A
YOU GO TO MY HEAD/MOON LOOKS	VO	4126	N	T-A	—	—	FR,A
UNDER A BLUE JUNGLE MOON/EVERY	VO	4786	N	T-A	—	—	FR,A
CLAUDE HOPKINS							
I CAN'T DANCE/DON'T LET YOUR	BR	6891	N	AUC	—	—	RECO
HOW'M I DOIN/HUSH MOUTH	CO	2674	G	AUC	—	—	GOTT
MYSTIC MOAN/WASHINGTON SQUAB.	BR	6750	V	AUC	—	—	GOTT
MYSTIC MOAN/WASH.SQUABBLE	BR	6750	V	T-A	—	—	FR,A
MARGIE/EVERYBODY SHUFFLE	BR	6916	N	T-A	—	—	FR,A
MAD MOMENTS/ANYTHING FOR YOU	CO	2665	V	T-A	—	—	FR,A
CANADIAN CAPERS/HE'S A SON	CO	2747	N	T-A	—	—	FR,A
WHO/JUST YOU JUST ME	DE	185	N	T-A	—	—	FR,A
WALKIN' THE DOG/SWEETHEART	DE	270	N	T-A	—	—	FR,A
TREES/LOVE IN BLOOM	DE	374	E	T-A	—	—	FR,A
MONKEY BUSINESS/ZOZOI	DE	674	N	T-A	—	—	FR,A
HONEY/MY KINDA LOVE	DE	1316	N	T-A	—	—	FR,A
HOT JAZZ (MAGAZINE)							
NUMBERS 14, 20 TO 32, INC.	—	—	—	AUC	—	—	HEIN
HOTSY TOTSY GANG							
FUTURISTIC RHYTHM (B.G.)	BR	4200	V	AUC	—	—	FITC
JUBILEE STOMP/DON'T MESS AROUND	BR	4044	N	AUC	—	—	RECO
FUTURISTIC RHYTHM/OUT WHERE	BR	4200	N	AUC	—	—	MULL
EDDIE HOWARD							
OLD FASHIONED LOVE	CO	35771	N	AUC	—	—	CLEA
HRS SOCIETY RAG (MAGAZINE)							
NUMBERS 1 & 3	—	—	—	AUC	—	—	HEIN
HUDSON-DELANGE							
GOING HAYWIRE/POP CORN	BR	8007	V	AUC	—	—	MELT
STARDUST/BUGLE CALL RAG	BR	7996	N	AUC	—	—	RECO
ALBERTA HUNTER & PARAMOUNT BOYS							
EXPERIENCE BLUES/SAD N	PARA	12065	N	AUC	—	—	COLL
INK SPOTS							
SWING HIGH/WHOA BABE	DE	1236	N	AUC	—	—	GOTT
KEEP AWAY DOORSTEP/STOMPIN'AT	DE	1036	E	AUC	—	—	GOTT
WITH PLENTY MONEY/ALA.BARBECUE	DE	1154	N	AUC	—	—	GOTT

FOR DISPOSITION

BUD JACOBSON JUNGLE KINGS

I CAN'T BELIEVE/OPUS NO. 1	SIG	103	N	T-A	1.00	W—S		
CLARINET MARMALADE/LAUGHING	SIG	106	N	T-A	1.00	W—S		
CLARINET MARMALADE/OPUS NO.1	SIG	903	N	T-A	1.00	W—S		
I CAN'T BELIEVE/LAUGHING	SIG	904	N	T-A	1.00	W—S		

CHARLIE JACKSON

BOY IN BOAT/WALK THAT THING	VI	21712	N	AUC			GOTT	
SALTY DOG BL/SALT LAKE CITY	PARA	12236	F	T-A			BERR	
HOT PAPA BL/WE CAN'T BUY	PARA	12765	F	T-A			BERR	

SMOKE JACKSON & RED ONIONS

WEST END BLUES(E)/TIGHT(F)	CH	15714		AUC			QUIK	

HARRY JAMES

ONE O'CLOCK JUMP/IT'S THE DR.	BR	8055	N	SAL			DAME	
ANGELS SING/GOT NO TIME	BR	8355	E	AUC		.85	QUIK	
HODGE PODGE	M.WARD	10003	E	AUC		.85	QUIK	
ONE O'CLOCK JUMP	BR	8055	E	AUC			FITC	
TEXAS CHATTER	BR	8067	V	AUC			FITC	
YOU MADE ME LOVE YOU	CO	3629[illegible]	N	STA			WA,H	
JEFFRIES BLUES	CO	36190	V	AUC			MELT	
DON'T WANT TO WALK/B-19	CO	36478	N	AUC			GOTT	
FOR WANT OF A STAR/DRAGGIN'	CO	36081	N	AUC			GOTT	
WILLOW WEEP FOR ME/MY BUDDY	CO	35242	N	AUC			GOTT	
MAYBE/ONE LOOK AT YOU	VARS	8353	N	AUC			GOTT	
SWEET GEORGIA BROWN/CIRIBIRI.	BR	8327	E	AUC			RECO	
FEET DRAGGIN' BLUES/HERE COMES	CO	35227	V	AUC			RECO	
AURORA/DADDY	CO	36171	N	AUC			RECO	
RANCHO PILLOW/MAN WITH LOLLY	CO	36430	N	AUC			RECO	
AVALON/CIRIBIBIN	CO	35316	N	SAL		.54	RECO	
ONE O'CLOCK JUMP/TWO O'CLOCK	CO	36232	N	SAL		.54	RECO	
MUSIC MAKER/MONTEVIDEO	CO	35932	N	SAL		.54	RECO	
YOU MADE ME LOVE YOU	CO	36296	N	SAL		.54	RECO	
TRUMPET RHAPSODY,PARTS 1,2	CO	36160	N	SAL		.54	RECO	
THE CLIPPER/SKYLARK	CO	36533	N	AUC		.60	MART	
CONCERTO FOR TRUMPET/MARCH FOR	CO	35340	N	AUC		.60	MART	
TRUMPET BLUES/SLEEPY LAGOON	CO	36549	N	AUC		.60	MART	
TUXEDO JUNCTION/PALMS OF PAR	VARS	8194	N	SAL		1.50	MULL	

FRANKIE HALF PINT JAXON

LET'S KNOCK A JUG/CAN'T YOU	VO	1285	N	AUC			RECO	

BLIND LEMON JEFFERSON

BOOSTER BLUES/DRY SOUTHERN	PARA	12347	N	AUC			COLL	

JERRY JEROME ALL STARS

GIRL OF DREAMS/RAINBOW BLUES	ASCH	500	N	AUC			MELT	
ALICE BLUE GOWN	ASCH	501	N	AUC			MELT	

CHARLIE JOHNSON

BOY IN THE BOAT/WALK THAT	BB	10248	N	SAL		2.75	MASL	
BOY IN BOAT/WALK THAT THING	VI	21712	N	AUC			GOTT	

ELIZABETH JOHNSON

EMPTY BED BLUES,PARTS 1 & 2	OK	8593	N	AUC			DESO	

JAMES P. JOHNSON

WORRIED & LONESOME BLUES	CO	3950	N	T-A			W—S	
CAROLINA SHOUT	OK	4495	V	T-A			W—S	
BLUES FOR FATS/BLUEBERRY RHY.	SIG	28105	N	AUC			MELT	
BOOGIE WOOGIE STRIDE/IMPRES.	ASCH	1001	N	SAL		1.50	RECO	
CHARLESTON (PIANO ROLL)	QRS	3143	E+	AUC			CHER	
WEEPING BLUES/WORRIED & LONE.	CO	3950	V	AUC			HEIN	
HARLEM STRUT	BS	2026	N	AUC			FR,A	

JAMES "STUMP" JOHNSON

THE DUCK/SNITCHERS BLUES	QRS	7049	N	AUC			COLL	

LONNIE JOHNSON & CLARENCE WILLIAMS

WIPE IT OFF/MONKEY	VO	03013	G	AUC			QUIK	
TOOTHACHE BLUES,PARTS 1 & 2	OK	8744	G	AUC			BROW	
SLEEPY WATER BL/UNCLE NED	OK	8926	E	AUC			DESO	
BED BUG BLUES/SWEET POTATO BL	OK	8586	N	AUC			DESO	
KANSAS CITY BL/PARTS 1 & 2	OK	8537	N	AUC			DESO	
WRONG WOMEN BL/BROKEN HEARTS	OK	8601	N	AUC			DESO	

PETE JOHNSON

PETE'S MIXTURE	DE	8582	V	AUC			FITC	
CHERRY RED/BABY, LOOK	VO	4997	V	AUC			MELT	
CLIMBIN/HOW LONG (SOLOS)	SA	12004	N	SAL		6.00	MULL	

STOVEPIPE JOHNSON

I AIN'T GOT NOBODY	VO	121	G	AUC			MELT	

JONES & COLLINS

DUET STOMP/ASTORIA STRUT	BB	8168	N	SAL		1.00	FRES	
TIP EASY BLUES	BB	10952	N	AUC			MELT	

CLINT JONES

MISSISS WOMEN BLUES/BLUE VALLEY	OK	8587	N	AUC			DESO	

MAGGIE JONES

ANYBODY HERE WANT TO TRY(LOUIE)	CO	14063	V	AUC			MELT	
SCREAMIN' THE BLUES/GOOD TIME	CO	14055	G+	AUC			RECO	
EARLY EVERY MORN/IF I LOSE	CO	14059	N	AUC			GOTT	
ANYBODY HERE/YOU MAY	CO	14063	N	AUC			COLL	

RICHARD M. JONES

MUGGIN'THE BLUES/GONNA RUN	DE	7064	E	T-A		2.00	SPIL	
KIN TO KANT BLUES	OK	8394	V	TRA			NORC	
29TH & DEARBORN	OK	8260	G	TRA			NORC	
DUSTY BOTTOM BLUES	OK	8431	V	TRA			NORC	

CHARLEY JORDON (BLUES)

RAIDIN' SQUAD BL (WITH GUITAR)	VO	1528	G	AUC			FITC	

JUNGLE BAND

TIGER RAG, PARTS 1 & 2	BR	4238	N	AUC			CARD	
HARLEM FLAT BLUES/PADUCAH	BR	4309	N	AUC			CARD	
ROCKIN' IN RHYTHM(35801-2)	BR	6038	V	AUC			MELT	

JUNGLE KINGS

ROCKIN' IN RHYTHM/12TH ST. RAG	BR	6038	E	AUC			GOTT	
DARKTOWN STRUTTER'S BALL	UHCA	3-4	N	T-A			CAPE	

KANSAS CITY SIX

GOOD MORNIN'BL(PAGE,YOUNG,ETC)	CMS	511	E	AUC			RECO	

KANSAS CITY TIN ROOF STOMPERS

AUNT JEMIMA STOMP (F. MELROSE)	BR	7066	V	AUC			BAKE	

LLOYD KEATING

MY FUTURE JUST(100383-1-BB(CR)	HA	1145	E	AUC			FITC	

KEGHOUSE

SHIFTIN GEAR BL/KEGHOUSE BL.	OK	8583	N	AUC			DESO	

HAL KEMP

STRAIGHT FROM SHOULDER/LOVE IN	BR	6943	V	AUC			GILB	
LOOK WHO'S HERE/IT'S WINTER	BR	6452	G	AUC			GILB	
RESTLESS/ONCE UPON A MIDNIGHT	BR	7413	E	AUC			RECO	
IF IT'S GOOD/SUNRISE SERENADE	VI	26215	G+	AUC			RECO	
LOVE & A DIME/EAST OF THE SUN	BR	7334	V	AUC			RECO	
LOVE IN BLOOM/STRAIGHT FROM	BR	6943	V	AUC			RECO	
F.D.R.JONES/MY HEART IS UNEW.	VI	26038	E	AUC			RECO	
DINNER FOR ONE/MUSIC GOES R.	BR	7587	E	AUC			RECO	
YOU'RE THE TOP/ALL THRU THE	BR	7322	V	AUC			RECO	
SOMETHING HAS HAPPENED TO ME	BR	7775	N	AUC			GOTT	
BLUE MOONLIGHT/HOI-POLLOI	VI	26179	N	AUC			GOTT	

KENTUCKY COLONELS

I'VE GOT A SONG FOR SALE	VO	14697	E	AUC			MELT	

KENTUCKY SERENADERS

SHAKE IT AND BREAK IT	RE	9134	V	AUC			FITC	

FREDDIE KEPPARD

SALTY DOG/STOCK YARD STRUT	UHCA	73-74	N	T-S			FREE	

JOHN KIRBY

FRASQUITA SERENADE/SEXTET	CO	28001	E	SAL		.50	QUIK	
TWEED ME/NIGHT WHISPER	CAN. VI	27607	E	SAL		.50	QUIK	
NO BLUES AT ALL/ST.LOUIS	VI	27926	N	AUC		.50	QUIK	
I LOVE YOU TRULY	CO	36165	E+	AUC			REED	
MILUMBU	CO	35920	E+	AUC			REED	
WONDERING SHERE	VI	27712	E+	AUC			REED	
NIGHT WHISPERS	VI	27667	E+	AUC			REED	
ANDIOLOGY/BLUES PETITE	OK	5805	N	AUC			RECO	
ZOOMING AT THE ZOMBIE/ON A	OK	5761	N	AUC			RECO	
FRONT & CENTER/NOCTURNE	VO	5520	N	AUC			RECO	
SEXTET FROM LUCIA/FRASQUITA	OK	5705	N	AUC			RECO	
CHLOE/(H.HENDERSON CHLOE,REV.)	OK	5632	N	AUC			RECO	
MILUMBU/CAN'T WE BE FRIENDS	CO	35920	N	AUC			RECO	
FIFI' RHAPSODY/IT'S ONLY A	VI	27598	N	AUC			RECO	
NOCTURNE/FRONT AND CENTER	VO	5520	N	AUC			GOTT	
ZOOMING AT ZOMBIE/ON LITTLE	OK	5761	N	AUC			GOTT	

ANDY KIRK

TAKE IT AND GIT	DE	4366	N	AUC			ROTH	
FIFTY-SECOND ST.	DE	1146	V	AUC			MELT	
MESSA STOMP	DE	2204	E	AUC			MELT	
FLYD'S GUITAR BLUES	DE	2483	V	AUC			MELT	
SCRATCHIN' IN THE GRAVEL	DE	3293	V	AUC			MELT	
JULIUS CAESAR/YOU SET ME ON	DE	2383	N	AUC			BUCK	
DUNKIN' A DOUGHNUT/I'LL BE	DE	2723	N	AUC			RECO	
IT MUST BE TRUE/WHAT'S MINE	DE	1827	E+	AUC			RECO	
WHAT'S YOUR STORY/NOW I LAY	DE	3306	V	AUC			RECO	
TOADIE TOODLE/I WON'T TELL A	DE	2127	E+	AUC			RECO	
CLOUDS/GOODBYE	DE	2570	N	AUC			RECO	
I'LL GET ALONG SOMEHOW/SKIES	DE	1349	E	AUC			GOTT	
IN WILDEST DREAMS/MELLOW BIT	DE	1579	N	AUC			GOTT	
WON'T TELL SOUL/TOADIE TODDLE	DE	2127	E	AUC			GOTT	
YOU SET ME ON FIRE/J.CAESAR	DE	2383	N	AUC			GOTT	
IN THE GROOVE/FOOLIN' MYSELF	DE	1261	N	AUC			GOTT	
DOWNSTREAM/I'M GLAD FOR SAKE	DE	1531	E	AUC			GOTT	
WHY CAN'T WE DO/WITH LOVE IN	DE	1477	V	AUC			GOTT	
BETTER LUCK NEXT/I WENT TO A	DE	1422	N	AUC			GOTT	
(MANY; SEND FOR LIST)	DE		E	T-A			WILL	
MESSA STOMP	DE	2204	N	AUC			BAKE	
DUNKIN' A DOUGHNUT	DE	2723	E	AUC			BAKE	

BOHUMIR KRYL

KING CARNIVAL	ZON	5777	E	AUC			BELL	
ANSWER	ZON	5218	G	AUC			BELL	

FOR DISPOSITION

GENE KRUPA

SWING IS HERE/GABRIEL	VI	25276	E	AUC	——		ROSE
LET ME OFF UPTOWN/FLAMIN	OK	6210	N	AUC	——		ROTH
MUTINY IN THE PARLOUR	HMV	8430	E	AUC	——		FITC
LOVE IN MY HEART	CO	35490	V	AUC	——		MELT
THE WALLS KEEP TALKING (DIG)	OK	6436	V	AUC	——		MELT
THE BLUES OF ISRAEL	DE	18114	V	AUC	——		MELT
KNOCK ME A KISS	CO	36591	V	AUC	——		MELT
FULL DRESS HOP	OK	6009	E	AUC	——		MELT
JAZZ ME BLUES	DE	18115	E	AUC	——		MELT
HODGE PODGE	CO	35262	E	AUC	——		MELT
THE SERGEANT WAS SHY	OK	5985	E	AUC	——		MELT
WIRE BRUSH STOMP/WHAT GOES ON	BR	8166	V+	AUC	——		RECO
WALKIN' & SWINGIN'/SINCE MY	BR	8253	E	AUC	——		RECO
LIGHTLY & POLITELY/WAIT UNTIL	BR	8274	N	AUC	——		RECO
WHISPER WHILE WE DANCE/GUESS	BR	8451	N	AUC	——		RECO
BLUES KRIEG/YES, MY DARLING	OK	5909	V	AUC	——		RECO
BLUE RHYTHM FANTASY,PARTS 1 &2	OK	5627	V	AUC	——		RECO
GREEN EYES(ELDRIDGE)	OK	6222	N	AUC	——		RECO
ALL DRESSED UP/I LIKE TO	CO	35237	N	AUC	——		RECO
OLD BLACK JOE/MY OLD KEN.HOME	CO	35205	N	AUC	——		RECO
SLOW DOWN/FOOL AM I	OK	6154	E	AUC	——		RECO
BALL OF FIRE/ALL THRU THE NITE	OK	6563	N	AUC	——		RECO
ROCKIN' CHAIR/TUNIN' UP	OK	6352	N	AUC	——		RECO
THANKS FOR THE BOOGIE RIDE	OK	6506	V	AUC	——		RECO
LET ME OFF UPTOWN/FLAMINGO	OK	6210	N	AUC	——		RECO
KNOCK ME A KISS/DELIVER ME	CO	36591	N	AUC	——		RECO
SIREN SERENADE/DON'T CRY	OK	6198	N	AUC	——		RECO
GRANDFATHER'S CLOCK/I KNOW	BR	8124	E+	AUC	——		RECO
TAKE YOUR LOVE/SWEETHEART	CO	35218	N	AUC	——		RECO
JEANIE WITH BROWN/SWANEE RIV.	BR	8387	N	AUC	——		GOTT
MANHATTAN TRANSFER/MOMENTS IN	CO	35444	N	AUC	——		GOTT
BOOG IT/A LOVER'S LULLABY	CO	35415	N	AUC	——		GOTT
MY HANDS ARE TIED/VARIETY IS	BR	8346	N	AUC	——		GOTT
DRUMMER BOY/LOOKING FOR YEST.	OK	5747	N	AUC	——		GOTT
YES MY DAUGHTER/BLUES KRIEG	OK	5909	N	AUC	——		GOTT
FULL DRESS HOP/WHO	OK	6009	N	AUC	——		GOTT
SIREN SERENADE/DON'T CRY CHER	OK	6198	N	AUC	——		GOTT
GRANDFATHER'S CLOCK/I KNOW	BR	8124	V	SAL	.75		MULL
LET ME OFF UPTOWN/FLAMINGO	OK	6210	E	T-A	——		MATL
I'D KNOW YOU ANYWHERE	OK	5836	N	T-A	——		MATL
STOP THE RED LIGHT'S ON	OK	6411	V	T-A	——		MATL
SOME LIKE IT HOT	BR	8340	G	T-A	——		MATL
TELL ME WITH KISSES/LOVE DOESN	BR	8246	N	T-A	——		FR,A
MY HANDS ARE TIED/VARIETY IS	BR	8346	N	T-A	——		FR,A
DRACULA/FOO FOR TWO	BR	8361	E	T-A	——		FR,A
TAKE YOUR LOVE/SWEETHEART	CO	35218	E	T-A	——		FR,A
WATCH THE BIRDIE/AMOUR	OK	6400	N	T-A	——		FR,A
BALL OF FIRE/ALL THRU NITE	OK	6563	N	T-A	——		FR,A

LADD'S BLACK ACES

SWEET LOVIN' MAMA	GE	5023	V	AUC	——		FITC

TOMMY LADNIER

REALLY THE BLUES/WHEN YOU !	BB	10089	E	SAL	3.50		MASL
WEARY BLUES/JA-DA	BR	10086	E+	TRA	——		FAY

EDDIE LANG

PRELUDE/LITTLE LOVE	OK	40989	E+	AUC	——		REID

FRANCES LANGFORD

WHEN DID YOU LEAVE HEAVEN	DE	902	G	AUC	——		GILB
(MANY; SEND FOR LIST)	DE	——	E+	T-A	——		WILL

LANIN'S RED HEADS

KING PORTER STOMP/JIMTOWN	CO	327	E	T-A	——		UMPH
I'M GONNA HANG AROUND MY SUGAR	CO	483	V	T-A	——		UMPH

NICH LA ROCCA

OSTRICH WALK/TODDLIN' BLUES	VI	25460	E	AUC	——		GOTT

LEAD BELLY

ALABAMA BOUND	VI	27268	E	AUC	——		MELT
SAIL ON LITTLE GIRL/DON'T YOU	BB	8550	N	AUC	——		MULL

BARON LEE & BLUE RHYTHM BAND

WILD WAVES/WHITE LIGHT	ME	12414	E	AUC	——		FITC

HARLAN LEONARD

A-LA-BRIDGES	BB	10899	E	AUC	——		MELT
HAIRY JOE JUMP	BB	10625	V	AUC	——		MELT
ROCK & RIDE	BB	10883	E	AUC	——		MELT
HAIRY JOE JUMP/MY GAL SAL	BB	10625	N	AUC	——		BUCK
ROCK & RIDE/SNAKY FEELIN'	BB	10883	E	AUC	——		RECO
A-LA-BRIDGES/CON'T SQUABBLE	BB	10899	E	AUC	——		RECO

ROSS LEONARD

IT CAN'T BE WRONG	SAVOY	108	E	T-A	1.00		MC,C

MEADE "LUX" LEWIS

HONKY TONK TRAIN/WORLD IS	DE	11810	N	AUC	——		GILB
TELL YOUR STORY/HONKY TONK	BN	15	E+	AUC	——		BELL

(MEADE "LUX" LEWIS CONTINUED NEXT COLUMN)

(MEADE "LUX" LEWIS,CONTINUED)

BEAR CAT CRAWL	VO	4608	E	AUC	——		BELL
BOOGIE WOOGIE PRAYER(3 PIANOS)	VO	4606	E	AUC	——		BELL
BEAR CAT CRAWL	VO	4609	V	AUC	——		MELT

LEWIS, AMMONS, & JOHNSON

BOOGIE WOOGIE PRAYER 1 & 2	VO	4606	V	AUC	——		MELT
BOOGIE WOOGIE PRAYER, 1 & 2	VO	4606	N	AUC	——		MELT

LEWIS & AMMONS

BEAR CAT CRAWL/SHOUT FOR JOY	VO	4608	E+	AUC	——		MULL
8 TO THE BAR ALBUM	VI	P-69	N	AUC	2.75		BAND

TED LEWIS

LIME HOUSE BLUES	CO	1789	E	AUC	——		FITC
HO-HUM/ONE MORE TIME	CO	2452	V	AUC	——		FITC
FAREWELL BLUES	CO	2029	E	AUC	——		FITC
SOMEBODY LOVES ME	CO	2635	V	AUC	——		FITC
SOME OF THESE DAYS	COE	4269	E+	AUC	——		CLEA
KEEP SUNSHINE IN HEART/WHEN	CO	922	N	AUC	——		GOTT
CLARINET MARM./YELLOW DOG BL.	ME	13380	E	AUC	——		GOTT
YOU CAN'T GET LOVIN'/WOND'RING	CO	2857	V	AUC	——		GOTT
MEDLEY OF POPULAR FAVORITES	CO	1	N	AUC	——		MULL
NEW ST.LOUIS BL/MY MAMMA'S IN	CO	697	N	AUC	——		MULL
BUGLE CALL RAG/SOME OF THESE	CO	826	N	AUC	——		MULL

LITTLE BROTHER/FINETOP LINDBERG

FARISH ST./EAST CHICAGO BLUES	BB	10177	N	SAL	1.50		MULL

LITTLE RAMBLERS

DON'T BRING LULU/CROSS WORKS	CO	346	N	AUC	——		MCGO
HOT HENRY/I WONDER WHAT'S BE.	CO	679	V	AUC	——		MCGO

GUY LOMBARDO

(MANY; SEND FOR LIST)	DE-VI	—	E	T-A	——		WILL

LOUISIANA FIVE

YELPING HOUND BLUES/JUST ANOTH.	CO	2742	N	SAL	.75		MULL

LOUISIANA RHYTHM KINGS

TELL ME	BR	4938	V	AUC	——		BELL
KARAVAN/O'ER THE SEA	BR	4908	N	AUC	——		REID
LITTLE BY LITTLE	VO	15841	V	T-A	——		W—S
SWEET SUE/SQUEEZE ME	BR	4953	V	T-A	——		W—S

LOUISIANA RHYTHMAKERS (DUKE)

12TH ST. RAG/ROCKIN' IN RHYTHM	PE	15650	E	T-A	——		POLS
ROCKIN' IN RHYTHM(BOTH SIDES)	PE	15650	V	T-A	——		POLS

LOUISIANA SUGAR BABES

THOU SWELL/'SIPPI	BB	10260	N	SAL	2.00		MULL

JIMMIE LUNCEFORD

JAZZNOCRACY	VI	24522	N	SAL	1.25		FRES
WHITE HEAT	VI	24586	N	SAL	1.25		FRES
FOUR OR FIVE TIMES/RUNNIN'	DE	503	N	SAL	1.25		FRES
LIZA/I USED TO LOVE YOU	VO	5276	N	AUC	——		ROHS
DINAH, PARTS 1 & 2	CO	36054	N	AUC	——		ROHS
SOLITUDE/STRATOSPHERE	DE	299	N	AUC	——		ROHS
BIRD OF PARADISE/RHAPSODY	DE	639	N	AUC	——		ROHS
PIDGEON WALK/LAUGHING	DE	1659	N	AUC	——		ROHS
RAGGING SCALE/FIRST TIME	DE	1364	N	AUC	——		ROHS
HI SPOOK/YARD DOG	DE	4032	N	AUC	——		ROHS
GONE/IMPROMPTU	DE	4083	N	AUC	——		ROHS
HI SPOOK/YARD DOG MAZURKA	DE	4032	V	AUC	——		DAVI
MARGIE/LIKE A SHIP AT SEA	DE	1617	G	AUC	——		DAVI
CHOCOLATE/BATTLE AXE	DE	3807	V	AUC	——		DAVI
WHITE HEAT/JAZZNOCRACY	BB	5713	N	AUC	——		DAVI
JAZZNOCRACY/WHITE HEAT	BB	5713	N	AUC	——		ROTH
DINAH, PARTS 1 & 2	CO	36054	N	STA	——		WA,H
IMPROMPTY/GONE	DE	4083	N	STA	——		WA,H
WHITE HEAT	VO	5156	V	AUC	——		MELT
SWEET SUE,JUST YOU	DE	1927	E	AUC	——		MELT
FOR DANCERS ONLY	DE	1340	V	AUC	——		MELT
SIESTA AT THE FIESTA	DE	3931	E	AUC	——		MELT
HE AIN'T GOT RHYTHM	DE	1128	V	AUC	——		MELT
RHYTHM IS OUR BUSINESS	DE	369	E	AUC	——		MELT
THE MELODY MAN	DE	805	E	AUC	——		MELT
COUNT ME OUT	DE	1229	N	AUC	——		MELT
POSIN	DE	3514	V	AUC	——		MELT
BLUES IN THE NIGHT	DE	4125	V	AUC	——		MELT
DINAH, PARTS 1 & 2	CO	36054	V	AUC	——		MELT
LIZA/I USED TO LOVE YOU	VO	5276	N	AUC	——		BUCK
BABS/THUNDER	DE	576	N	AUC	——		BUCK
ROCK IT/BAREFOOT BLUES	CO	35860	N	AUC	——		BUCK
OKAY FOR BABY	CO	35967	N	AUC	——		BUCK
STARDUST/RHYTHM IS OUR BIZ	DE	369	N	AUC	——		BUCK
I GOT IT/MORNING GLORY	CO	35510	N	AUC	——		BUCK
PRETTY EYES/TIME TO JUMP	VO	5430	E	AUC	——		RECO
LE JAZZ HOT/RAININ'	VO.	4595	V	AUC	——		RECO
PAVANNE/MINNE THE MOOCHER'S	CO	35700	N	AUC	——		RECO
BUGS PARAGE/CHOPIN' PRELUDE	CO	35574	N	AUC	——		RECO

(JIMMIE LUNCEFORD CONTINUED NEXT PAGE)

FOR DISPOSITION

(JIMMIE LUNCEFORD, CONTINUED)

UPTOWN BLUES/PUT IT AWAY	VO	5362	N	AUC	——			RECO
STARDUST/RHYTHM IS OUR BUSINESS	DE	369	N	AUC	——			RECO
AIN'T SHE SWEET/WHAT IS THIS	VO	4875	V	AUC	——			RECO
POGIN'/HONEY KEEP YOUR MIND	DE	1355	G	AUC	——			RECO
BLUE BLAZES/BABY WON'T YOU	VO	4667	E	AUC	——			RECO
WELL ALL RIGHT/TIME'S A-WASTIN	VO	4887	E	AUC	——			RECO
LIVING FROM DAY TO DAY/TAIN'T	DE	960	N	AUC	——			GOTT
SWEET RHYTHM/IN DAT MORNIN'	BB	5330	E	AUC	——			GOTT
MOOD INDIGO/ROBE ROOM	DE	131	N	AUC	——			GOTT
COUNT ME OUT/LINGER AWHILE	DE	1229	N	AUC	——			GOTT
HONEY KEEP YOUR MIND/POGIN'	DE	1355	E	AUC	——			GOTT
LOVE NEST/TEASIN' TESSIE BR.	DE	1734	N	AUC	——			GOTT
ANNIE LAURIE/FRISCO FOG	DE	1569	N	AUC	——			GOTT
I'LL TAKE SOUTH/THE MELODY MAN	DE	805	E	AUC	——			GOTT
ME AND MOON/ON THE BEACH	DE	915	N	AUC	——			GOTT
RHYTHM IN NURSERY/ANYTHING	DE	572	N	AUC	——			GOTT
BABS/THUNDER	DE	576	N	AUC	——			GOTT
HERE GOES/BREAKFAST BALL	VI	24601	N	AUC	——			GOTT
SWINGIN' UPTOWN/REMEMBER WHEN	VI	24669	N	AUC	——			GOTT
CHILLEN GET UP/JAZZNOCRACY	VI	24522	N	AUC	——			GOTT
WHITE HEAT/LEAVING ME	VI	24586	N	AUC	——			GOTT
DINAH/PARTS 1 & 2	CO	36054	N	AUC	——			GOTT
AIN'T SHE SWEET/WHAT IS SWING	VO	4875	N	AUC	——			GOTT
YOU CAN FOOL SOME/WHITE HEAT	VO	5156	N	AUC	——			GOTT
YOU SET ME ON FIRE/SHOEMAKER'S	VO	4712	N	AUC	——			GOTT
BLUES IN THE NITE, PARTS 1 & 2	DE	4125	N	AUC	——			CHER
(MANY; SEND FOR LIST)	DE-CO	—	E+T-A		——			WILL
GONE/IMPROMPTU	DE	4083	N	T-A	——			GAIN
CHOCOLATE/BATTLE AXE	DE	3807	N	AUC	1.00			MART
BLUES IN THE GROOVE/AWFUL MOOD	VO	5395	N	AUC	1.00			MART
SWINGIN' ON C/LET'S TRY AGAIN	CO	35725	N	AUC	1.00			MART
MIX UP/BLUE AFTERGLOW	CO	35919	E	T-A	——			HAST
I GOT IT/WHAT'S YOUR STORY	CO	35510	E	SAL	.75			QUIK
BUGS PARADE/PRELUDE	CO	35547	E	SAL	.75			QUIK
MONOTONY 4 FLATS/STUDY WAR	CO	35567	E	SAL	.75			QUIK
BAREFOOT BLUES	CO	35860	E	SAL	1.25			QUIK
MIXUP/BLUE AFTERGLOW	CO	35919	E	AUC	.50			QUIK
IN DAT MORNIN'	BB	5330	N	T-A	——			UMPH
'TAIN'T WHAT YOU DO	OK	4582	V	T-A	——			UMPH
UPTOWN BLUES	OK	5362	E	T-A	——			UMPH
WHITE HEAT	BB	5710	N	T-A	——			UMPH
HITTIN' THE BOTTLE	DE	765	V	T-A	——			UMPH
BLUES IN THE GROOVE	VO	5395	E	T-A	——			UMPH
SHOEMAKER'S HOLIDAY	VO	4712	E	T-A	——			UMPH
WATCHA KNOW JOE	CO	35625	V	T-A	——			UMPH
BLUE BLAZES	VO	4667	G	T-A	——			UMPH
MARGIE	DE	1617	E	T-A	——			UMPH
STRICTLY INSTRUMENTAL	DE	18463	E	T-A	——			UMPH

BILLY & MARY MACK (PUNCH MILLER'S FIRST SOLOS)

MY HEARTBREAKIN'GAL/ BLACK BUT SWEET OH GOD	OK	8195	V	AUC	——			FR,A

JIMMY MACPARTLAND

PANAMA/MASON DIXON LINE	HRS	1003	N	T-A	1.00			W—S
ECCENTRIC/ORIG. DIXIELAND	HRS	1004	N	T-A	1.00			W—S
JAZZ ME BLUES/CHINA BOY	DE	18042	N	T-A	.50			W—S
SUGAR/WORLD IS WAITING	DE	18043	N	T-A	.50			W—S
JAZZ ME BLUES	DE	18042	E	AUC	——			MELT
WORLD IS WAITING FOR SUNRISE	DE	18043	E	AUC	——			MELT
PANAMA/I'M ALL BOUND ROUND	HRS	1003	N	AUC	——			GOTT
ECCENTRIC/PANAMA	DE	3363	N	AUC	——			GOTT
PANAMA	DE	3522	N	T-A	——			CAPE
ECCENTRIC/PANAMA	DE	3363	E	T-A	1.50			MC,C

MATTY MALNECK

LITTLE GIRL BL/HURRY BACK TO	CO	36184	N	AUC	——			GOTT
SONG OF INDIA/MEDITATION	CO	36308	N	AUC	——			GOTT

WINGY MANNONE

STRANGE BLUES/CALLING CARD	BR	6911	E	T-A	——			W—S
ISLE OF CAPRI	VO	2913	G+	T-A	——			W—S
MARCH WINDS (HARLEM H.S.)	PE	16085	G	T-A	——			W—S
NICKEL IN SLOT (INT. CR.)	OK	41573	V	T-A	——			W—S
IT CAN HAPPEN/COTTAGE BY MOON	BB	6536	E	SAL	.75			MCMA
BEALE ST. BLUES	BB	10401	N	AUC	——			BELL
LIMEHOUSE BLUES/FARE THEE	BB	10432	N	AUC	——			ROHS
SHAME ABOUT MAMA/RHYTHM ON RIV.	BB	10844	N	AUC	——			ROHS
RHYTHM RIVER/SHAME ABOUT MAME	BB	10844	E	AUC	1.00			QUIK
BOOGIE BEAT/OHCI CHORNYA	BB	11298	E	AUC	1.00			QUIK
HOW LONG BLUES	BB	10749	V	AUC	——			FITC
MARTHA	BB	7621	E	AUC	——			FITC
JAZZ ME BLUES	BB	7198	V	AUC	——			FITC
BEALE STREET BLUES	BB	10401	E	AUC	——			MELT

(WINGY MANONNE CONTINUED NEXT COLUMN)

(WINGY MANNONE, CONTINUED)

CORRINE CORRINA	BB	10401	E	AUC	——			MELT
HOW LONG BLUES	BB	10266	E	AUC	——			MELT
DINNER FOR THE DUTCHESS	BB	10749	N	AUC	——			MELT
STOP THE WAR	BB	11107	E	AUC	——			MELT
BASIN STREET BL (½" CRACK)	BB	6411	V	AUC	——			MELT
WEARY BLUES	DE	7415	V	AUC	——			MELT
SHE'S CRYING FOR ME	BB	10773	V	AUC	——			MELT
SWEET & SLOW	VO	2972	V	AUC	——			MELT
WHEN MY SUGAR/MY HONEY'S	BB	30-0801	G	SAL	1.50			MASL
OTCHI CHORNAA/BOOGIE BEAT	BB	11298	N	SAL	2.00			MASL
DALLAS BLUES/SWINGIN' AT	BB	6375	E	SAL	2.50			MASL
SHAKE THAT THING/UP THE COUNTRY	DE	7366	E	SAL	2.50			MASL
BOOGIE WOOGIE/DOWNRITE DISG.	BB	10296	E	SAL	3.00			MASL
SEND ME	BR	6940	E	T-A	——			CAPE
DALLAS BLUES/SWINGIN' AT HICK.	BB	6375	E	AUC	——			RECO
STOP THE WAR/MAMA'S GONE	BB	11107	N	AUC	——			RECO
LIMEHOUSE BL/FARE THEE MY B.	BB	10432	N	AUC	——			RECO
YOU LET ME DOWN/I'VE GOT MY	VO	3135	N	AUC	——			RECO
I'M A REAL KINDA PAPA/CORRINE	BB	10266	N	AUC	——			RECO
BLUE LOU/HOW LONG BLUES	BB	10749	G	AUC	——			RECO
MUSIC GOES ROUND/I'M SHOOT.	VO	3134	G	AUC	——			RECO
YOU ARE MY LUCKY STAR/I'VE GOT	VO	3070	N	AUC	——			RECO
I'M GONNA SIT RIGHT DOWN	VO	3058	N	AUC	——			RECO
YOU'RE NOT THE KIND OF GIRL	BB	6472	N	AUC	——			RECO
DOWNRIGHT DISGUSTED/BOOGIE WOO	BB	10296	N	AUC	——			GOTT
WEARY BLUES/BIG BUTTER & EGG	DE	7415	N	AUC	——			GOTT
SWEET LORRAINE/FORMAL NIGHT IN	BB	6816	V	AUC	——			GOTT
TAR PAPER(G)/TIN ROOF(E+)	CH	40005		T-A	——			EDEL
TRYING TO STOP CRYING	VO	15797	E	T-A	——			EDEL
DON'T EVER CHANGE/YOU'RE PREC.	BB	7002	E+	AUC	——			MCGO
LET'S SWING IT/RHYTHM IS BIZ	VO	2990	E	AUC	——			MCGO
LOCH LOMAND/ANNIE LAURIE	BB	7389	E	AUC	——			MCGO
UP COUNTRY BL/RINGSIDE STOMP	CO	1044	E	AUC	——			MCGO
MY HONEY'S LOVIN' ARMS	BB	30-0801	N	SAL	1.00			MULL
TAR PAPER STOMP/TIN ROOF BLUES	CH	40005	N	AUC	——			FR,A
CAT'S HEAD/SADNESS WILL BE	CO	14282	N	AUC	——			FR,A
SHE'S CRYING FOR ME/JUST ONE	OK	41569	N	AUC	——			FR,A
ROYAL GARDEN BLUES/ZERO	OK	41570	N	AUC	——			FR,A
YOU'RE AN ANGEL/I'M IN LOVE	VO	2933	E	AUC	——			FR,A
BLACK COFFEE/EVERY LITTLE MO.	VO	2963	V	AUC	——			FR,A
SWEET AND SLOW/LULU'S BACK	VO	2972	N	AUC	——			FR,A
YOU LET ME DOWN/I'VE GOT MY	VO	3135	N	AUC	——			FR,A
RHYTHM IN MY RHYMES/BROKEN RE.	VO	3158	N	AUC	——			FR,A
OL MAN MOSE/PLEASE BELIEVE ME	VO	3159	E	AUC	——			FR,A
NICKLE IN THE SLOT/SWING BRO.	VO	3171	N	AUC	——			FR,A

PAUL MARES' FRIARS SOCIETY

NAGASAKI/LAND OF DREAMS	CO	35880	E	T-A	——			W—S
REINCARNATION/LAND OF D	OK	41575	E	T-A	——			W—S

JOE MARSALA

BULLS EYE/SLOW DOWN	DE	3715	E	SAL	.75			QUIK
12 BAR STAMPEDE/LAMENT	DE	18111	E	AUC	.75			QUIK
WANDERING MAN BLUES	GENR	1717	V	T-A	——			CAPE

SARAH MARTIN

HESITATION BLUES/FREE & EASY	OK	8082	G	AUC	——			RECO
MAMA'S GOT BL/LAST GO(WALLER)	OK	8045	V	AUC	——			RECO

CLYDE MCCOY

(MANY; SEND FOR LIST)	DE	——	E	T-A	——			WILL

RED MCKENZIE

DARKTOWN STRUTTERS BALL	CO	36281	N	AUC	——			MELT
TAILSPIN BLUES	BB	10209	E	AUC	——			MELT
LET'S SWING IT	DE	507	E	AUC	——			MELT
IT'S ALL FORGOTTEN NOW	DE	243	N	AUC	——			MELT
HELLO LOLA/ONE HOUR	BB	10037	E	AUC	——			MELT
I CAN'T GET STARTED	DE	790	E	T-A	——			BURL

MCKENZIE'S CANDY KIDS

PANAMA/WHEN SUGAR WALKS DOWN	VO	14977	N	AUC	——			GOTT

MCKENZIE/CONDON

CHINA BOY/SUGAR	CO	REISS.	N	TRA	——			FAY

MCKINNEY'S COTTON PICKERS

PEGGY/I'D LOVE IT	BB	10706	N	AUC	——			GILB
LAUGHING AT LIFE/NEVER SWAT	VI	23020	E	AUC	——			GILB
PLEASE COME HOME/4 OR 5 TIMES	HOME RECORD		N	SAL	1.00			COOK
MISS A LITTLE MISS/YOU'RE ALL	VI	23024	V	SAL	——			DAME
IF I COULD BE WITH YOU	VI	38118	V	AUC	——			FITC
I MISS A LITTLE MISS	VI	23024	V	AUC	——			FITC
CHERRY/SOME SWEET DAY	VI	21730	N	AUC	——			REID
FOUR OR FIVE TIMES	VI	21583	N	AUC	——			REID
MILNEBERG/SHIME-SHA-WABBLE	VI	21611	N	AUC	——			REID
BABY WON'T/HOLLABALLOO	VI	22511	N	AUC	——			REID

(MCKINNEY'S COTTON PICKERS CONTINUED NEXT PAGE)

(McKINNEY'S COTTON PICKERS, CONTINUED)

LONESOME TOWN/SHE'S MY	VI	22628	N	AUC	——		REID
DO YOU BELIEVE/WRAP YOUR	VI	22811	N	AUC	——		REID
I MISS A MISS/AFTER ALL	VI	23024	N	AUC	——		REID
WORDS CAN'T/TRAVELLIN'	VI	38112	N	AUC	——		REID
ZONKY/IF I COULD BE WITH	VI	38118	N	AUC	——		REID
MILENBERG JOYS	BB	10954	E	AUC	——		MELT
I'D LOVE IT/PEGGY	BB	10706	N	AUC	——		MELT
GEE, AIN'T I GOOD TO YOU	BB	10249	N	AUC	——		MELT
PLAIN DIRT/GEE AIN'T I GOOD	VI	38097	V	AUC	——		BAUM
ZONKY/NOBODY'S SWEETHEART	BB	5728	E	AUC	——		RECO
SOME SWEET DAY/CHERRY	VI	21730	N	AUC	——		GOTT
SHE'S MY SECRET PASSION	VI	22628	E	AUC	——		GOTT
PLAIN DIRT/GEE AIN'T I GOOD	VI	38097	N	AUC	——		GOTT
MISS HANNAH/THE WAY I FEEL	VI	38102	N	AUC	——		GOTT
MILENBERG JOYS/I WANT LITTLE	BB	10954	N	AUC	——		GOTT
PUT IT THERE/STOP KIDDING	VI	38025	N	AUC	——		GOTT
NEVER SWAT A FLY/LAUGHING AT	VI	23020	E	AUC	——		GOTT
PEGGY/I'D LOVE IT	BB	10706	N	AUC	——		GOTT
JAY MCSHANN							
THE JUMPIN' BLUES	DE	4418	N	T-A	——		UMPH
MEMPHIS STOMPERS							
MEMPHIS STOMP/GOOFER FEATHERS	VI	21641	V	AUC	——		GOTT
METRONOME ALL STARS							
ROYAL FLUSH	CO	36499	V	AUC	——		MELT
KING PORTER STOMP/ALL STAR ST.	CO	35389	N	AUC	——		RECO
MEZZ MEZZROW							
COMIN' ON WITH THE COME ON	BB	10085	E	T-A	——		W—S
35TH & CALUMET/OLD FASHIONED	VI	25202	E	T-A	——		W—S
APOLOGIES/VIPERS	BB	10250	E	T-A	——		W—S
PANIC IS ON/MUTINY	BB	6319	E	T-A	——		W—S
LOST/MELODY FROM THE SKY	BB	6320	V	T-A	——		W—S
I'SE A MUGGIN', PARTS 1 & 2	BB	6321	V	T-A	——		W—S
HOT CLUB STOMP	VI	25612	F	T-A	——		W—S
BLUES IN DISGUISE	VI	25636	F	T-A	——		W—S
THAT IS HOW/BLUES	VI	25636	N	AUC	——		REID
HOT CLUB ST/SWING SESSION	VI	25612	N	SAL	5.00		MASL
BLUES IN DISGUISE/THAT'S HOW	VI	25636	N	SAL	5.00		MASL
APOLOGIES/SENDING THE VIPERS	BB	10250	N	SAL	3.50		MASL
35TH & CALUMET/OLD FASHIONED	BB	10251	N	SAL	3.50		MASL
SENDING THE VIPERS/APOLOGIES	VI	25019	N	AUC	——		GOTT
35TH & CALUMET/OLD FASHIONED	VI	25202	N	AUC	——		GOTT
35TH & CALUMET/OLD FASHIONED	BB	10250	N	TRA	——		FAY
SENDIN' THE VIPERS	BB	10251	N	TRA	——		FAY
MEZZROW-LADNIER							
ROYAL GARDEN BLUES	BB	10087	E	AUC	——		MELT
LIZZIE MILES & MELROSE STOMPERS							
KNOCKIN #2/THAT'S ALL RIGHT	VO	5165	E	AUC		.50	QUIK
LUCKY MILLINDER							
THE LUCKY SWING/THE IMAGE OF	VARI	604	N	AUC	——		GOTT
EMMET MILLER & GEORGIA CRACKERS							
YOU LOSE/THE LION TAMERS	OK	41205	N	SAL	1.00		MULL
GLENN MILLER							
TAKE THE "A" TRAIN	BB	11187	E	AUC	——		GILB
DREAMT I DWELT IN HARLEM	BB	11063	N	AUC	——		GILB
SOLO HOP/SPANISH TOWN	CO	35881	N	AUC	——		GILB
IN THE MOOD/WANT TO BE HAPPY	BB	10416	V	AUC	——		GILB
MOONLITE SERENADE/SUNRISE	BB	10214	E	AUC	——		GILB
ANVIL CHORUS, PARTS 1 & 2	BB	10982	E	AUC	——		GILB
TUXEDO JUNCTION	BB	10612	N	AUC	——		CLEA
JOHNSON RAG	BB	10498	N	AUC	——		CLEA
OUT OF SPACE/SO MANY TIMES	BB	10438	N	AUC	——		RECO
BLUE MOONLIGHT/MY PRAYER	BB	10404	N	AUC	——		RECO
IMAGINATION/SAY SI SI	BB	10622	N	AUC	——		RECO
FAITHFUL TO YOU/IT'S A BLUE	BB	10536	N	AUC	——		RECO
MAN WITH MANDOLIN/LITTLE MAN	BB	10358	N	AUC	——		RECO
DEAR ARABELLA/ORANGE BLOSSOM	BB	11326	N	AUC	——		RECO
DING DONG THE WITCH/OVER RAINS.	BB	10366	N	AUC	——		RECO
SAYS WHO/THIS TIME THE DREAM'S	BB	11315	N	AUC	——		RECO
AN ANGEL IN A FURNISHED ROOM/	BB	10383	N	AUC	——		RECO
PAGAN LOVE SONG/SOLD AMERICAN	BB	10352	N	AUC	——		GOTT
BUT IT DIDN'T MEAN A THING	BB	10269	E	AUC	——		GOTT
FRENSEI/MY BLUE HEAVEN	BB	10994	N	AUC	——		GOTT
SONG VOLGA BOATMAN/CHAPEL	BB	11029	N	AUC	——		GOTT
IT'S ALWAYS YOU/IDA	BB	11079	N	AUC	——		GOTT
BLUE ORCHIDS/BABY ME	BB	10372	N	AUC	——		GOTT
MILLS BLUE RHYTHM BAND							
RIDE RED RIDE/CONGO CARAVAN	OK	6119	N	AUC	——		RECO
SPITFIRE/BACK BEATS	VO	4769	N	AUC	——		RECO
THE GROWL/STUFF IS HERE	BB	5698	E	AUC	——		GOTT
RIDE RED RIDE	CO	3087	N	T-A	——		CAPE
HEEBIE JEEBIES	VI	22763	V	T-A	——		CAPE
MINNIE MOOCHER/HEEBIE JEEBIES	VI	22763	N	AUC		.75	QUIK

IRVING MILLS HOTSY TOTSY GANG

SWEET SAVANNAH SUE/CAN'T WE	BR	4482	N	AUC	——		GOTT
MILLS BROTHERS							
SWING FOR SALE/PENNIES FROM	DE	1147	N	AUC	——		GOTT
GOODBYE BLUES/SWEET SUE	DE	2441	N	AUC	——		GOTT
SWEET LUCY BROWN/MOANIN'	DE	497	V+SAL			.50	QUIK
MILLS HOTSY TOTSY GANG							
MARCH OF HOODLUMS	BR	4559	N	T-A	——		GAIN
MISSISSIPPI JOOK BAND							
BARBECUE DUST	ME	61271	V	AUC	——		MELT
MISSOURIANS							
SCOTTY BLUES/"400" HOP	VI	38084	N	AUC	——		GOTT
MISSOURI JAZZ BAND							
CLAP YO' HANDS/DO-OO-OO	DO	3857	N	AUC	——		GOTT
NITA MITCHELL							
MY BABY/OLD MAN	OK	41084	N	AUC	——		DESO
MOANIN' BERNICE							
HARD HUSTLIN' BLUES	PARA	12766	V	AUC	——		FITC
MIFF MOLE & MOLERS							
CREAM IN COFFEE/WILD OAT JOE	OK	41153	G+AUC		——		BAUM
HONOLULU BL/THE NEW TWISTER	OK	40934	G	AUC	——		GOTT
FEELIN' NO PAIN/IMAGINATION	CO	35678	N	TRA	——		FAY
VAUGHN MONROE							
SALUD,DINERO & AMOR/DONKEY SER.	BB	10866	N	AUC	——		GOTT
TATTLE-TALE/LOVE ME AS I AM	BB	11173	N	AUC	——		GOTT
RUSS MORGAN							
(MANY; SEND FOR LIST)	BR	——	E+T-A		——		WILL
LEE MORSE							
THERE MUST BE/LET A SMILE	CO	1303	E	AUC		.50	QUIK
DALLAS BLUES (LANG)	PE	11582	V	AUC	——		FITC
JELLY ROLL MORTON							
SHOE SHINER'S DRAG/SHREVEPORT	VI	21658	E	AUC	——		GOTT
KANS.CITY STOMPS/BOOGABOO	VI	38010	E	AUC	——		GOTT
KANS.CITY STOMPS/GEORGIA SWING	BB	5109	E	AUC	——		GOTT
BEALE ST.BLUES/THE PEARLS	VI	20948	E	AUC	——		GOTT
GEORGIA SWING/KANSAS CITY ST.	BB	5109	N	AUC	——		GOTT
DEADMAN BLUES/SIDEWALK BLUES	VI	20252	F	AUC	——		PATT
FREAKISH/SEATTLE HUNCH	VI	27565	N	AUC	——		ROSE
THE CRAVE/BUDDY BOLDEN	GENR	4003	N	AUC	——		ROSE
HIGH SOCIETY/BUDDY BOLDON	BB	10434	N	AUC	——		GILB
MR.JELLY LORD/WOLVERINE BL	VI	21064	N	TRA	——		FR,W
KANSAS CITY/GRANDPA	GE	5218	G	TRA	——		FR,W
GEORGIA SWING/MOURNFUL	VI	38024	E	TRA	——		FR,W
FUTURISTIC BLUES(CRAWLEY)	VI	38136	E	TRA	——		FR,W
BLACK BOTTOM STOMP	VI	20221	V	T-A	——		CAPE
MR. JELLY LORD	VI	21064	G	T-A	——		CAPE
OH DIDN'T HE RAMBLE	BB	10429	N	T-A	——		CAPE
DIRTY DIRTY DIRTY	GENR	1711	V	T-A	——		CAPE
DOCTOR JAZZ STOMP	VI	20415	V	T-A	——		CAPE
WEST END BLUES	BB	10442	E	T-A	——		CAPE
NAKED DANCE	GENR	4002	N	T-A	——		CAPE
MAMA'S GOT A BABY	GENR	——	V	T-A	——		CAPE
KANSAS CITY STOMPS	VI	38010	V	AUC	——		FITC
SHREVEPORT STOMP	BB	7710	E	AUC	——		FITC
SEATTLE HUNCH/FREAKISH	VI	27565	N	AUC	——		GALE
DEEP CREEK/RED HOT	VI	38055	N	AUC	——		REID
SEATTLE HUNCH/FREAKISH	VI	38527	N	AUC	——		REID
MR. JELLY/WOLVERINE	VI	21064	N	AUC	——		REID
THAT'LL NEVER/FICKLE FAY	VI	23019	E	AUC	——		REID
MOURNFUL SERENADE	BB	8515	N	AUC	——		MELT
BEALE ST. BLUES	BB	10252	E	AUC	——		MELT
TURTLE TWIST	BB	10194	E	AUC	——		MELT
MICHIGAN WATER BLUES	GENR	4002	E+AUC		——		MELT
WININ' BOY BLUES	GENR	4004	N	AUC	——		MELT
BUDDY BOLDEN'S BLUES	GENR	4003	N	AUC	——		MELT
MAMIE'S BLUES	GENR	4001	N	AUC	——		MELT
KING PORTER STOMP	GENR	4005	N	AUC	——		MELT
DR. JAZZ/(I REPEAT GROOVE)	VI	20415	V	AUC	——		MELT
GEORGIA SWING/MOURNFUL SERE.	VI	38024	G+AUC		——		BAUM
KING PORTER STOMP/DON'T YOU	GENR	4005	N	AUC	——		RECO
MICH.WATER BLUES/NAKED DANCE	GENR	4002	N	AUC	——		RECO
MAMIE'S BLUES/ORIGINAL RAGS	GENR	4001	N	AUC	——		RECO
BUDDY BOLDEN'S BL/THE CRAVE	GENR	4003	N	AUC	——		RECO
PANAMA/SWEET SUBSTITUTE	GENR	1703	N	AUC	——		RECO
MR.JELLY LORD/MIDNIGHT MAMA	BR	80040	N	AUC	——		RECO
WININ'BOY BLUES/OH DIDN'T	BB	10429	N	AUC	——		RECO
SHOE SHINERS' DRAG/SHREVEPORT	VI	26158	V	TRA	——		FAY
SHOE SHINERS' DRAG/SHREVEPORT	VI	21658	V	TRA	——		WA,R
MR. JELLY ROLL	TRIANGLE	11397	V	TRA	——		WA,R
RED HOT PEPPER/MOURNFUL SERE	BB	6601	E	AUC	——		BAKE
KING PORTER ST/DON'T YOU LEAVE	GENR	4005	E	T-A	——		HAST
SWEET SUBSTITUTE/PANAMA	GENR	1703	E	T-A	——		HAST
SHREVEPORT STOMP	BB	7710	N	AUC	——		MULL

FOR DISPOSITION

BENNIE MOTEN

GET LOWDOWN/K.C.BREAKDOWN	VI	21693	G+S-A		1.50	MCMA
SLOW MOTION/HOT WATER	VI	38012	V+S-A		1.50	MCMA
18TH ST.STRUT/THINGS SEEM	OK	8242	V	AUC	1.50	MCMA
HARMONY BLUES(V)/THICK LIP(G)	VI	20406		AUC		DIOR
MOTEN STOMP/CLIFF HAYES,REV)(CR	VI	20955	G	AUC		DIOR
MOTEN SWING/TOBY	BB	10259	E	AUC		MELT
NEW ORLEANS	BB	10955	E	AUC		MELT
IT'S HARD TO LAUGH OR SMILE	BB	8229	E	AUC		MELT
MOTEN'S BLUES/HOT WATER BLUES	BB	7938	E	AUC		RECO
HOT TOWN/IT'S HARD TO LAUGH	BB	6431	E+AUC			RECO
MILENBERG JOYS/BLUE ROOM	VI	24381	V	AUC		RECO
LET'S GET IT/MOTEN'S BLUES	VI	38072	E	AUC		GOTT
GET GOIN'/LIZA LEE	VI	23023	V	AUC		GOTT
NEW VINE ST.BLUES/BAND BOX SH.	VI	23007	V	AUC		GOTT
YA GOT LOVE/I WANNA BE AROUND	VI	22680	E	AUC		GOTT
DING-DONG BL/PASS OUT LIGHTLY	VI	21199	E	AUC		GOTT
SOUTH/SHE'S NO TROUBLE	VI	38021	E	TRA		FAY
18TH ST. STRUT	OK	8242	V	TRA		NORC
ELEPHANT'S WOBBLE	OK	8100	G+TRA			NORC

MOUND CITY BLUE BLOWERS

HELLO LOLA/ONE HOUR	BB	10037	N	AUC		RECO
HELLO LOLA/ONE HOUR	BB	10037	E	T-A		W-S
RED SAILS IN THE SUNSET	CH	40060	G	T-A		W-S
WAH-HOO	CH	40099	G	T-A		W-S
BLUE BLUES/ARKANSAW BLUES	BR	2581	G+T-A			W-S
TAILSPIN BL/NEVER HAD	BB	10209	E	T-A		W-S
ARKANSAS BLUES/BLUE BLUES	BR	2581	V	S-A	1.50	MCMA
BARB WIRE BLUES	BR	2648	E	AUC		BELL
PLAY ME SLOW	BR	2849	E	AUC		BELL
MUSIC GOES ROUND/BROKEN REC.	CH	40081	N	AUC		PATT
ARKANSAS BLUES/BLUE BLUES	BR	2581	E	STA	2.50	SPIL
BLUE BLUES/ARKANSAW	BR	2581	E	AUC		REID
BARB WIRE/YOU AIN'T	BR	2648	N	AUC		REID
HELLO LOLA/NEVER HAD	BB	6270	N	AUC		REID
ONE HOUR/TAILSPIN	BB	6456	N	AUC		REID
WHEN MY SUGAR/PANAMA	VO	14977	E+AUC			REID
INDIANA/FIRE HOUSE BLUES	CO	1946	E	AUC		GOTT
NEVER HAD REASON/TAILSPIN	VI	38087	E	AUC		GOTT
BARB WIRE BL/YOU AIN'T GOT	BR	2648	N	AUC		GOTT
HIGH SOCIETY/GONNA CLAP	CH	40103	G	AUC		BAKE
ARKANSAS BLUES	BR	2581	V	TRA		NORC
TAILSPIN BLUES	BB	10209	N	T-A		UMPH

JEWELL NELSON

JET BLACK SNAKE BL/BEATING ME	CO	14390	N	AUC		CHER

RED NELSON

STREAMLINE TRAIN/CRYING MOTHER	DE	7171	N	T-A		SARL
STREAMLINE TRAIN/CRYING MOTHER	DE	7171	E	SAL	2.00	MASL

NEW FRIENDS OF RHYTHM

SWEET SUE/COO DINNY	VI	27412	N	AUC		ROHS
HIGH VOLTAGE/FOSTER CHILE	VI	26503	N	AUC		ROHS
HEAVY TRAFFIC/MOOD	VI	26647	N	AUC		ROHS

NEW ORLEANS FEETWARMERS

SWEETIE DEAR/MAPLE RAG	BB	7614	N	AUC		GOTT
SHAG (BECHET)	BB	10022	N	T-A		GAIN

NEW ORLEANS JAZZ BAND

LIMEHOUSE BLUES/DOWN WHERE	DO	338	V	AUC		DIOR

NEW ORLEANS OWLS

MEAT ON THE TABLE	CO	1158	V	AUC		MELT

NEW ORLEANS RHYTHM KINGS

FAREWELL BLUES/ORIENTAL	GE	4966	G	AUC	10.00	MCMA
MR.JELLY LORD/CLARINET MARM.	GE	5220	G	AUC		BELL
OSTRICH WALK	DE	229	E	AUC		FITC
WEARY/BIG BUTTER & EGG	DE	7415	N	AUC		REID
SHAKE THAT/UP COUNTRY	DE	7366	N	AUC		REID
ROYAL GARDEN/ZERO	OK	41570	N	AUC		REID
TIN ROOF BLUES/SAN ANTONIO	DE	161	E	SAL	3.00	MASL
PANAMA/JAZZ IT BLUES	DE	162	E	SAL	3.00	MASL
OSTRICH WALK/ORIG.DIXIELAND	DE	229	E	SAL	3.00	MASL
THAT'S A PLENTY/TIN ROOF BL.	GE	5105	E	AUC		RECO
PANAMA (BRUNIES)	DE	3945	N	AUC		RECO
FAREWELL BLUES/ORIENTAL	GE	4966	G	TRA		WA,R
TIN ROOF/THAT'S A PLENTY	GE	5105	G	TRA		WA,R
TIN ROOF BLUES/THAT'S A PLENTY	GE	5105	V+AUC			MCGO
WEARY BLUES/WOLVERINE BLUES	GE	5102	V+AUC			BAKE
TIN ROOF BLUES/(BOB CROSBY,REV)	DE	3523	E	T-A		EDWA
MILENBERG JOYS/MARGUERITE	GE	5217	V	AUC		COLL
GOLDEN LEAF STRUT(ROUGH START)	OK		V	AUC		DEAN
SHE'S CRYIN'FOR ME/EVERYBODY	VI	19645	V	AUC		MULL
SHE'S CRYIN'FOR ME	BB	10956	N	T-A	1.50	MC,C

NEW ORLEANS WANDERERS

PAPA DIP	CO	735	G	AUC		BELL
GATE MOUTH/PERDIDO ST.	CO	698	G+T-A			NORC

FRANKIE NEWTON

ROMPING/MINOR JIVE	BB	10136	E	T-A		W-S
WHO/BLUES MY BABY GAVE	BB	10216	E	T-A		W-S
YOU SHOWED ME THE WAY	VAR	519	V	T-A		W-S
TAB'S BLUES/FRANKIE'S JUMP	VO	4321	E	T-A		W-S
ONYX HOP/WHO'S SORRY NOW	VAR	647	E	T-A		W-S
DAYBREAK BLUES	BN	501	N	AUC		MELT
JAM FEVER/JITTERS	VO	4851	V	AUC		MELT
TAB'S BLUES/FRANKIE'S JUMP	OK	4821	N	AUC		RECO
MINOR JIVE/ROMPING	BB	10136	V	AUC		BAKE

RED NICHOLS

THEY ALL LAUGHED/LET'S CALL	VA	502	E	AUC		VOGE
YAAKA HULA/HAUNTING BLUES	BR	6234	V	AUC		VOGE
MEAN DOG BLUES/CORNFED	BR	3597	V	AUC		VOGE
BONEYARD SHUF/BUDDY'S HABIT	BR	3477	V	AUC		VOGE
WHISPERING/THERE'LL COME A	BR	3955	E	AUC		VOGE
ROSES OF PICARDY/ALLAH'S HOL.	BR	4286	V	AUC		VOGE
AVALON/NOBODY'S SWEETHEART	BR	3854	V	AUC		VOGE
ON THE ALAMO/CHINATOWN	BR	4363	E	AUC		VOGE
PARADE OF PENNIES/HOT LIPS	BB	10360	N	AUC		ROHS
SUGAR/MAKE MY COT	VI	21056	E	AUC		ROHS
FEELIN' NO PAIN	BR	6819	N	AUC		FITC
SUGAR/MAKE MY COT	VI	21056	E	AUC		FITC
EMBRACEABLE YOU	BR	4957	V	AUC		FITC
BLUE AGAIN	BR	6014	V	AUC		FITC
ALLAH'S HOLIDAY/ROSES	BR	4286	V	AUC		FITC
HARLEM TWIST	VI	21560	V	AUC		FITC
BUDDY'S HABIT	VO	15573	V	AUC		FITC
STRIKE UP THE BAND	BR	4695	E	AUC		FITC
SLIPPIN' AROUND	VI	21397	N	AUC		REID
FIVE PENNIES/HARLEM TWIST	VI	21560	N	AUC		REID
AT LAST/IF YOU HAVEN'T	VI	23033	N	AUC		REID
WILD & FOOLISH/PLENTY OFF	PE	14673	V	AUC		REID
JAPANESE/FIVE PENNIES	BR	3855	N	AUC		REID
WHISPERING/THERE'LL COME	BR	3955	N	AUC		REID
DINAH/INDIANA	VO	4598	E	AUC		MELT
DAVENPORT BLUES	BB	10408	E	AUC		MELT
FAN IT	BR	6160	V	AUC		MELT
LIMEHOUSE BLUES (12 INCH)	BR	20070	V	AUC		MELT
DAVENPORT BLUES/WAIL WINDS	BB	10403	N	AUC		BUCK
ALLAH'S HOLIDAY/ROSES OF PIC.	BR	4286	N	AUC		RECO
CHINATOWN/ON THE ALAMO	BR	4363	N	AUC		RECO
ORIG. DIX. I-STEP/IMAGINATION	BR	6823	N	AUC		RECO
DINAH LOU/SUGAR	BR	6534	N	AUC		RECO
EVERYBODY LOVES MY BABY	BR	6461	N	AUC		RECO
THE NEW YORKERS/I MAY BE	BR	4500	N	AUC		RECO
SOON/STRIKE UP THE BAND	BR	4695	N	AUC		RECO
PANAMA/MARGIE	BR	3961	E	AUC		RECO
LOWLAND BLUES/BEAT ME DADDY	OK	5676	N	AUC		RECO
SHINE/PUNKIN' WILD	BB	5553	N	AUC		GOTT
THE VERY THOUGHT OF YOU	BB	5548	N	AUC		GOTT
THERE'LL COME A TIME/WHISPER.	BR	3955	V	AUC		GOTT
CAN'T WE BE FRIENDS/WAIT FOR	BR	4510	N	AUC		GOTT
LET ME DREAM/SHE SHALL HAVE	BB	10683	N	AUC		GOTT
SUGAR/MAKE MY COT WHERE THE	VI	21056	N	AUC		MCGO
RIVERBOAT SHUFFLE/ECCENTRIC	BR	3627	E	AUC		MCGO
THE NEW YORKERS/I MAY BE WRONG	BR	4500	E	AUC		MCGO
FEELIN' NO PAIN/IDA	BR	3626	V+AUC			MCGO
THE SHEIK/SHIM-ME-SHA-WABBLE	BR	4885	E+AUC			MCGO
SMILES/NOBODY KNOWS	BR	4790	E	AUC		MCGO
TEA FOR TWO/I WANT TO BE HAP.	BR	80007	E	AUC		MCGO
THAT'S NO BARGAIN/WASHBOARD	BR	3407	E	AUC		MCGO
BUDDY'S HABITS/BONEYARD SHUF.	BR	3477	E	AUC		MCGO
MELANCHOLY BABY/ROBINS & ROSES	BB	10593	E	AUC		MCGO
SHINE/RUNNING WILD	BB	5553	E	AUC		MCGO
ROCKIN' CHAIR/MY HONEY'S	BR	6012	V	AUC		BAKE
HALLELUJAH/SOMETIMES I'M HAP.	BR	4701	E	AUC		MULL
SLOW & EASY/WAITIN' FOR MAIL	BR	6767	N	AUC		MULL

RAY NOBLE

A HANDFUL OF STARS	CO	35775	N	AUC		MELT
ROCK YOUR CARES AWAY	VI	25262	V	AUC		MELT
ISLE OF CAPRI/GRINZING	VI	24771	V	AUC		RECO
TO LOVE YOU & LOSE YOU	VI	25504	V	AUC		RECO
MOMENT I SAW YOU/IS IT TRUE	VI	25313	E	AUC		RECO
I WAKE UP SMILING/BEDTIME	VI	24226	V	AUC		RECO
PIED PIPER/HOLD MY HAND(½" CH)	VI	24034	G+AUC			RECO

JIMMIE NOONE

4 OR 5 TIMES/EVERY EVE	VO	1185	G	T-A		W-S
BUMP IT/I KNOW	DE	1584	V+T-A			W-S
APEX/MY DADDY ROCKS ME	VO	2779	F	T-A		W-S
APEX/SWEET LORRAINE	VO	1207	G	T-A		W-S

(JIMMIE NOONE CONTINUED NEXT PAGE)

(JIMMIE NOONE, CONTINUED)

MOODY MELODY/NUMBER	BB	8609	E	T-A	——	W—S		
I'M WALKIN' THIS TOWN	DE	1730	E	T-A	——	W—S		
LIZA/I'D DO ANYTHING	VO	2862	G	T-A	——	W—S		
INKA DINKA DO	VO	2619	G	T-A	——	W—S		
KEYSTONE BLUES	DE	18095	N	STA	——	WA,H		
LIZA	VO	2862	V	AUC	——	MELT		
KEYSTONE BLUES	DE	18095	E	AUC	——	MELT		
BUMP IT/I KNOW THAT YOU KNOW	DE	1584	E	AUC	——	GOTT		
FOUR OR FIVE TIMES/EVERY EVEN.	VO	1185	E	AUC	——	MCGO		
SWEET SUE/I KNOW THAT YOU KNOW	VO	1184	G	AUC	——	MCGO		
RED NORVO								
HOLE IN THE WALL/KNOCKIN'	BR	6562	G+	T-A	——	W—S		
THE NIGHT IS BLUE	CO	3026	E	T-A	——	W—S		
IN A MIST/DANCE OF OCTOPUS	BR	8236	N	SAL	——	DAME		
DECCA STOMP	DE	3527	V	AUC	——	MELT		
I GOT RHYTHM/LADY BE GOOD	DE	779	E	SAL	1.50	MASL		
REHEARSIN FOR BREAKDOWN	VO	4833	N	AUC	——	RECO		
WEEK END OF SECRETARY	BR	8088	E	AUC	——	RECO		
MY LOVE FOR YOU/IN THE MIDDLE	VO	4953	E+	AUC	——	RECO		
RAVIN'MYSELF FOR YOU	BR	8145	V	AUC	——	RECO		
WORRIED OVER YOU/TEARS IN	BR	7970	E+	AUC	——	RECO		
YOU'RE A SWEET LITTLE HEADACHE	BR	8227	N	AUC	——	RECO		
MORNING AFTER/DO YOU EVER TH.	BR	7932	N	AUC	——	RECO		
I'VE GOT MY LOVE/SLUMMING ON	BR	7813	N	AUC	——	RECO		
YOU LEAVE ME BREATHLESS	BR	8135	E	AUC	——	RECO		
THREE LITTLE FISHES/YOU'RE SO	VO	4785	N	AUC	——	GOTT		
POSIN'/EVERYONE'S WRONG BUT ME	BR	7928	N	AUC	——	GOTT		
SLUMMING ON PARK AVE./YOU'VE	BR	7813	V	AUC	——	GOTT		
DECCA STOMP/GRAMERCY SQUARE	DE	691	N	AUC	——	GOTT		
I SURRENDER DEAR/OLD FASHIONED	CO	35688	N	TRA	——	FAY		
BLUES IN E FLAT/BUGHOUSE	CO	35679	N	TRA	——	FAY		
SERENADE TO STARS/MORE THAN	BR	8085	N	AUC	——	MULL		
JIMMY O'BRYANT								
WASHBOARD/CHARLESTON	PARA	12265	N	AUC	——	ROSE		
RED HOT/DRUNK MAN'S	PARA	12246	N	AUC	——	COLL		
KING OLIVER								
TRUMPET'S PRAYOR/CALL FREAKS	BB	7705	E	AUC	2.00	MCMA		
SHAKE IT & BREAK IT/STINGAREE	BB	10707	E	AUC	2.00	MCMA		
ST.JAMES/WHEN YOU'RE SMILING	BB	5466	E	AUC	2.00	MCMA		
CHIMES BLUES/FROGGIE MOORE	GE	5135	G	AUC	10.00	MCMA		
SUGAR BLUES	BR	6065	V	AUC	——	BELL		
CALL OF THE FREAKS	BB	7705	N	AUC	——	BELL		
SHAKE IT AND BREAK IT	BB	10707	N	AUC	——	BELL		
PASSING TIME WITH ME	VI	23011	E	SAL	——	DAME		
CHATTANOOGA/NEW ORLEANS	CO	13003	F	AUC	——	DAVI		
PASSING TIME WITH ME	VI	23011	E	AUC	——	FITC		
ST. JAMES INFIRMARY	VI	22298	V	AUC	——	FITC		
FOUR OR FIVE/GOT EVERYTHING	BR	4028	N	AUC	——	REID		
PASSIN' TIME/WHAT'S THE USE	VI	23011	N	AUC	——	REID		
WANG WANG/TACK ANNIE	VO	1049	N	AUC	——	REID		
I'M GONNA WEAR YOU OFF MY	BRE	02201	N	AUC	——	MELT		
DIPPERMOUTH/WEATHERB(ARMSTRONG)	GE	5132	E	AUC	——	PHIL		
MANDY LEE(V)/I'M(G) (ARMSTRONG)	GE	5134		AUC	——	PHIL		
CAMP MEETING/LONDON (ARMSTRONG)	CO	14003	G	AUC	——	PHIL		
MULE FACE BLUES/BOOGIE WOOGIE	VI	38134	V	AUC	——	GOSS		
FOUR OR FIVE TIMES/GOT EVERY.	BR	4028	G	AUC	——	RECO		
DIPPERMOUTH BLUES/WEATHERBIRD	GE	5132	E	AUC	——	RECO		
WHAT YOU WANT ME TO DO/TOO	BB	7242	N	AUC	——	GOTT		
WHEN YOU'RE SMILING/ST.JAMES	BB	5466	N	AUC	——	GOTT		
WORKING MAN/RIVERSIDE BLUES	OK	40034	E	AUC	——	COLL		
JUST GONE	GE	——	G+	AUC	——	DEAN		

AUCTION

King Oliver's Jazz Band

Dippermouth / Where Did You Stay Last Night
OK 4918 G+
Jazzin' Babies Blues / N. O. Hop Scop Blues
(Skip) . . . OK 4975 G+

DAVE COLEMAN

1055 East Harvard Road, Burbank, California

LONDON CAFE (LAW. CRACK)	CO	——	V	T-A	——	HOLL		
JACKASS BLUES	VO	——	V+	T-A	——	HOLL		
CANAL ST. BLUES	GE	——	V	T-A	——	HOLL		
DIPPERMOUTH	GE	——	G	T-A	——	HOLL		
DIPPERMOUTH	OK	——	G	T-A	——	HOLL		
HIGH SOCIETY	OK	——	G+	T-A	——	HOLL		
SOBBIN' BLUES/SWEET LOVIN' MAN	OK	4906	P	T-S	8.00	JENS		

ORIGINAL DIXIELAND JAZZ BAND

ROYAL GARDEN/DANGEROUS	VI	18798	E	AUC	1.00	MCMA		
OSTRICH WALK/JAZZ BAND	VI	18457	E	AUC	——	ROHS		
FIDGETY FEET/LAZY DADDY	VI	18564	E	AUC	——	ROHS		
MARGIE/PALESTEENA	VI	18717	V	AUC	——	DIOR		
BOW WOW BLUES	VI	18850	V	AUC	——	FITC		
PLEASE BE KIND	BB	7442	E	AUC	——	FITC		
LIVERY STABLE/ONE STEP	VI	18255	E	AUC	——	REID		
MOURNIN'/CLARINET	VI	18513	E+	AUC	——	REID		
JAZZ ME/ST. LOUIS	VI	18772	E	AUC	——	REID		
ROYAL GARDEN/DANGEROUS	VI	18798	E	AUC	——	REID		
JAZZ ME BLUES	VI	18772	V	AUC	——	MELT		
AT THE JAZZ BAND BALL	VI	18457	E	AUC	——	MELT		
ORIGINAL INDIANA FIVE								
MOTEN STOMP	BA	7084	V	AUC	——	FITC		
SEMINOLA	GE	3060	V	AUC	——	FITC		
MOTEN STOMP	DO	4165	V	AUC	——	MELT		
ORIGINAL MEMPHIS FIVE								
MAMA'S GONNA SLOW DOWN(I NICK)	USA	262	E	AUC	——	FITC		
TIN ROOF BLUES	VI	19170	E	AUC	——	FITC		
JI-JI-BOO	PE	14061	V	AUC	——	FITC		
SNAKE HIPS	VI	19052	E	AUC	——	FITC		
SUPERSTITIOUS BLUES	PE	14298	E	AUC	——	FITC		
RUNNING WILD/LOOSE FEET	RE	9407	E	SAL	1.00	MCMA		
HOUSE OF DAVID/OH SISTER	RE	9573	E	SAL	1.00	MCMA		
TIN ROOF BLUES/I'VE GOT A SONG	VI	19170	E	SAL	——	DAME		
TIN ROOF BLUES/I'VE GOT A SONG	VI	19170	V	AUC	——	MELT		
ORIGINAL WOLVERINES								
SHIM-ME-SHA-WABBLE	BR	3707	V	AUC	——	BAKE		
ORY'S SUNSHINE ORCHESTRA								
ORY'S CREOLE/SOCIETY($\frac{1}{4}$" CHIP)	SUNS	3003	V	AUC	——	COLE		
HOT LIPS PAGE								
MY FIG TIN GAL	BB	8660	E	AUC	——	MELT		
LAFAYETTE	DE	19124	V	AUC	——	MELT		
WILL YOU REMEMBER/& SO FORTH	BB	7680	N	AUC	——	BUCK		
TINY PARHAM								
BLUE MELODY BLUES/THAT KIND	VI	38047	E	AUC	——	MCGO		
JACK PETTIS								
BAG O'BLUES/FRESHMAN HOP	VI	21693	V	SAL	2.00	MCMA		
DOIN' THE NEW LOW DOWN	VI	21559	V	AUC	——	FITC		
STOCKHOLM STOMP	BA	1907	V	AUC	——	MELT		
PIRON'S NEW ORLEANS ORCHESTRA								
MAMA'S GONE/N.ORLEANS WIGGLE	VI	19233	E	AUC	1.50	MCMA		
WEST INDIES BL/DO OODDLE OOM	VI	19255	N	AUC	——	GOTT		
GHOST BLUES/BRIGHT STAR BLUES	CO	99	N	AUC	——	CHER		
NEW ORLEANS WIGGLE/MAMA'S GONE	VI	19233	E	AUC	——	MCGO		
BEN POLLACK								
MY KIND LOVE(B.G., TEA, ETC)	VI	21944	V+	AUC	.75	QUIK		
TRUE BLUE LOU/(COON SANDERS,REV)	VI	22089	E	AUC	——	DIOR		
SWEET & HOT	OR	2213	V	AUC	——	FITC		
SWEETHEART WE NEED EACH OTHER	VI	22101	E	AUC	——	FITC		
IF I COULD BE WITH (1919-2)	BA	0747	V	AUC	——	FITC		
SING SONG GIRL (SCRATCH)	PE	15424	V	AUC	——	FITC		
MY KINDA LOVE	VI	21944	V	AUC	——	FITC		
I'M A DING DONG DADDY (B.G.)	RE	10267	E	AUC	——	FITC		
SWEET SUE/SINGAPORE(B.G.)	VI	21437		SAL	2.00	SPIL		
SWEET SUE/SINGAPORE	VI	21437	E	AUC	——	REID		
MY KINDA LOVE/ON WITH	VI	21944	E	AUC	——	REID		
WANG WANG/YELLOW DOG	VI	21971	E	AUC	——	REID		
YOU'RE ALWAYS/SWEETHEART	VI	22101	V	AUC	——	BUCK		
LET'S SIT & TALK ABOUT YOU	VI	21858	V	AUC	——	GOSS		
WAITIN' FOR KATIE/MEMPHIS BL	VI	21184	V	AUC	——	GOSS		
BUY BUY FOR BABY/SHE'S ONE	VI	21743	E	AUC	——	RECO		
SONG OF THE BLUES/SAME OLD	VI	22147	E	AUC	——	RECO		
SENTIMENTAL BABY/THEN CAME	VI	21827	V	AUC	——	RECO		
LOUISE/WAIT TILL YOU SEE MA	VI	21941	V	AUC	——	RECO		
WAITIN' FOR KATIE/MEMPHIS BL	VI	21184	E+	AUC	——	RECO		
BUY BUY BABY/SWEET SHOWGIRL	VI	21743	N	SAL	1.50	CHER		
SENTIMENTAL BABY	VI	21827	N	SAL	1.50	CHER		
SONG OF THE BLUES	VI	22147	N	T-A	——	MATL		
WHEN I FIRST MET MARY	VI	20394	E	T-A	——	MATL		
SNAKE CHARMER/I'M (PICK-A-RIB)	DE	1488	N	T-A	——	FR,A		
COLE PORTER (PIANO)								
I'M A GIGOLO/BE LIKE BLACKBIRD	VI	24843	E	AUC	——	RECO		
OLLIE POWERS								
PLAY THAT THING(LADNIER,NOONE)	JHCA	80	N	AUC	——	BELL		
TEDDY POWELL								
ODE TO SPRING	BB	11152	E	AUC	——	MELT		

FOR DISPOSITION

LOUIS PRIMA

EXACTLY LIKE/NOW AND THEN	DE	2279	E	AUC	——		ROHS
IN A LITTLE GYPSY TEA ROOM	BR	7479	E	AUC	——		FITC
YOU CALL IT MADNESS/NOTHING'S	DE	1871	N	AUC	——		RECO
FORGIVE ME/TICA TEE	OK	6520	N	AUC	——		RECO
RHYTHM ON THE RADIO/I JUST	VO	3921	N	AUC	——		RECO
TIN ROOF BLUES/YOU CAN'T HAVE	VO	3657	E	AUC	——		RECO
BREAKIN' THE ICE/I STILL WANT	BR	7320	N	AUC	——		RECO
EXACTLY LIKE YOU/NOW & THEN	DE	2279	N	AUC	——		RECO
(MANY; SEND FOR LIST)	—	——	E	T-A	——		WILL

JOE PULLEM

BLACK GAL #3/MISS. (ROB COOPER)	BB	5844	N	AUC	—	—	ROSE

QUINTET OF THE HOT CLUB OF FRANCE

VIPER'S DREAM	VI	26218	N	AUC	——		MELT
GEORGIA/STILL OF THE NITE	VI	26578	N	T-A	——		BICK
GEORGIA/STILL OF NIGHT	VI	26578	N	AUC	——		ROHS
EXACTLY LIKE/DRIVING CRAZY	VI	26733	N	AUC	—	—	ROHS
SWING WITH DJANGO/PARA	VI	27272	N	AUC	——		ROHS
CRAZY RHYTHM/BLUE DRAG	RO	1778	N	AUC	——		BUCK
ULTRAFOX/SWANEE RIVER	ROYALE	1785	N	SAL	1.50		MULL
CHASING SHADOWS/I'VE HAD	RO	1798	N	AUC	——		MELO

RAINBOW DANCE ORCHESTRA

ST.LOUIS BL (I BAD GROOVE)	RO	366	G	AUC	——		FITC

MA RAINEY

MYSTERY RECORD/HONEY	PARA	1759	G	T-A	——		WITT
CHAIN GANG BL/WRINGING & TW.	PARA	12372	V	AUC	——		RECO
MYSTERY RECORD/HONEY WHERE	PARA	12200	N	T-A	——		BERR
LITTLE LOW/GRIEVIN HEARTED	PARA	12419	E	T-A	——		BERR
MOONSHINE BL/SOUTHERN BI	PARA	12083	N	T-A	——		BERR
BAD LUCK BL/THOSE ALL NITE	PARA	12081	N	T-A	——		BERR
WALKING BLUES/BARREL HOUSE	PARA	12082	N	T-A	——		BERR
THOSE DOGS/LUCKY ROCK	PARA	12215	E	AUC	——		COLL
STACK O'LEE BLUES	SIG	908	N	T-A	——		CAPE

RED HEADS

TELL ME TONIGHT/HERE OR TH	PAT	36583	V	AUC	——		VOGE
FEELIN' NO PAIN (PEE-WEE)	PE	15648	G	AUC	——		FITC
HURRICANE	PE	14717	E+	AUC	——		RECO
THAT'S NO BARGAIN	PE	14757	V	AUC	——		MCGO

RED ONION JAZZ BABIES

CAKE WALKIN' BABIES	GE	——	V	T-A	——		HOLL

DON REDMAN

I GOTCHA/LITTLE BIT LATER	ME	60802	E	SAL	1.50		MCMA
HOW AM I DOIN'	BR	6273	E	AUC	——		FITC
LONELY CABIN	BR	6935	V	AUC	——		FITC
BUGLE CALL RAG	PE	61218	V	AUC	——		FITC
DOIN' THE NEW LOW DOWN(B.ROBINS)	BR	6520	E	AUC	——		FITC
I GOTCHA/LITTLE BIT LATER	ME	60802	V	AUC	——		FITC
UNDERNEATH THE HARLEM MOON	BR	6401	E	AUC	——		FITC
SHIM-ME-SHA-WABBLE/CHANT OF	BB	10765	N	AUC	——		RECO
SOPHISTICATED LADY/THAT BLUE	BR	6560	V	AUC	——		RECO
LAZYBONES/DOIN'WHAT I PLEASE	VO	4791	N	AUC	——		RECO

RUBEN REEVES BOYS

YELLOW FIVE/SCREWS, NUTS	VO	2638	V	AUC	——		DELG

ALVINO REY

WILLIAM TELL, PARTS 1 & 2	BR	11072	N	STA	——		WA,H

THE RHYTHMAKERS

OH PETER	CO	35841	N	AUC	——		REED

FREDDIE RICH

HOW HIGH THE MOON	VO	5420	N	T-A	——		GAIN

MOOCH RICHARDSON

T.&.T. BLUES/BARRELHOUSE BL	OK	8554	N	AUC	——		DESO
KATE ADAMS BL/BURYING BLUES	OK	8576	N	AUC	——		DESO

MIKE RILEY

JAMMIN'/SOUTHERN HOSPITALITY	DE	1271	E	T-A	——		MATL

ELZADIE ROBINSON

ARKANSAS MILL(ACC.WILL EZELL)	PARA	12701	N	AUC	——		MULL

IKEY ROBINSON & WINDY CITY FIVE

MINOR STOMP/SUNSHINE	CH	50073	V	AUC	——		DELG
SWING IT/SCRUNCH	CH	40011	G	AUC	—	—	DELG

IKE RODGERS

STOMP 'EM DOWN(ACC.HENRY BROWN)	BR	7086	V+	AUC	——		BAKE

ADRIAN ROLLINI

AH,BUT IS IT LOVE(PEE WEE)	PE	15799	V	AUC	——		FITC
BEI MIR BIST DU (BOBBY HACKETT)	DE	1638	E	AUC	——		FITC
OL' PAPPY (14566-2)	PE	15876	V	AUC	——		MELT
WAITIN' AT THE GATE(14997-2)	VO	2673	V	AUC	——		MELT
BILL	DE	1538	E	T-A	——		GAIN
SUGAR	DE	265	N	T-A	——		GAIN
TAP ROOM SWING/LESSONS IN	DE	787	E	T-A	——		FR,A
SWING LOW/STUFF	DE	807	E	T-A	——		FR,A

TIMMIE ROSENKRANTZ

A WEE BIT OF SWING	VI	25876	E	AUC	——		FITC

LUIS RUSSELL

JUGGIN' LIGHTLY	PARL	934	N	AUC	——		MELT
PANAMA	PARL	963	V	AUC	——		MELT
NEW CALL OF THE FREAKS	CO	35690	E	AUC	——		MELT
JERSEY LIGHTNING/CALL FREAKS	CO	35690	E+	AUC	——		RECO
DOCTOR BLUES/SAVOY STOMP	VO	3480	G	T-A	——		W—S
FREAKISH BLUES	VI	22815	E	T-A	——		W—S
HOKUS POKUS/GHOST	ME	13334	G	T-A	——		W—S
FREAKISH BLUES	VI	22815	E	T-A	——		UMPH

PEE WEE RUSSELL

HORN OF PLENTY BL	HRS	1001	E	AUC	——		MELT
BABY WON'T YOU PLEASE COME HOME	HRS	1000	E	AUC	——		MELT

SALLY SAD (VOCAL BLUES)

GOOD HEARTED WOMAN	VAR	6066	N	AUC	——		MELT
DADDY WHAT YOU GOING TO DO	VAR	6033	N	AUC	——		MELT

COON SANDERS

I AIN'T GOT NOBODY/ROODLES	VI	20785	G	AUC	1.00		MCMA
TOO BUSY/DOWN WHERE THE SUN	VI	21546	N	SAL	1.50		MCMA

HELEN SAVAGE

IT'S BAD FOR YOUR SOUL	BR	4536	G+	T-A	—	—	W—S

THE SCARE CROW (BLUES, INST. ACC.)

TRAVELING BLUES/I'M LONG GONE	VAR	6046	N	AUC	—	—	MELT

RAYMOND SCOTT

BUMPY WEATHER/PETER	CO	35585	N	AUC	——		ROHS

SONNY SCOTT

BLACK HORSE BLUES	VO	02586	V	AUC	——		MELT

SEATTLE HARMONY KINGS

HOW MANY TIMES	VI	20133	E	AUC	——		MATL

CHARLES SEGAR

BOOGIE WOOGIE(REV.T.PARRISH)	DE	3832	N	AUC	——		CHER

BOYD SENTER

DOWN HEARTED BL(LANG)	OK	41115	E	AUC	——		FITC
I AIN'T GOT NOBODY(LANG; 1/4" CH)	OK	40861	V	AUC	——		FITC
COPENHAGEN(CHIP 5 GROOVES)	VI	22303	V	AUC	——		FITC

SEXTET OF RHYTHM CLUB

MIGHTY LIKE BL/CALLING BARS	BB	10529	N	AUC	——		RECO

ARTIE SHAW

I'M COMIN' VIRGINIA	BB	10320	E	T-A	——		UMPH
CONCERTO FOR CLARINET(12")	VI	36383	N	T-A	——		UMPH
STARDUST	VI	27230	N	T-A	—	—	UMPH
NIGHTMARE	BB	7875	E	T-A	——		UMPH
COMIN' ON	BB	7772	V	T-A	—	—	UMPH
AFRAID TO DREAM	BR	7934	V	T-A	——		UMPH
ALL ALONE	BR	7899	E	T-A	——		UMPH
SUMMIT RIDGE DRIVE	VI	26763	E	T-A	——		UMPH
TRAFFIC JAM	BB	10395	E	T-A	—	—	UMPH
A HANDFUL OF STARS	VI	26790	N	T-A	——		UMPH
FREE FOR ALL	BR	8019	V	T-A	——		UMPH
NIGHTMARE/NON STOP FLIGHT	BB	7875	N	T-A	—	—	BICK
MOONGLOW/MY BLUE HEAVEN	VI	27405	N	AUC	——		GILB
DR.LIVINGSTON/QUAILS COME	VI	27289	N	AUC	——		GILB
CROSS YOUR HEART/SUMMIT RIDGE	VI	26763	E	AUC	——		GILB
JUST KIDDIN'/MOTHERLESS CHILD	VI	27806	E	AUC	——		GILB
BLUES, PARTS 1 & 2	VI	27411	V	AUC	——		GILB
ADIOS,MARIQUITA LINDA	VI	26542	E	AUC	——		GILB
CROSS YOUR/SUMMIT RIDGE	VI	26763	V	AUC		.75	QUIK
I'M COMING VIRGINIA	BB	10320	N	AUC	——		ROTH
NIGHTMARE	BB	7875	N	AUC	——		CLEA
BACK BAY SHUFFLE	BB	7759	N	AUC	——		CLEA
ANY OLD TIME (HOLIDAY)	BB	7759	V	AUC	——		MELT
OUT OF NOWHERE	BB	10320	E	AUC	——		MELT
GOODNIGHT ANGEL/THERE'S A NEW	BR	8054	E	AUC	——		RECO
WHEN WINTER COMES/I POURED MY	BB	10307	N	AUC	—	—	RECO
JUNGLE DRUMS/IT HAD TO BE YOU	BB	10091	E	AUC	——		RECO
I'LL REMEMBER/EASY TO SAY	BB	10345	E	AUC	——		RECO
I GOES TO YOUR FEET/ALL GOD'S	BR	7895	N	AUC	——		RECO
SWEET LORRAINE/STREAMLINE	BR	7852	N	AUC	——		RECO
JUST YOU/IF IT'S THE LAST	VO	4933	N	AUC	——		RECO
WAS IT RAIN/LOVE IS GOOD	BR	7841	N	AUC	——		RECO
LADY BE GOOD/I SURRENDER	BB	10430	E+	AUC	—	—	RECO
BEGIN THE BEGUINE/INDIAN	BB	7746	N	SAL		.38	RECO
NIGHTMARE/NON-STOP FLIGHT	BB	7875	N	SAL		.38	RECO
TWO BLIND LOVES/LAST 2 WEEKS	BB	10412	N	AUC	——		RECO
DAY IN/PUT THAT DOWN	BB	10406	N	AUC	——		RECO
GO FLY A KITE/MAN & DREAM	BB	10347	N	AUC	——		RECO
DEEP IN DREAM/DAY AFTER DAY	BB	10046	N	AUC	——		RECO
COPENHAGEN/SOFTLY AS IN	BB	10054	V	AUC	——		RECO
I'M COMING VIRGINIA/OUT OF	BB	10320	E+	AUC	——		RECO
TAKE YOUR SHOES OFF/I ASK THE	VI	27719	N	AUC	——		RECO
SWEET ADELINE/HOW DRY I AM	VO	4182	E+	AUC	——		RECO
THE SAME OLD LINE/YOU CAN TELL	BR	7794	E+	AUC	——		RECO
FREE WHEELING/SHOOT THE LIKKER	VO	4198	E	AUC	——		RECO
SWEET ADELINE/HOW DRY I AM	VO	4182	N	AUC	——		MULL

FOR DISPOSITION

FRANK SIGNORELLI							
SHE'S STILL MY BABY	PE	14699	V	AUC	——		DELG
ZUTTY SINGLETON							
KING PORTER STOMP	DE	18093	E	AUC	——		MELT
SIX BLUE CHIPS							
CHEATIN' CHEEH	DE	740	E	AUC	——		FITC
SIX BROWN BROTHERS							
EGYPTLAND/PETER	VI	18562	E	AUC	——		ROHS
BARKTOWN STRUTTERS	VI	18376	E	AUC	——		ROHS
SMILES/COMELY TOM	VI	18385	E	AUC	——		ROHS
SIX HOTTENTOTS							
HURRICANE	RE	8335	E	AUC	——		RECO
MEMPHIS BLUES	BA	1986	E+	AUC	——		MCGO
SIX MEN AND A GIRL							
MARY LOU WILLIAMS BLUES	VAR	8193	N	T-A	——		GAIN
SLIM & SLAM							
TUTTI FRUTTI	VO	4225	V	AUC	——		MELT
SWEET SAFRONIA/IT'S GETTIN'	VO	4594	N	AUC	——		RECO
SLUEFOOT JOE & HIS GUITAR							
HOUSE TOP BLUES/SHE A FOOL	QRS	7080	F	T-A	——		BERR
BESSIE SMITH							
GULF COAST/DOWNHEARTED	CO	3844	V	AUC	——		MCMA
SORROWFUL/ROCKING CHAIR	CO	14020	V	AUC	——		MCMA
OH DADDY/BABY WON'T YOU	CO	3888	V	AUC	——		MCMA
YELLOW DOG/SOFT PEDAL	CO	14075	G	AUC	——		MCMA
SING SING/DYING GAMBLER	CO	14051	V	AUC	——		MCMA
SALT WATER/RAINY WEATHER	CO	14037	V	AUC	——		MCMA
LADY LUCK/YODLING BLUES	CO	3939	V	AUC	——		MCMA
HAUNTED HOUSE/EAVESDROPPER	CO	14010	V	AUC	——		MCMA
WOMAN'S TROUBLE/LOVE ME	CO	14060	G	AUC	.50		QUIK
CEMETARY BLUES/ANY	CO	13001	G	AUC	.50		QUIK
POOR MANS BLUES	CO	14399	V	AUC	——		FITC
HE'S GOT ME GOIN(J.P.; 1" CR.)	CO	14464	V	AUC	——		FITC
GULF COAST/DOWNHEARTED	CO	3844	N	AUC	——		REID
LADY LUCK/YODLIN'	CO	3939	N	AUC	——		REID
EVESDROPPERS/HAUNTED	CO	14010	N	AUC	——		REID
PINCH BACKS/TICKET AGENT	CO	14025	N	AUC	——		REID
WORK HOUSE/HOUSE RENT	CO	14032	N	AUC	——		REID
MUDDY WATER/AFTER YOU'VE	CO	14197	N	AUC	——		REID
DEVIL'S GONNA/YES INDEED	CO	14354	N	AUC	——		REID
SLOW & EASY/ME AND MY	CO	14384	N	AUC	——		REID
HE'S GOT ME/IT MAKES MY	CO	14464	N	AUC	——		REID
EMPTY BED BLUES, PARTS 1 & 2	CO	14312	V	AUC	——		RECO
TICKET AGENT/PINCHBACKS	CO	14025	N	T-A	——		BERR
ROCKIN' CHAIR/SORROWFUL BL.	CO	14020	N	T-A	——		BERR
FRANKIE BLUES/HATEFUL BLUES	CO	14023	E	T-A	——		BERR
I'M GOING BACK/FAR AWAY BLUES	CO	13007	N	T-A	——		BERR
HAUNTED HOUSE/EVESDROPPER	CO	14010	N	T-A	——		BERR
CHICAGO BLUND/MISTREATIN	CO	14000	N	T-A	——		BERR
BY BY BLUES/WEEPING	CO	14042	N	T-A	——		BERR
FROSTY MORN/EASY COME	CO	14005	N	T-A	——		BERR
GULF COAST/DOWN HEARTED	CO	3844	N	T-A	——		BERR
BEALE STREET/AGGRAVATIN	CO	3877	N	T-A	——		BERR
EMPTY BED BLUES, PARTS 1 & 2	CO	14312	V	T-A	——		BERR
HOUSE RENT RAG/WORK HOUSE	CO	14032	N	T-A	——		BERR
DIXIE FLYER/GOOD OLE WAGON	CO	14079	V	T-A	——		BERR
JAILHOUSE/GRAVEYARD DREAM	VO	4001	V	T-A	——		BERR
YODLING BLUES/LADY LUCK	CO	3939	N	AUC	——		CHER
KEEPS ON RAINING	CO	3898	N	AUC	——		CHER
GULF COAST/DOWNHEARTED	CO	3844	N	AUC	——		CHER
OUTSIDE OF THAT	CO	3900	N	AUC	——		CHER
MONEY BLUES/HARD DRIVING PAPA	CO	14137	G	AUC	——		BAKE
YELLOW DOG/SOFT PEDAL	CO	14075	G-A	UC	——		BAKE
GULF COAST/DOWN HEARTED	CO	3844	E	SAL	3.00		MULL
ST.LOUIS BLUES/RECKLESS	CO	3171	N	AUC	——		MULL
MUDDY WATER/MONEY BLUES	CO	3174	N	AUC	——		MULL
COLD IN HAND/GOOD OLE WAGON	CO	35672	N	AUC	——		MULL
EMPTY BED BLUES, PARTS 1 & 2	CO	35675	N	AUC	——		MULL
GULF COAST BLUES	CO	3844	V	TRA	——		NORC
CLARA SMITH							
KANSAS CITY MAN/SAM BLUES	CO	12	P	AUC	——		PATT
CHICAGO BLUES/31ST BLUES	CO	14009	N	T-A	——		BERR
SAN FRANCISCO BLUES/CHAIN	CO	14049	F	T-A	——		BERR
DON'T ADVERTISE/GOOD LUCK	CO	14026	N	T-A	——		BERR
HOT PAPA/WON'T BE LONG NOW	CO	14006	N	T-A	——		BERR
DEATH LETTER/PRESCRIPTION	CO	14045	G	T-A	——		BERR
BLACK WOMAN/THAT WHY THE	CO	14223	V	T-A	——		BERR
PLAY IT/ALL NIGHT BLUES	CO	3966	N	T-A	——		BERR
UNCLE SAM BLUES/K.C. MAN	CO	12	N	AUC	——		CHER
WEST INDIES BLUES/CLEAR	CO	14019	N	AUC	——		CHER
I WANT MY SWEET DADDY	CO	3991	N	AUC	——		CHER
GOOD LOOKING PAPA BLUES	CO	14026	N	AUC	——		CHER
BROKEN BUSTED BLUES(LOUIS)	CO	14062	N	AUC	6.00		CHER
JABBO SMITH							
TAKE YOUR TIME/SWEET'N LOW BL	BR	7061	V	AUC	——		GOSS
LINA BLUES/CROONING THE BLUES	BR	7087	E+	AUC	——		MCGO
LAURA SMITH							
GRAVIER ST.BL/LAKE PONSHART.	OK	8179	E	AUC	——		DESO
MAMIE SMITH							
IF YOU DON'T WANT ME BLUES	OK	4228	G	AUC	——		DIOR
SWEET VIRGINIA BLUES	VI	20233	N	AUC	——		CHER
PINE TOP SMITH							
PINE TOP'S BLUES	VO	1245	V	AUC	——		BELL
STUFF SMITH							
UPSTAIRS/WHERE IS THE SUN	DE	1287	N	AUC	——		PATT
TRIXIE SMITH							
LOST LOST WEARY BLUES (J.P.)	BS	2044	V	AUC	——		FITC
WILLIE "LION" SMITH							
I CAN SEE YOU/SWAMPLAND	DE	1291	N	AUC	——		PATT
ACHIN' HEARTED BLUES	DE	1503	G	T-A	——		W—S
LION & LAMB/3 KEYBOARDS	CMS	520	N	T-A	——		W—S
STORMY WEATHER/I'LL	CMS	519	N	T-A	——		W—S
KNOCK WOOD/PEACE	DE	1366	G	T-A	——		W—S
THE SWAMPLAND	DE	1291	G	T-A	——		W—S
GONNA BE DEVIL TO PAY	DE	7073	G	T-A	——		W—S
GET ACQUAINTED/OLD STAMPING	DE	1380	E	SAL	.75		MCMA
THE SWAMPLAND	DE	1291	V	AUC	——		FITC
PASSIONETTE/MORNING (PIANO,DR)	DE	2269	N	AUC	——		RECO
KNOCK WOOD/PEACE BROTHER	DE	1366	N	AUC	——		RECO
STREAMLINE GAL/HARLEM JOYS	DE	7074	N	AUC	——		RECO
MORNING AIR/PASSIONETTE	DE	2269	N	AUC	——		CHER
SWAMPLAND/I CAN SEE YOU ALL	DE	1291	N	AUC	——		MULL
JACK SNEED & SNEEZERS							
SLY MONGOOSE/WEST INDIES BL	DE	7566	V	AUC	——		MULL
EDDIE SOUTH							
STOMPING SAVOY/LADY BE GOOD	CO	36193	N	AUC	——		ROHS
VOICE OF SOUTHLAND/OHIO HOME	VI	21155	N	AUC	——		ROHS
NO MORE BLUES/MA MA	BB	10120	E	AUC	.50		QUIK
SOUTHERN BLUES SINGER							
PRISON BLUES(VOCAL, INST. ACC)	VAR	6057	N	AUC	——		MELT
SOUTHERN SERENADERS							
ALONE AT LAST (LOUIE)	HA	5	V	AUC	——		FITC
MUGGSY SPANIER							
BLACK AND BLUE/DINAH	BB	10682	N	T-S	——		FREE
LONESOME ROAD/MANDY, MAKE UP	BB	10766	E	T-S	——		FREE
HESITATING BLUES/DAVID	DE	4271	N	AUC	——		ROHS
BIG BUTTER EGG/ECCENTRIC	BB	10417	N	AUC	——		ROHS
TWO O'CLOCK JUMP	DE	4336	N	AUC	——		ROTH
DINAH	BB	10682	N	AUC	——		CLEA
LITTLE DAVID/HESITATING BL	DE	4271	N	AUC	——		RECO
SOMEDAY SWEETHEART/DA DA ST.	BB	10384	E	AUC	——		CONN
BLACK & BLUE/DANAH (F +)	BB	10682	G	AUC	——		CONN
DIPPERMOUTH/SISTER KATE (V)	BB	10506	E	AUC	——		CONN
HESITATING BLUES/LITTLE (G)	DE	4271	V+	AUC	——		CONN
CAN'T WE BE FRIENDS/REV.(G)	DE	4168	V	AUC	——		CONN
LONESOME ROAD	BB	——	V	T-A	——		HOLL
BECHET-SPANIER							
LAZY RIVER	HRS	2000	E	AUC	——		MELT
CHINA BOY	HRS	2001	E	AUC	——		MELT
THAT'S A PLENTY	HRS	2002	E	AUC	——		MELT
SWEET SUE	HRS	2003	E	AUC	——		MELT
VICTORIA SPIVEY							
BLACK SNAKE BLUES	OK	8338	G	AUC	——		BUCK
T.B. BLUES/NO.12 LET ME ROAM	OK	8494	N	AUC	——		DESO
MURDER 1ST DEGREE/NIGHTMARE	OK	8581	N	AUC	——		DESO
DIRTY WOMANS/LONG GONE	OK	8351	N	AUC	——		COLL
JESS STACY							
A GOOD MAN IS HARD TO FIND	VA	8140	E	STA	1.75		SPIL
BARRELHOUSE	DE	18119	E	AUC	——		MELT
CLARINET BLUES	VAR	8132	N	T-A	——		W—S
NONI/JESS STAY BLUES	ASCH	350-2	N	T-A	——		W—S
BREEZE/BREEZE	VARS	8121	N	T-A	——		W—S
GOOD MAN IS HARD TO FIND	VARS	8140	N	T-A	——		W—S
NONI/JESS STAY	VARS	8076	N	T-A	——		W—S
BARRELHOUSE/IN THE DARK	DE	18119	N	AUC	1.00		MART
STATE STREET SWINGERS							
WHIPPIN' THAT JELLY/OH RED	VO	3319	E	AUC	.50		QUIK
PRISCILLA STEWART							
YOU AIN'T/TRUE BLUES(J.BLYTHE)	PARA	12205	N	AUC	——		COLL
REX STEWART							
DIGA DIGA DOO/CHERRY	HRS	2004	E	AUC	——		MELT
SOLID ROCK	HRS	2005	E	AUC	——		MELT
FAT STUFF SERENADE	VO	5448	N	T-A	——		GAIN
MOBILE BAY/LINGER AWHILE	BB	11057	E	T-A	——		HAST

FOR DISPOSITION

JOE SULLIVAN

COQUETTE	OK	5647	N	STA	——		WA,H
COQUETTE	OK	5647	N	AUC	——		MELT
I CAN'T GIVE YOU ANYTHING,LOVE	VO	5496	V	AUC	——		MELT

HANNA SYLVESTER

FAREWELL BLUES(J.SMITH)	PARA	12033	V	T-A	——		GAIN

TALL TOM

EASY PAPA/YOU BROKE	VAR	6030	N	AUC	——		MELT

JACK TEAGARDEN

ST. JAMES INFIRMARY/BLACK	DE	3844	V	AUC	——		VOGE
I HEAR BLUEBIRDS/FATIMA'S DREA	VAR	8273	N	AUC	——		VOGE
RHYTHM HYMN/BLUE RIVER	DE	4071	E	AUC	——		VOGE
SHEIK OF ARABY/PERSIAN RUG	BR	8370	N	AUC	——		VOGE
WOLVERINE BLUES/MUDDY RIVER	CO	35927	N	AUC	——		VOGE
DIANE/MEET ME TONIGHT	CMS	505	E	T-A	——		W—S
HUNDRED YEARS FROM/(REV. P)	BR	6716	E	T-A	——		W—S
THE BLUES/CAN'T WE TALK IT	VA	8213	E	S-A		2.00	MCMA
DARK EYES/CHECKS	DE	3701	N	AUC	——		ROHS
BLUES TO LONLEY/PRELUDE IN C	DE	2642	N	AUC	——		ROHS
YOU DARLING/MORN	VA	8196	N	AUC	——		ROHS
WOLVERINE BLUES/MUDDY	CO	35297	N	AUC	——		ROHS
SON OF THE SUN	PE	15363	V	AUC	——		FITC
DEVIL MAY CARE	VAR	8278	V	AUC	——		FITC
PEG O' MY HEART RIPPLING	CO	35727	V	AUC		.75	LANG
ST.JAMES INFIRMARY/SHINE	HRS	2006	E	AUC	——		MELT
BIG EIGHT BLUES	HRS	2007	E	AUC	——		MELT
I'M TAKIN' MY TIME/I WANNA	CO	35224	N	AUC	——		RECO
RIVER HOME/HOW I LAY ME DOWN	VAR	8374	E+	AUC	——		RECO
LITTLE MAN WHO WASN'T THERE	BR	8435	N	AUC	——		RECO
CLASS WILL TELL/IF IT'S GOOD	BR	8373	N	AUC	——		RECO
PRELUDE TO THE BL/THE BL.HAVE	DE	4409	N	AUC	——		RECO
NOBODY KNOWS THE TROUBLE	DE	4317	N	AUC	——		RECO
NOBODY KNOWS/HUNDRED YEARS	DE	4317	E	SAL		1.50	SIEG
DARK EYES/CHICKS IS WON.	DE	3701	N	AUC	——		MELO
A RHYTHM HYMN/BLUE RIVER	DE	4071	N	AUC	——		MELO

JOHNNY TEMPLE & HAMFATS

CO JAIL BLUES/WHAT IS THAT	DE	7456	N	T-A	——		WILL

TEN BLACKBERRIES

ST.JAMES INFIRMARY	RE	8941	V	AUC	——		FITC

TENNESSEE TEN

DOWNHEARTED BLUES/MEDLEY	VI	19094	E	AUC	——		FITC
YOU'VE GOT TO SEE MAMMA	VI	10973	E	AUC	——		MATL

TENNESSEE TOOTERS

CHARLESTON/I HAD A SWEET MAMA	VO	15086	V	AUC	——		VOGE
RED HOT HENRY BROWN	VO	15004	V	T-A	——		UMPH

HOCIEL THOMAS (ARMSTRONG)

LONESOME HR(CLICK, 1ST INCH)	OK	8297	V	AUC	——		UMPH

SKEETS TOLBERT & GENTLEMEN OF SWING

RHUMBA BLUES/JUMPIN' IN NUMBERS	DE	8565	N	SAL		1.00	MULL

THE TRAVELERS

BEGGING FOR LOVE	ME	12227	V	AUC	——		FITC

FRANK TRUMBAUER

WALKIN' THE DOG/NOT ON	VAR	8225	N	T-A	——		BICK
WALKIN' THE DOG/NOT ON	VA	8225	N	AUC	——		ROHS
LADY BE GOOD/WRAP TROUBLE	VA	8269	N	AUC	——		ROHS
IN A MIST	BR	6997	E	AUC	——		FITC
MANHATTAN RAG	OK	41330	V	AUC	——		FITC
SINGING THE BLUES	BR	7703	E	AUC	——		FITC
FOR NO REASON IN C	CO	35667	E	AUC	——		MELT
CLARINET MARMALADE	VO	4412	V	AUC	——		MELT
CRYING ALL DAY/GOOD MAN HARD	OK	40966	E	AUC	——		BAUM
LILA/OUR BUNGALOW OF DREAMS	OK	41019	V+	AUC	——		BAUM
DUSKY STEVEDORE/BLESS YOU	PAF	22006	V	AUC	——		GOSS
SINGING THE BLUES	OK	40772	E	TRA	——		NORC
CRYING ALL DAY/GOOD MAN	CO	35956	E	T-A	——		MATL

SOPHIE TUCKER & MIFF MOLE

50 MILLION FRENCHMEN/ONE	OK	40813	E	AUC	——		MULL
AFTER YOU'RE GONE/I AIN'T GOT	OK	40837	N	AUC	——		MULL

JOE TURNER

GOIN' TO CHICAGO/ROCKS IN	DE	4093	N	AUC	——		ROTH
ROCKS IN MY BED	DE	4093	E	AUC	——		FITC

UNIVERSITY SIX

ST.LOUIS HOP	HA	245	E	AUC	——		FITC
LAZY WEATHER/SLOW RIVER	HA	433	E	AUC		.75	QUIK

RUDY VALLEE

DEEP NIGHT/WEARY RIVER	VI	21868	V	AUC	——		GILB
LOVE MADE A GYPSY/OPEN FIREP.	VI	22284	V	AUC	——		GILB
S'POSIN/ONE IN THE WORLD	VI	21998	V	AUC	——		GILB
I LOVE YOU/ONLY GIRL	VI	22227	V	AUC	——		GILB
I'LL BE REMINDED/LITTLE KISS	VI	22193	V	AUC	——		GILB

(RUDY VALLEE CONTINUED NEXT COLUMN)

(RUDY VALLEE, CONTINUED)

HUGGABLE KISSABLE/EVERY MOON	VI	21983	V	AUC	——		GILB
STOLEN MOMENTS/SWEETHEART	VI	22500	V	AUC	——		GILB
ST. LOUIS BLUES	VI	22321	E	AUC	——		DIOR

VARSITY SEVEN

SAVE IT PRETTY MAMA(HAWKINS)	VARS	8135	N	AUC	——		HEIN
SHAKE IT AND BREAK IT(HAWKINS)	VARS	8179	N	AUC	——		HEIN
HOW LONG BLUES (HAWKINS)	VARS	8173	N	AUC	——		HEIN
EASY RIDER/TIGHT (HAWKINS)	VARS	8147	E	AUC	——		HEIN
SHAKE IT AND BREAK IT	VARS	8179	N	T-A	——		W—S
TIGHT LIKE THAT	VARS	8147	N	T-A	——		W—S
EASY RIDER	VARS	8147	N	T-A	——		GAIN
HOW LONG/POM POM(HAWKINS)	VARS	8173	N	AUC		.50	MART
EASY RIDER/IT'S TIGHT LIKE	VARS	8147	N	AUC		1.00	MART
EASY RIDER/IT'S TIGHT LIKE	VARS	8147	N	SAL		2.00	MULL
POM POM/HOW LONG BLUES	VARS	8173	N	SAL		2.00	MULL

JOE VENUTI GROUPS

FOUND A NEW BABY(BLUE 4)	OK	41469	E	AUC	——		FITC
LITTLE BUTTER CUP (BLUE 4)	OK	41506	N	AUC	——		FITC
I WANT TO RING BELLS (NICK)	PE	15830	V	AUC	——		FITC
HEAT WAVE	ME	12828	E	AUC	——		FITC
FOUR STRING JOE/PENN BEACH BL	VO	3160	N	AUC	——		RECO
MOON GLOW	ME	13081	N	AUC	——		MATL
FAREWELL BLUES/SOMEDAY	UHCA	106	N	T-A	——		W—S
BEALE ST./AFTER YOU'VE	CMS	108	V+	T-A	——		W—S
AFTER YOU'VE GONE/BEALE ST.	VO	15864	E	TRA	——		FR,W
TAP ROOM BLUES	DE	625	N	AUC	——		BELL
BEALE STREET BLUES/AFTER YOU	VO	15864	V	AUC	——		MELT
MY HONEY'S LOVIN ARMS/GOIN	OK	11251	G	SAL		1.75	MASL

MINNIE WALLACE

DIRTY BUTTER	VI	38547	N	AUC	——		CHER

SIPPI WALLACE

CAN ANYBODY TAKE/STRANGERS BL	OK	8159	F+	AUC		1.00	MCMA
I MUST/KITCHEN BLUES	OK	8381	N	AUC	——		COLL

FATS WALLER

AMBERCROMBIE/TAIN'T	BB	10967	N	AUC	——		ROHS
OLD GRANDAD/CURLY	BB	10669	N	AUC	——		ROHS
EVERYBODY LOVES/SCRAM	BB	10989	N	AUC	——		ROHS
SOCKS DON'T MATCH/UP	BB	300814	N	AUC	——		ROHS
RED HOT DAN	VI	21127	G	AUC	——		FITC
RUMP STEAK SERENADE	BB	11296	N	STA	——		WA,H
BY LIGHT SILVERY MOON	BB	11569	N	STA	——		WA,H
HEADLINES IN THE NEWS	BB	11188	N	STA	——		WA,H
RING DEM BELLS/CAROLINA SHOUT	VI	27563	N	AUC	——		GALE
HONEYSUCKLE ROSE	VI	24826	E	AUC	——		CLEA
JITTERBUG WALTZ	BB	11519	N	AUC	——		CLEA
SWEET SAVANNAH SUE/WAITING	BB	10264	N	AUC	——		REID
CAROLINA SHOUT	VI	27563	N	AUC	——		MELT
BUCK JUMPIN'	BB	11324	E	AUC	——		MELT
SERENADE FOR A WEALTHY WIDOW	BB	10262	E	AUC	——		MELT
TWENTY FOUR ROBBERS	BB	11222	E	AUC	——		MELT
I'M GONNA SALT AWAY SUGAR	BB	10943	E	AUC	——		MELT
YOU'RE THE CUTEST ONE	BB	10129	V	AUC	——		MELT
HEADLINES IN THE NEWS	BB	11168	E	AUC	——		MELT
BLUE BECAUSE OF YOU	BB	10322	N	AUC	——		MELT
BLACK MARIA/MOON IS LOW	BB	10624	N	AUC	——		BUCK
MINOR DRAG/HARLEM FUSS	VI	38050	V	AUC	——		GOSS
NOBODY'S BIZ (ACC. S.MARTIN)	OK	8043	V	AUC	——		STEI
LAST GO ROUND(ACC. S.MARTIN)	OK	8045	V	AUC	——		STEI
DRAGGIN' MY HEART (SOLO)	VO	3016	V	AUC	——		STEI
BY LIGHT OF THE SILVERY MOON	BB	11569	E	AUC	——		STEI
YOU MUST BE LOSING/JIVE	BB	11539	E	AUC	——		STEI
THAT GETS IT/TRASH	BB	11425	E	AUC	——		STEI
OH BABY/PAN-PAN	BB	11393	N	AUC	——		STEI
SIPPIE/THOU SWELL	BB	10260	N	AUC	——		STEI
I AIN'T GOT NOBODY/VIPER'S	BB	10133	N	AUC	——		STEI
MINOR DRAG/HARLEM FUSS	BB	10185	E	AUC	——		STEI
HOLD TIGHT/YOU OUTSMARTED	BB	10116	V	AUC	——		STEI
MY FATE IS/TURN ON THE HEAT	VI	38568	E+	AUC	——		STEI
RIDIN'BUT WALKIN'/WIN'T YOU	VI	38119	E+	AUC	——		STEI
LOOKIN'GOOD/I NEED SOMEONE	VI	38086	V	AUC	——		STEI
ST.LOUIS BLUES/LENOX AVE.	VI	20357	V	AUC	——		STEI
LOVELESS LOVE/SOOTHIN'SYRUP	VI	20470	N	AUC	——		STEI
SLOPPY WATER/RUSTY PAIL	VI	20492	N	AUC	——		STEI
BEALE ST.BLUES9ALBERTA HUNTER)	VI	20771	N	AUC	——		STEI
SAVANNAH/TAKE ME HOME	VI	20776	G	AUC	——		STEI
FLORENCE(ACC. CHAPPELLE)	VI	21062	N	AUC	——		STEI
RED HOT DAN/I AIN'T GOT	VI	21127	N	AUC	——		STEI
HE'S GONE AWAY/OUT OF JAIL	VI	21202	N	AUC	——		STEI
PERSIAN RUG/THOU SWELL	VI	21346	N	AUC	——		STEI

(FATS WALLER CONTINUED NEXT PAGE

(FATS WALLER, CONTINUED)

SIPPI/WILLOW TREE	VI	21348	E+AUC	——		STEI
THE DIGAH'S STOMP/GEECHEE	VI	21358	N AUC	——		STEI
HOG-MAW/SUGAR	VI	21525	N AUC	——		STEI
LOVE ME OR LEAVE ME/FEELING	VI	22092	N AUC	——		STEI
AIN'T MISB/SWEET SAVANNAH SUE	VI	22108	E AUC	——		STEI
ST.LOUIS BLUES/AFTER YOU'VE GO	VI	22371	N AUC	——		STEI
DREAM MAN/I'M GROWING	VI	24801	V+AUC	——		STEI
NIGHT WIND/I BELIEVE	VI	24853	E AUC	——		STEI
I'M 100%/BABY BROWN	VI	24867	G AUC	——		STEI
OH SUZANNA/AIN'T GOT NOBODY	VI	24888	E AUC	——		STEI
HATE TO TALK/CUTEST ONE	VI	25039	G AUC	——		STEI
WHAT'S THE REASON/WHOSE HON.	VI	25027	V AUC	——		STEI
SIT RIGHT DOWN/TAKIN' LESSONS	VI	25044	V+AUC	——		STEI
SWEET SUE(TEST PRESSING)	VI	25087	V AUC	——		STEI
BRAN NEW SUIT/THIEF IN NITE	VI	25123	G AUC	——		STEI
RHYTHM & ROMANCE/SWEET BEG.	VI	25131	G AUC	——		STEI
SWEET THING/LITTLE INDEPEND.	VI	25196	N AUC	——		STEI
WHEN SOMEBODY THINKS/YOU STAY.	VI	25222	N AUC	——		STEI
SUGAR ROSE/PANIC IS ON	VI	25266	V AUC	——		STEI
MOON ROSE/GARBO GREEN	VI	25281	V AUC	——		STEI
CHRIS COLUMBUS/US ON A BUS	VI	25295	E+AUC	——		STEI
ALL MY LIFE/IT'S NO FUN	VI	25296	E AUC	——		STEI
SMASHING 30S/NUMB FUMBLIN'	VI	25338	E+AUC	——		STEI
CHIEF DESOTA/SIN TO TELL LIE	VI	25342	V AUC	——		STEI
MORE I KNOW YOU/LET'S SING	VI	25348	N AUC	——		STEI
CRAZY BOUT BABY/REAL THING	VI	25374	N AUC	——		STEI
JUST MADE UP/ACHING HEART	VI	25349	E+AUC	——		STEI
COPPER COLORED GAL/MERCY OF L.	VI	25409	V AUC	——		STEI
TAIN'T GOOD/HALLELUJAH	VI	25478	N AUC	——		STEI
1000 DREAMS/JINGLE BELLS	VI	25483	N AUC	——		STEI
LAUGHING AT ME/CAN'T BREAK	VI	25530	G AUC	——		STEI
MEANEST THING/RACH UP TO ME	VI	25536	E+AUC	——		STEI
WHERE IS THE SUN/OLD PLANTAT.	VI	25550	N AUC	——		STEI
SAN ANTON/YOU SHOWED ME	VI	25565	E AUC	——		STEI
FRACTIOUS FINGERING/(T.DORSEY)	VI	25652	N AUC	——		STEI
YOU'RE MY DISH/MORE POWER	VI	25679	E AUC	——		STEI
OUR LOVE WAS MEANT/I'D RATHER	VI	25681	E AUC	——		STEI
HOW YA/WHAT WILL I DO	VI	25712	E AUC	——		STEI
MY FIRST IMPRESSION/ANOTHER	VI	25753	E+AUC	——		STEI
WHY DO HAWAIIANS/MY WINDOW	VI	25762	G AUC	——		STEI
YOU WENT TO MY HEAD/LOST	VI	25812	E AUC	——		STEI
IF I WERE YOU/OPEN PLACES	VI	26002	V AUC	——		STEI
SCRAM/EVERYBODY LOVES	BB	10989	N AUC	——		RECO
OLD GRAND DAD/LITTLE CURLY HAIR	BB	10698	E AUC	——		RECO
ROSETTA/S'POSIN	BB	10156	E AUC	——		RECO
OH FRENCHY/CHEATIN' ON ME	BB	10658	E AUC	——		RECO
BUCKIN' THE DICE/ALL THAT MEAT	BB	11102	E AUC	——		RECO
ANITA/I USED TO LOVE YOU	MW	8393	V AUC	——		RECO
PORTER'S LOVE SONG/SWINGIN'	BB	10016	E AUC	——		RECO
LOUNGING AT WALDORF/LA-DE-DE	VI	25430	E+AUC	——		RECO
SHORTNIN' BREAD/MAMACITA	BB	11078	E AUC	——		RECO
LOOKING FOR ANOTHER SWEETIE	VI	38110	V AUC	——		DELG
SUGAR ROSE/PANIC IS ON	VI	25266	G AUC	——		DELG
STOMPIN THE BUG/MESSIN	VI	20655	E AUC	——		DELG
'SIPPI/WILLOW TREE	VI	21348	E AUC	——		DELG
THOU SWELL/PERSIAN RUG	VI	21346	E AUC	——		DELG
MINOR DRAG/HARLEM FUSS	BB	10185	E AUC	——		BAKE
SUGAR	BB	5093	N T-A	——		GAIN
CLARINET MARMALADE	BB	11469	N T-A	——		CAPE

WASHINGTONIANS (DUKE)

TIGHT LIKE THAT (REV. GOODMAN)	RO	997	E T-A	——		POLS
BLACK AND TAN/SOLILOQUY	BR	3526	E T-A	——		POLS
BLACK AND TAN/SOLILOQUY	BR	3526	E AUC	——		BAKE

ETHEL WATERS

MY HANDY MAN/GUESS WHO'S	CO	14353	G T-A	——		SARL
LONG LEAN LANKY/BETTER KEEP(CR)	CO	14458	G AUC		1.00	MCMA
HANDY MAN/GUESS WHO'S IN	CO	14353	G AUC		1.50	MCMA
NO MANS MAMMA/SHAKE THAT THING	CO	14116	G AUC		1.50	MCMA
SHAKE THAT THING/NO MAN'S MAMA	CO	14116	V AUC	——		DIOR
GEORGIA ON MY MIND	BB	11028	N SAL		1.00	WA,H
EVERYBODY MESS AROUND	CO	14153	V AUC	——		MELT
SHAKE THAT THING/NO MAN'S MAMA	CO	14116	V AUC	——		RECO
NO MAN'S MAMMA/SHAKE THAT TH.	CO	14116	V AUC	——		MULL

SYLVESTER WEAVER

CHITTLIN RAG/ROCK PILE	OK	8549	N AUC	——		DESO

CHICK WEBB

ELLA/FOUND YELLOW BASKET	DE	2148	E SAL		.50	QUIK
UNDECIDED/GROOVE AT GROVE	DE	2323	V SAL		.50	QUIK
MIDNIGHT IN A MADHOUSE	DE	1597	E AUC	——		MELT
LITTLE WHITE LIES/ONE SIDE	DE	2556	N AUC	——		RECO

(CHICK WEBB CONTINUED NEXT COLUMN)

(CHICK WEBB, CONTINUED)

EVERYBODY STEP/PACK UP YOUR	DE	1894	E+AUC	——		RECO
VOT FOR MR.RHYTHM/YOU'L HAVE	DE	1032	N AUC	——		RECO
SOFT AND SWEET/HEEBIE JEEBIE	VO	1607	E AUC	——		DELG
BLUES IN MY HEART/HEEBIE	BR	6898	N AUC	——		DELG
ON SUNNY SIDE OF STREET	CO	2926	E T-A	——		CAPE

DICKEY WELLS

HANGING ROUND/FOUND BABY	VI	26617	N AUC	——		ROHS
BUGLE CALL RAG	VI	26220	V AUC	——		MELT
DICKEY WELLS BLUES	VI	27318	E AUC	——		MELT

GEORGE WETTLING

DARKTOWN STRUTTERS BALL	DE	18045	E AUC	——		MELT
SISTER KATE	DE	18044	E AUC	——		MELT
DARKTOWN STRUTTERS BALL	DE	18045	E AUC	——		BAKE
SISTER KATE/BUGLE CALL RAG	DE	18044	N T-A		.50	W—S
DARKTOWN STRUTTERS/NEW	DE	18045	N T-A		.50	W—S

PAUL WHITEMAN

COQUETTE/SWEET MAN	VI	25675	V T-A	——		W—S
MY BABY DON'T MEAN MAYBE	CO	1441	F+T-A	——		W—S
AUNT HAGAR'S BLUES	DE	2145	E T-A	——		W—S
SWEET SUE, JUST YOU	CO	35667	N T-A	——		W—S
BOOK "JAZZ" (1926)	—	———	E AUC		1.00	STEI
CHANGES/MARY	VI	21103	G AUC		2.00	MCMA
GEORGIE PORGIE	CO	1491	N AUC	——		BELL
WASHBOARD BLUES	VI	35877	G AUC	——		BELL
MARY/CHANGES	VI	21103	V SAL	——		DAME
LONELY EYES/WISTFUL	VI	20418	V AUC	——		ROHS
LONLEY MELODY (BIX)	VI	21214	E AUC	——		ROHS
SO BLUE WANDERER	VI	20570	E AUC	——		ROHS
MOONLIGHT ON GANGES/PRECIOUS	VI	20139	E AUC	——		ROHS
SMOKE GETS/SOMETHING	VI	24455	N AUC	——		ROHS
CHRISTMAS NIGHT/FARE THEE WELL	BB	10969	N AUC	——		ROHS
MARIANNE/LOVER COME BACK	CO	1731	V AUC	——		DIOR
FELIX THE CAT	CO	1478	V AUC	——		FITC
LONELY MELODY	VI	21214	E AUC	——		FITC
SMILE	VI	21228	V AUC	——		FITC
COQUETTE	VI	21301	E AUC	——		FITC
JAPANESE SANDMAN	VI	18690	E AUC	——		CLEA
CAROLINA IN THE MORNING	VI	19962	E AUC	——		CLEA
GOTTA GET A GIRL	VI	19569	E AUC	——		CLEA
GEORGIE PORGIE/YOU'VE NO IDEA	CO	1491	N AUC	——		REID
HOW BOUT ME/CRADLE OF LOVE	CO	1723	N AUC	——		REID
YOU TOOK ADVANTAGE/DO I HEAR	VI	21398	N AUC	——		REID
DIXIE DAWN/LOUISIANA	VI	21438	N AUC	——		REID
SUGAR/FROM MONDAY ON	VI	25368	E AUC	——		REID
TRAVLIN' LIGHT(B.HOLIDAY)	CAP	116	E AUC	——		MELT
NOBODY'S SWEETHEART(TEA)	BB	10957	E AUC	——		MELT
THERE'S A BOATMAN ON VOLGA	VI	20266	E AUC	——		MELT
FARE-THEE-WELL TO HARLEM	BB	10969	N AUC	——		BUCK
FAREWELL BLUES/DARK TOWN(TEA)	VI	25192	N AUC	——		RECO
BACK IN BACKYARD/SUNSHINE(BIX)	VI	21240	E+AUC	——		RECO
LONELY MELODY(BIX)/RAMONA	VI	21214	E AUC	——		RECO
FROM MONDAY ON (BIX)	VI	27688	N AUC	——		RECO
MY PET/FORGET ME NOT (BIX)	VI	27686	N AUC	——		RECO
DANCING SHADOWS(TRAM)	VI	27687	N AUC	——		RECO
WHEN YOU'RE WITH ME (BIX)	VI	27689	N AUC	——		RECO
I'M COMING FA/ROSE ROOM(TEA)	DE	3943	N AUC	——		RECO
ALL OF ME (MILDRED BAILEY)	VI	22879	E+AUC	——		RECO
SAN/POOR BUTTERFLY	VI	24078	N T-A	——		MELL
MY MELANCHOLY BABY	CO	50068	G AUC	——		WTKR
PEELIN' THE PEACH	DE	2073	N T-A	——		MATL
FAREWELL BLUES	VI	25192	E T-A	——		UMPH
AFTER YOU'VE GONE	CO	2098	E T-A	——		UMPH
SWEET SUE (12 INCH; BIX)	CO	50103	E T-A	——		UMPH

PAUL WHITEMAN'S RHYTHM BOYS

MISS ANNABELLE LEE (CROSBY)	VI	21104	N AUC	——		MULL

WHOOPEE MAKERS

BUGLE CALL RAG/ST.LOUIS BL	PE	15126	E AUC	——		RECO
HOT & BOTHERED/WHOOPEE STOMP	PE	15096	E AUC	——		RECO
BUGLE CALL RAG/ST. LOUIS	PE	15126	AUC	——		DELG

LEE WILEY (SPANIER, STACY)

SUGAR/DOWN TO STEAMBOAT TENN.	CMS	1507	N T-A	——		EDWA
CARELESS LOVE	DE	132	N T-A	——		UMPH

BERT WILLIAMS

I'M GONE BEFORE I GO/LEE	CO	2078	V AUC		.50	QUIK
INDOOR SPORTS/I'M NEUTRAL	CO	1817	N AUC	——		RECO
EVE COST ADAM JUST ONE BONE	CO	3339	N AUC	——		RECO
REV.EATMORE'S SERMON ON GENERO.	CO	6141	N AUC	——		RECO

CLARENCE WILLIAMS

WALK THAT BROAD/MISSISSIPPI	VO	03350	N AUC	——		PATT
DISPOSSEN ME/CHOCOLATE AVE.	VO	2584	V AUC	——		MCMA

(CLARENCE WILLIAMS CONTINUED NEXT PAGE)

(CLARENCE WILLIAMS, CONTINUED)

THRILLER BLUES (2 COPIES)	BB	11368	E	SAL	.60	QUIK
BEER GARDEN BLUES/BREEZE	Vo	2541	E	AUC	1.25	QUIK
CRYIN' MOOD	BB	6932	E	AUC	——	FITC
YOU'LL LONG FOR ME	Co	14244	N	STA	——	WA,H
BEER GARDEN BLUES	Vo	2541	G	AUC	——	MELT
MANDY,MAKE UP YOUR MIND	Co	35957	N	AUC	——	MELT
MISSISSIPPI BASIN/WALK(¼" CH)	Vo	3350	V	AUC	——	RECO
UNCLE SAMMY/THRILLER BLUES	BB	11368	N	SAL	.55	RECO
BAREFOOT BLUES/DO IT LONG TIME	OK	8073	G+	AUC	——	RECO
SHAKE THAT THING/GET IT FIXED	OK	8267	V	TRA	——	FAY
WILDCAT/KANSAS CITY MAN	OK	4925	V	AUC	——	DELG
OLD FASHIONED LOVE/OH DADDY	OK	4993	V	AUC	——	DELG
ZULU WAIL/SWEET AMALINE	BR	3580	V	AUC	——	DELG
ACHIN'HEARTED BLUES/TAIN'T	OK	4966	G+	AUC	——	DELG
COOTIE WILLIAMS						
BLUES A POPPIN/BLACK BUTTER	Vo	6518	E	AUC	1.00	QUIK
DIGA DIGA DOO	VAR	——	E	T-A	——	HOLL
GEORGE WILLIAMS						
GAL AIN'T BORN	Co	14002	N	AUC	——	CHER
JOHNNY WILLIAMS						
CLARINET MARMALADE/MEMORY	Vo	5213	V	T-A	——	WILL
MILENBERG JOYS/MY BABY	Vo	5077	V	T-A	——	WILL
LEONA WILLIAMS						
I'M GOIN' AWAY/BRING IT WITH U	Co	3815	N	AUC	——	RECO
MARY LOU WILLIAMS						
DR. FREDDIE BLUES	DE	2797	E	AUC	——	MELT
DRAG 'EM/LITTLE JOE (12")	ASCH	1002	N	AUC	——	MELT
ROLL EM/M.L. BOOGIE (12")	ASCH	1003	N	AUC	——	MELT
LULLABY OR LEAVES/ST.LOUIS(12")	ASCH	1004	N	AUC	——	MELT
ZONKY (6 MEN & A GIRL)	VARS	8190	N	T-A	——	W—S
DRAG 'EM/NIGHT LIFE	UHCA	37-38	N	T-A	——	W—S
MR.FREDDIE/SWEET PETUNIA	DE	2797	N	T-A	——	W—S
OVERHAND/FROGGIE BOTTOM	DE	781	E	T-A	——	W—S
DUKE WILSON 10 BLACK BERRIES						
OH MONAH/HOW'M T DOIN'	PE	15603	G	AUC	——	DELG
SOUTH IN MY SOUL/BULL FIDDLE	PE	15632	G	AUC	——	DELG
EDITH WILSON						
WICKED BLUES/BIRMINGHAM	Co	3558	P	AUC	——	PATT
LENA WILSON						
YOUR TIME NOW/I WANT YOU TO	VO	14631	N	SAL	1.50	MCMA
TEDDY WILSON						
BIG APPLE/CAN'T STOP ME	BR	7954		AUC	——	DAVI
RIGHT OR WRING/LAZY RIVER	BR	7797	G	AUC	——	DAVI
MISS BROWN TO YOU(B.H.)	Co	36205	E	AUC	——	MELT
MORE THAN YOU KNOW (B.H.)	Co	36117	E	AUC	——	MELT
I CRIED FOR YOU (B.H.)	Co	35862	E	AUC	——	MELT
WHY WAS I BORN (B.H.)	Co	36283	E	AUC	——	MELT
WHAT A LITTLE MOONLIGHT(B.H.)	Co	36206	E	AUC	——	MELT
EASY LIVING (B.H.)	Co	36208	N	AUC	——	MELT
EENY MEENY MINEY MO (B.H.)	BR	7554	G	AUC	——	MELT
MEAN TO ME (B.H.)	BR	7903	V	AUC	——	MELT
GUESS WHO	BR	7702	G	AUC	——	MELT
MY FIRST IMPRESSION OF YOU(B.H)	Co	8053	V	AUC	——	MELT
EARLY SESSION HOP	Co	35207	N	AUC	——	BUCK
HALLELUJAH	Co	35298	N	AUC	——	BUCK
WHAM/MOONRAY	Co	35354	N	AUC	——	BUCK
COCOANUT GROVE/71	Co	35735	N	AUC	——	BUCK
YOU CAME TO MY RESCUE/HERE'S	BR	7739	E	AUC	——	RECO
RIGHT OR WRING/WHEN LAZY(¼" CH)	BR	7797	E	AUC	——	RECO
BIG APPLE/YOU CAN'T STOP(¼" CH)	BR	7954	V	AUC	——	RECO
SING BABY SING/YOU TURNED	BR	7736	E+	AUC	——	RECO
EARLY SESSION HOP/LADY OF	Co	35207	N	AUC	——	RECO
SWEET LORRAINE/LIZA	Co	35711	N	AUC	——	RECO
SUGAR PLUM/THESE THOSE	BR	7577	E	AUC	——	DESO
(MANY;SEND FOR LIST)	—	——	E	T-A	——	WILL
SING BABY SING/YOU TURNED	BR	7736	E	AUC	——	MCGO
COCONUT GROVE/71	Co	35737	G	T-A	——	HAST
THIS IS THE MOMENT/LOVE GROWS	BR	8455	N	AUC	——	MULL
IT'S SWELL OF YOU/THERE'S A	BR	7884	N	AUC	——	MULL
JACK WINN						
LOVED ONE	ME	12051	G	TRA	——	FR,W
MELANCHOLY/SOMEDAY SWEET	ME	12064	E	TRA	——	FR,W
WOLVERINES						
RIVERBOAT SHUFFLE/LAZY	HRS	——	N	AUC	——	DELG
COPENHAGEN (REV. N.O.R.K.)	UHCA	45-46	N	T-A	——	POLS
TIA JUANA	GE	——	V	TRA	——	HOLL
ALBERT WYNN						
PARKWAY STOMP	BR	80041	N	T-A	——	EDWA
DOWN BY THE LEVEE	BR	80042	N	T-A	——	EDWA
WYNN'S CREOLE JAZZ BAND						
SHE'S CRYING FOR YOU	Vo	1252	N	AUC	——	DESO

JIMMY YANCEY

YANCEY'S BUGLE/35TH	VI	27238	N	AUC	——	ROHS
35TH AND DEARBORN	VI	27238	N	AUC	——	REED
DEATH LETTER BLUES	BB	8630	N	AUC	——	MELT
EAST ST.LOUIS/RECEIVED LETTER	Vo	05464	N	AUC	——	MULL
BEAR TRAP/OLD QUAKER BLUES	Vo	05490	N	AUC	——	MULL
YANCEY STOMP/STATE STREET	VI	26589	N	AUC	——	MULL
FIVE O'CLOCK BLUES/TELL	VI	26590	N	AUC	——	MULL
SLOW & EASY/MELLOW BLUES	VI	26591	N	AUC	——	MULL
35TH & DEARBORN/BUGLE CALL	VI	27238	N	AUC	——	MULL
DEATH LETTER/CRYING IN MY	BB	8630	E+	AUC	——	MULL
YAS YAS GIRL & JAZZ BOYS						
RATHER BE DRUNK/CAN'T	Vo	5180	E	AUC	.50	QUIK
LOVE WITH/DON'T MAKE ME	Vo	4455	E	AUC	.50	QUIK
LESTER YOUNG						
I NEVER KNEW/JUST YOU	KN	603	N	AUC	——	MELT
SOMETIMES I'M HAPPY	KN	604	N	AUC	——	MELT
BOB ZURKE						
I BOUGHTA WOODEN WHISTLE.	VI	26607	E	AUC	——	FITC
BETWEEN THE DEVIL & DEEP SEA	VI	26355	N	AUC	——	REED
BOUGHT A WOODEN WHISTLE/I'M	VI	26607	E	AUC	——	RECO
NICKEL NABBER BLUES/WANT MY	VI	26467	N	AUC	1.00	MART
UNKNOWN WOMAN VOCALIST						
MEMPHIS BOUND: TRUMPET & PIANO/NOBODY KNOWS HOW I FEEL THIS MORNING: TROMBONE,CLARINET & PIANO. RECORD HAS MUCH SURFACE NOISE, BUT MUSIC IS OK. TEST 31667/31747			N	AUC	——	ROSE
STAR DUST						
ALEC TEMPLETON	VI	26353	N	AUC	——	ROHS
GLENN MILLER	BB	10665	N	AUC	——	ROHS
EDGAR HAYES	DE	1882	E	AUC	——	ROHS
PAUL WHITEMAN	VI	36159	N	AUC	——	ROHS
ALBUMS						
HOT PIANO	VI	P-75	N	T-A	4.00	SPIL
CHICAGO JAZZ CLASSICS	BR	1007	E	SAL	2.50	SPIL
HARLEM JAZZ(LESS RUSSELL)	BR	1009	N	SAL	2.50	SPIL
ANTHOLOGY OF WHITE JAZZ	DE	——	N	TRA	——	FAY
GEMS OF JAZZ, II	DE	——	N	TRA	——	FAY
BOOGIE WOOGIE I	DE	——	N	TRA	——	FAY
JAZZ VARIATIONS	ASCH	350	N	T-A	——	EDWA
HOT TRUMPETS	Co	66	E	T-A	——	EDWA
HOT TROMBONES	Co	46	N	T-A	——	EDWA

AUCTION LIST

Large List of Hot Jazz

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Jazz and the Anthropologist

(*Continued from page* 6)

inet in *Strut Miss Lizzie* under the Eddie Condon label. And during the same year, we have a colored three-part ensemble (with only one member from New Orleans) producing fine New Orleans counterpoint behind an old-time blues singer—Hot Lips Page, Edmond Hall and J. C. Higginbotham in Ida Cox's 1939 session for Okeh.

Then, during the next year, 1940, we have another two samples of so-called "Chicago style" musicians making records with a New Orleans instrumentation and producing music that bears more resemblance to the New Orleans tradition than to their own records made with an alto or tenor in place of trombone. In the first of these two sessions, Condon's four sides for Commodore, the trombone is Brunies's; in the second, the "Jam Session at Commodore" on *A Good Man Is Hard to Find,* it is Gowans's. There is perfect New Orleans counterpoint on the first side up to the Marsala chorus on alto which, though nicely played, seems completely out of place in this cornet-trombone-clarinet ensemble. On the second side another trio takes over—Spanier, Marsala and Mole. On the third side, proper New Orleans ensemble prevails until the cornet duet brings in a hybrid element half-way between the Oliver-Armstrong duet style and the modern brass section manner. On the last side, we have one of the best object lessons of New Orleans jazz going to pieces under the impact of too many instruments—2 cornets, 2 trombones, 2 reeds—with the inevitable result that section riffs have to take the place of collective improvisation.

During the same year, however, we also have six of the finest revivals of New Orleans jazz since Bechet's 1932 session—Armstrong, Bechet and Jones in *219 Blues* and *Perdido Street Blues;* Allen, Hall and Morton in *Canal Street Blues, Down in Jungle Town, King Porter Stomp* and *Shim-me-sha-wabble;* Dominique, Dodds and Jackson in *Red Onion Blues* and *Gravier Street Blues;* Dominique, Noone and Jackson in *Keystone Blues* and *New Orleans Hop Scop Blues;* DeParis, Bechet and Williams in *Wild Man Blues, Shake It and Break It, Nobody Knows* and *Old Man Blues;* and Newton, Bechet, Higginbotham in *Pounding Heart Blues* and *Blues for Tommy.* It is most interesting to note that Panassié's very acute warning against the use of Allen, Hall and Morton in a New Orleans ensemble did not prove itself justified: the simple laws of three-part improvisation for trumpet, clarinet and trombone; the taboo on pre-arranged riffs; and the use of traditional New Orleans themes were enough to force the ensemble into the true New Orleans tradition.

From 1941 to the present day, the case for three-part improvisation on the New Orleans pattern has been proved over and over again—by the Bunk Johnson and George Lewis sessions, by Bechet's New Orleans Feetwarmers, by the George Hartman records for Keynote and even, to a certain extent, by the Lawson-Gowans-Pee Wee Russell and the Lawson-Mole-Cless records during the last year.

It might be a worthy task to write a history of jazz entirely in terms of instrumentation. We have neither time nor space here to go beyond a comparison of New Orleans and Chicago style. Let us merely sum up the case by suggesting that the former is defined by the improvisational pattern of two brass against one reed and the latter by the use of two reeds against one brass. Regional origin or background has little to do with this whole distinction.

The first mature pieces of Chicago jazz after the Austin High School Band's infant attempts were invariably cornet-clarinet-tenor sessions—Spanier, Teschemacher, Mezzrow on the 1927 Jungle Kings; MacPartland, Teschemacher, Freeman on the 1927 McKenzie-Condon records; Spanier, Teschemacher, Mezzrow on next year's Chicago Rhythm Kings; Mannone, Teschemacher, Freeman on the 1930 Cellar Boys; Allen, Lord, Russell on the 1932 Rhythmakers with Waller at the piano. On these sides, Spanier plays good New Orleans cornet, Mannone plays somewhat uneven New Orleans cornet, Allen plays a rather flamboyant variant of New Orleans trumpet, Lord plays good New Orleans clarinet, Mezzrow plays a simplified New Orleans clarinet style on his tenor, Pee Wee Russell tries to do the same, Teschemacher plays a vigorous individual synthesis of New Orleans clarinet and Beiderbecke cornet phrasing, Freeman borrows still more from Bix, and MacPartland is hardly distinguishable from the Beiderbecke of 1923. Yet the common texture of all five groups, viewed as an ensemble rather than as the sum of individual styles, is reminiscent of a

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group which I have never seen mentioned in this connection—Noone's Apex Club Orchestra of 1926 with Poston on alto. It is the interplay of two reeds which is shared by Noone and the Chicago groups, and it is this interplay which links both of them with such later and apparently unrelated groups as Mannone's 1937 orchestra with Marsala on clarinet and Rusin on tenor, Bechet's 1938 group with Brereton on trumpet and Gil White on tenor, and Ladnier's Bluebirds of the same year with their memorable reed duets by Bechet and Mezzrow. The latter sides, especially, bear more resemblance to the early Chicago records than to Mezzrow's own discs with one clarinet and one or two trumpets made at the same session.

Amongst all Chicago sessions, Teschemacher's 1928 group with Cless on alto and Mezzrow on tenor is closest to the Noone-Poston duets; it forms an unmistakable link with the trumpet-alto-clarinet groups, from Noone's 1938 session (with Charlie Shavers and Pete Brown) to MacPartland's 1939 group (with Bud Jacobsen and Boyee Brown), Newton's 1939 session (with Mezzrow and Pete Brown), Marsala's 1940 Delta Four (with Coleman and Pete Brown) and Pete Brown's own 1940 Jump Band (with Carter and Marsala): it is no accident that among all the younger Negro saxophonists, Pete Brown is the only one whose phrasing meets all the traditional definitions of Chicago style.

Both New Orleans and Chicago groups have been expanded into 4- or 5-piece wind sections, or have been reduced into plain instrumental duets over rhythm section. Of these groups, the big units have been successful only where they sub-divided themselves into alternative three-part ensembles (i. e. where one or two instruments took a rest while the other three carried the improvisation). The trumpet (or cornet)-clarinet-tenor-trombone groups were invariably inferior to the same or similar musicians' 3-piece improvisations. This becomes quite evident if we compare the New Orleans and Chicago groups mentioned above with the best of the corresponding 4-piece wind sections from Oliver to the Halfway House Orchestra of 1925, the New Orleans Wanderers of 1926, Pierce's big group of 1927, Freeman's 1929 orchestra, Condon's 1929 Hot Shots, the Whoopee Makers of the same year, Friar's Society Orchestra of 1930, the Louisiana Rhythm Kings and Chocolate Dandies of that year, the Dorsey Brothers of 1932, Condon's 1933 Orchestra, the Chicago Rhythm Kings of that year, Bessie Smith's accompanying orchestra for her last session, Gifford's excellent 1935 group, Mare's Friars of that year, Krupa's Chicagoans in 1936, MacPartland's Squirrels and Manone's orchestra of that year, Manone's revised orchestra in 1937, Condon's Windy City Seven of 1938, the 1938 Jam Session at Commodore, Hampton's "all star" orchestra of that year, Jelly Roll Morton's 1939 group with its astonishingly wasteful ratio of individual talent to orchestral effect, Manone's 1939 group, Pee Wee Russell's Rhythmakers of that year, Spanier's first Ragtime Band, Condon's Chicagoans and Wettling's Chicago Rhythm Kings in that year's Decca Album, Manone's 1940 orchestra, Teagarden's Big Eight of that year, Jelly Roll Morton's second disappointing session, Kyle's well-meant 1942 session and Mel Powell's equally well-intentioned session of that year—in each of these sessions there are passages of good jazz—but they are invariably three-part improvisations: the addition of the fourth instrument yields confusion, riffs or jitterbug section work.

The same holds true for the one-brass-three-reed groups from the Jones-Collins group of 1929 to Manone's 1936 Orchestra, Jacobsen's 1941 Jungle Kings and Johnson's Boogie Woogie Boys of that year.

The case against the arrangers' bands of still larger size has been stated sufficiently often. Yet some key examples of dubious bands with a galaxy of good musicians and fine solo work should be remembered here—Robechaux's dull New Orleans group right through the most exciting period of New Orleans jazz; Ollie Powers' 2 cornets, 4 reeds in 1923; Wade's Moulin Rouge Orchestra of 1925 with its 2 brass, 3 reeds, 2 violins; Henderson's 3 trumpets, trombone and 3 reeds; Russell's 2 brass, 3 reeds in 1926; Tate's Vendome Orchestra of 1926 with its 3 brass, 3 reeds; Johnson's Paradise Ten of 1927 with its Henderson-type set-up of 4 brass, 3 reeds; Pierce's 1927 Orchestra with its one cornet overshadowed by 4 reeds; Bennie Moten's 3 brass, 3 reeds in 1927; Wynn's Gut Bucket Seven and his Creole Jazz Band of 1928; Dewey Jackson's Peacock Orchestra with its "Riverboat" compromise between New Orleans and arrangers' jazz; Cecil Scott's Bright Boys of 1929 with their 3 brass, 4 reeds; Hines' 1929 group with its 3 brass, 3 reeds; the Alex Hill side in Mezzrow's 1934 session with its 4 brass, 3 reeds; Jones's Jazz Wizards of 1935 with their New Orleans style all shot to hell by 3 brass and 2 reeds, and the whole jitterbug jazz since then—from Basie

and Lunceford down the line to Harry James and Co.

From all this, one fact clearly emerges: both New Orleans and Chicago groups can produce good three-part improvisations. Four-part improvisations are difficult. More than four wind instruments lead to confusion or artificial order by means of arrangements. Yet even though

three-part improvisation is the basis and culmination of all jazz, two-part improvisation has produced some of the best samples of simple counterpoint in jazz history. Even after the great days of New Orleans, there are the cornet-clarinet duets of Jabbo Smith and Garvin Bushell with the Louisiana Sugar Babes of 1927, the Smith-Simeon duets with the Rhythm Aces of 1928, the Allen-Russell duets with the 1932 Rhythmakers, the Autrey-Mezzrow duets in Waller's 1934 session, the Ed Allen-Cecil Scott duets with Clarence Williams' 1936 Orchestra, the Guy Kelly-D'Albert Bright duets with Ammon's De Lisa Club Band of 1936, Ed Allen and Cecil Scott again in 1937 with Willie the Lion's Cubs, Shavers and Dodds with Dodds' Chicago Rhythm Boys in 1938, Ladnier and Mezzrow behind Rosetta Crawford and with their own orchestra and quintet during the same year, Shavers and Bechet with Trixie Smith and again with Coot & Grant during that year, Armstrong and Bechet in the *Coal Cart Blues* of 1940, Spanier and Bechet with their Big Four in 1940, Marsala and Cless with the Chicago Rhythm Boys of 1940, Stewart and Bechet in the 1941 Feetwarmers' discs.

But trumpet-clarinet (or cornet-soprano) duets were not the only successful two-part improvisations during these years. We mentioned the Poston-Noone duets on alto and clarinet in 1926. We should add the cornet-alto and cornet-bassoon duets by Jabbo Smith and Garvin Bushell in 1927, the trumpet-alto duets by Allen and Scott in 1937, the trumpet-trombone duets by Newton and Higginbotham with the Newton Quintet of 1939, the cornet-alto duets by Bill Davison and Boyce Brown with the 1940 Chicago Rhythm Kings and the Lips Page-Buster Smith duets with Pete Johnson's Boogie Woogie Boys in 1940.

In comparison with the tense counterpoint of these records, even the best of the solo records are disclosed in their mistaken ambition: jazz is an orchestral music, not a solo art. Check the great solo records and compare them to the duets: In 1928 we had the Simeon and Bigard solos with Jelly Roll Morton at the piano—the pioneer records of the type. During the same year Teschemacher recorded his clarinet and alto solos with Condon's Quartet. After Armstrong's solos with Buck Washington, we had Simeon's Quartet, Dodds' Trio and Goodman's *That's a Plenty* and *Clarinetitis* session. Then the famous Goodman Trio with Krupa and Wilson, followed by Freeman's Trio in 1938, Bechet's solos for Blue Note in 1939, Higginbotham's Quintet and Pee Wee Russell's Trio during the same year, Hodes' Blue Three in 1940, the Hall Celeste Quartet in 1941 and Pee Wee Russell's Three Deuces soon afterwards—all of them full of fine solo work, yet none of them in the same rank with the same musicians' duets and three-part ensembles—all of them ample evidence for the contrapuntal structure of jazz.

Let us remember, however, that the decline of jazz from contrapuntal to harmonic structure, and from improvisation to arrangement, was inherent even in its earliest New Orleans practice: Bunk Johnson playing second cornet to Buddy Bolden, Louis Armstrong behind King Oliver—these were the beginnings of today's 7-piece brass sections. The smooth harmonies of European chord writing and the impressive fullness and volume of the symphonic orchestra (not to mention the symphonic tradition's social standing as "good" music) stretched out their tempting hands even to the fathers of the jazz tradition. Yet there is no *ipso facto* reason for instrumental duplication to entail harmonic deviations from a natively polyphonic tradition. Frequently, in the Oliver-Armstrong records, there are stretches of pure counterpoint with one of the two cornets playing lead while the other takes the treble or bass part

normally carried by clarinet or trombone respectively. This preserves the contrapuntal pattern and yields an added tension from the old dialectic truisms of *unity within variety* and *variation within the uniform:* here the *similiarity* of timbres is used to heighten the *contrast* of melodic lines. This is a phenomenon equally well known to the close harmonies of barbershop choirs and the closely spaced blue notes of the great blues singers: in both cases, the near-identity of two sounds is used to increase the tension between them. As dramatic suspense in good story plotting is heightened the closer the two opponents come to their conflict, so musical tension is heightened the closer two contrapuntal lines come to their resolution. The more evenly matched the two opponents, the tenser the struggle; the more similar the two instruments or melodic lines, the tenser the counterpoint.

This is perhaps the only key to the gateway that leads from New Orleans to the present day. No doubt that the developments from Bolden to the present are insignificant in comparison to those that led from the dawn of Afro-American music to the Bolden era. As an anthropologist whose main field of study has been comparatively musicology, I know of no development in folk or art music of any period that can at all compare in swiftness of growth and accomplishment with that of Afro-American music from the first slave ships to Bolden's Blues. Yet it would be folly to consider New Orleans jazz as an end in itself. The New Orleans musicians established a *minimum* basis of jazz (we tried to sum up its six characteristic points in last month's analysis). From this minimum basis jazz could proceed; without it, jazz was bound to decline. Within its own small germ, New Orleans jazz held the whole potential of future growth. If the orchestra was to grow in size, it would therefore have to branch out into multiple three-part ensembles (which were inherent in the genes of jazz) and not into blended section arrangements (which were part of the European tradition of romantic harmonization). And so it is not surprising that the best jazz, which went beyond the standard three-part ensembles of New Orleans and Chicago, came from those instruments which treated their relationships to each other and to the older instruments as the New Orleans or Chicago musicians treated all instrumental relationships within their small tight duets or trios. This holds true even with such odd combinations as the South-Grapelly violin duets recorded by Panassié, his brass quartets from Teddy Hill's band, his reed trios with Hawkins and Carter, the voice-and-trumpet duet in *Hot and Bothered,* the voice-and-clarinet duet in *West End Blues,* and the voice-and-trombone duet in Albert Wynn's *Down by the Levee.* Yet, significantly enough, the two most perfect pieces of recorded jazz to come out of the last two decades went back on the old and well-nigh discarded New Orleans tradition of using two instruments of the same family for close counterpoint—the Ladnier-DeParis trumpet duets in *Comin' On With the Come On* and *Revolutionary Blues,* and the Bechet-Mezzrow reed duets in the same 1938 session.

Here we are right back in the greatest New Orleans tradition of contrapuntal cornet duets (Bolden-Johnson, Oliver-Armstrong) and two-clarinet chase choruses (Tio-Baquet; Nelson-Picon), and yet all the accumulated knowledge and all the newly gained experience of the intervening three or four decades have made their impact on this 1938 session. Here New Orleans jazz has truly matured.

A logical conclusion emerges from this whole survey: We cannot easily ignore the lessons of the half-century that has elapsed since Bolden's prime and we cannot go on much longer in search of the lost perfection of various period styles whose greatest exponents are dead or

swiftly aging. If I were asked today to record a session which was to leave the greatest possible impact on the future of jazz, I would not go back to the well-tried orchestrations of New Orleans and Chicago for I know that even at best I could not expect to produce anything better than nostalgic re-creations of a period long dead, and I would fail to

see the sense of doing anything, however well, which has once before been done equally well. I would rather concentrate on the last three decades' unfinished experiments in odd instrumental groupings which somehow succeeded in preserving the proper flavor of true jazz, and I would try to line up these experimental sections as parts of a big band on whose wealth of alternative combinations I could draw for ever new timbres and ever changing patterns of counterpoint.

It would be reactionary rather than progressive to discard the potential vigor of the big band because of its current exponents' lack of imagination. We can use the seven-brass-four-reed set-up—not in solid sections, nor even in impressionistic combinations of colors as Ellington handles them occasionally in his Debussy-Delius moods, but in a series of small improvisational sub-units using New Orleans counterpoint for any three instruments. These sub-units and their changing selection, chorus by chorus, out of the numerous alternatives of the big band's reservoir of instruments and musicians, will act as an exchange of new blood between big and small band styles. Let us split our big band into suitable groups of three and we find at least 96 alternative sub-units of which the New Orleans trio (trumpet or cornet, clarinet and trombone) and the Chicago trio (trumpet or cornet, clarinet and tenor) form only two variants.

With trumpet or cornet in the lead, the alternatives for treble are then: clarinet, soprano, alto and trumpet or cornet with narrow mouthpiece. The alternatives for bass (I am ignoring the harmonic possibilities of the rhythm section here as everywhere in the preceding argument) are: trombone, tenor, baritone or bass sax, trumpet or cornet with wide mouthpiece, or clarinet in *chalumeau*. Aside from trumpet or cornet, the lead can be competently carried by clarinet, soprano, alto, tenor or even trombone if played by a virtuoso as agile as, say, Higginbotham.

Groups led by trumpet or cornet then offer these 24 alternatives: (in the order TREBLE, LEAD, BASS)—

Clarinet, trumpet, trombone. (The traditional New Orleans formula)

Clarinet, trumpet, tenor. (The traditional Chicago formula)

Clarinet, trumpet, clarinet. (Mezzrow-Ladnier-Bechet, 1938)

Clarinet, trumpet, baritone sax.

Clarinet, trumpet, bass sax. (Jacobsen's Jungle Kings, 1941)

Clarinet, trumpet, trumpet. (Mezzrow-Ladnier-DeParis, 1938)

Soprano, trumpet, clarinet. (Bechet-Ladnier-Mezzrow, 1938)

Soprano, trumpet, tenor sax. (Bechet-Brereton-White, 1938)

Soprano, trumpet, baritone, sax. (Hodges-Miley-Carney, 1929)

Soprano, trumpet, bass sax.

Soprano, trumpet, trombone. (Bechet's favorite variation on the New Orleans formula)

Soprano, trumpet, trumpet.

Alto, trumpet, trombone. (A Pete Brown formula)

Alto, trumpet, bass sax.

Alto, trumpet, baritone sax.

Alto, trumpet, tenor sax.

Alto, trumpet, clarinet. (Noone, 1938; MacPartland, 1939; Newton, 1939; Marsala, 1940; Pete Brown, 1941)

Alto, trumpet, trumpet.

Trumpet, trumpet, trombone.

Trumpet, trumpet, bass sax.

Trumpet, trumpet, baritone sax.

Trumpet, trumpet, tenor.

Trumpet, trumpet, clarinet. (Ladnier-DeParis-Mezzrow, 1938)

Trumpet, trumpet, trumpet.

Similar groups could be led by voice (See the early Mound City Blue Blowers where McKenzie takes the lead normally carried by trumpet or cornet) or by any of the woodwinds or brass instruments used in the symphonic groups or the European instruments of the past.

One such band established on a businesslike basis in a good New York location might alter the whole history of jazz. One recording session of this type by one of the big recording companies with an all-blues repertory might be the first step to a complete change in big band practice. By attracting the young musicians to jazz proper, as a paying proposition, we might initiate another golden era.

Ed. Note: Our new column *Questions and Answers* will be conducted by Ernest Borneman. This column will deal exclusively with questions on the *musicology* of jazz. The questions we invite should deal with those aspects of jazz which have so far been treated only in scientific publications:—Questions on the relations between jazz and African music, between jazz and Negro folk music, jazz and other American folk music, jazz and symphonic music, and all other queries on the *fundamentals* of jazz. We will try to *define* and *analyze* rather than evaluate and criticize, and we hope that ideas rather than personalities will provide our main topics. (Questions on record personnels and similar queries are beyond the scope of this column.) All questions arising out of articles published in the Record Changer or in other magazines should be addressed to Ernest Borneman, National Film Board, Ottawa, Ontario, Canada.

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(*Continued from page 14*)

ing so, let me say that I agree that the Board was too New Yorkish; that at least one, possibly two more Negroes should have been given the opportunity to judge; that such nationally known and critically alert record collectors as Bill Russell, Eugene Williams, Bill Love and George Hoefer should have been included among the experts; and that writers who deal only with the commercial aspects of jazz, such as the editors of *Billboard* and *Variety,* should have been eliminated.

Since the voting by the experts received such liberal attention from the *Changer* critics, I feel that it was unfortunate that each expert was not given at least 600 words to justify or explain his choices. All sixteen experts were asked to submit a short commentary on their choices, and those who were not represented in the book did not respond. However, since it turns out that so much of the criticism revolves around the Board and its choices, part of the requirements of balloting should have been an explanation of the voting.

However, it devolves upon the jeerers to show more than mere cat-calls and sneering. The two winning All-American Bands as selected by Esquire's Board of Experts can stand up under any critic's fire. As a homogeneous unit, perhaps, they can be attacked. The overwhelming choice of Art Tatum as a jam band pianist, for example, is questionable, but Tatum as an individual pianist cannot be deprecated any more than can any of the other first and second choices. Every musician named for that honor can be credited with an excellent record of musicianship and achievement in jazz circles. Since 13 of the 16 judges cast ballots for Benny Goodman, I feel justified in saying that the obscure Mr. Brown would be hard put to explain to any group of fans or musicians why Benny is not one of the greatest of jazz instrumentalists and one capable of holding his own in a jam group. Lionel Hampton and Bobby Hackett, also attached, have repeatedly proven their ability to jam, and the reasons for their incapacity were not so much as delineated.

I do not feel justified in using this space to defend my own choices. Rather, I want to emphasize again that the *Jazz Book* was written for a large new audience. The bands selected were good bands; therefore, the attacks were personal on the judges themselves and on their right to be included in such a board of experts.

The concert at the Met, like the *Jazz Book* and the February issue of the magazine, brought jazz directly to many persons who had never before considered it worthy of attention. This alone justified the promotion. That certain details were, perhaps, not perfect, is of little consequence when the total effect of the project is taken into consideration. *Esquire* brought accurate and pertinent information about jazz to a large new audience and one which ultimately will swell the ranks of jazz enthusiasts. The approach was based upon an understanding of the reading tastes of the audience to which it was addressed. At the same time, the material was not "written down" to a readership which might refuse to go half way with jazz.

A serviceman writes: "The only bad feature about the jazz book is that the long list of hot records (the discographies) are almost all unavailable. It is bad because I have read for the first time the titles of many of these records and the artists who made them. I found out how many of them I do not have and probably won't ever be able to get. What a shame those classics of jazz are not given to a suddenly awakened and appreciative public. Can you tell me where I can get a copy of the books mentioned, and the records too?"

Is such reaction to be scorned by record collectors and critics? I say No. I say that such newcomers to jazz who have been favorably impressed with *Esquire's* stand on jazz—and it looks as though they number in the thousands—should be welcomed with open arms because every such newcomer will ultimately benefit the existing fans and collectors. Why? Because the power and prestige of jazz cannot help but be invigorated and enlivened by additional enthusiasts. This was the aim of the editors.

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LEMME TAKE THIS CHORUS

MR. GULLICKSON

Ernest Borneman, the gentleman who is cooking with cosmic rays, was born in Berlin, Germany, in 1913. His grandfather, Dr. Wilhelm von Bornemann, was founder-editor of Prussia's foremost newspaper, *The Deutsche Allgemeine Zeitung.* Good sense seems to run in the family, as this grandfather of Borneman's, in a demonstration of un-Teutonic realism, dropped the feudal "von" and the academic "Doctor" from his name to become plain Wilhelm Bornemann. And Ernest's father went one step further. He married a Jewish woman, daughter of an innkeeper of a small Pomeranian fishing town, causing his family, proud of their Junker pedigrees, to break off all family relations with them. The argument advanced by the distaff side of Ernest's family that their ancestors had come to Germany with the first Roman Centurion to found the city of Cologne (a good thousand years before his paternal ancestor's history began) does not seem to have improved matters.

Borneman's father and mother both played musical instruments. Ernest was raised to become a pianist. When he was 15 years old he was introduced to a distant relative, Professor Erich von Hornbostel, Lecturer in Anthropology and Comparative Musicology at the University of Berlin. The Professor shook his head upon digging Ernest at the piano but allowed him to attend his lectures while at the University. Borneman matriculated from school, graduated from university and was expelled from its holy premises—all within the space of three months. He has not touched a piano since.

The situation in Germany began to get rough, and in July 1933, Borneman hit the road for England, attended Professor James' lectures in African languages, and completed a bibliography of American Negro music, the first of its type and so far still the only one in existence. Get a load of the title of his graduate thesis: *On the Social Anthropology of American Negro Music from its West-African Roots to its Jazz Decline; A Study in Comparative Musicology with Special Reference to Suriname and the Islands of the Caribbean.*

ERNEST BORNEMAN

In 1936 Germany tightened her currency regulations and cut Borneman off from his father's moneybags. Seven years before, in 1929, he had experimented in recording African music on motion picture film with the photo-electric cell and had devised an apparatus for recording music to accompany the German versions of African films. Remembering this experience, Borneman took up film production in England as a profession. Except for a term with the British Broadcasting Corporation as research advisor on folk music programs, he has been making movies ever since,—as scenario editor for United Artists in London, as foreign advisor for the Ministry of Information's Film Division, as London Correspondent for a bunch of film trade journals and as editor, cameraman, music editor, script writer at various other times. At present he is the producer of a unit which makes two-reel shorts for distribution in Canada (under the title *Canada Carries On*) and in the U. S. (under the title *The World in Action*).

In 1943 Borneman married Eva Geisel who at the time was Columbia's continental publicity manager in London. She now heads non-theatrical publicity for the National Film Board.

Borneman has written four novels, the last of which may be published this Fall by Howell Soskin in this country. There are few English magazines for which he has not written. *Esquire* published some time ago a piece of his on the history of the London underworld.

After the war, the Bornemans plan to have a go at Hollywood, hoping to sell their idea of a monthly two-reel series on American music,—from folk music through jazz to the suitable sort of symphonic and chamber music. Ernest is compiling a list of jazz-on-film which can be re-edited for the purpose. This whole idea came out of a series of films made at the National Film Board with Ammons, Allen, Hall, Higginbotham, Goodman, Jimmie Jones (who played trumpet for Ma Rainey),

and all sorts of folk music and experimental modern scores.

In the field of record collecting, Ernest Borneman's chief interest is race records, —vocal blues, small colored bands, New Orleans and Chicago,—but also Negro worksongs, genuine spirituals, all unadulterated Latin-American and West-Indian Negro disks. As he is not a collector in the first-issue, misprint-on-the-label sense, he will gladly trade beat up first issues for perfect condition reissues.

The hottest items in his collection are of course the two-reelers he has dug up from the minor film companies that produce for the colored market. Among these are included sound films of Bessie Smith, Louis Armstrong, Duke Ellington and innumerable good blues singers.

And now as the proper apex of this myriad of his life's accomplishments, Mr. Borneman can point to his position with the Record Changer as its contributing editor, which is printed in Fairfax, Virginia, subscription $1.50 (12 issues) per year.

* * *

Even though I do not think Benny Goodman is a real, great jazz instrumentalist, even though I do not believe that there is much sense in assembling 26 jazz prima donnas who, collectively, cannot at any time, under any circumstances, produce but Class B Jazz, I am pleased to print Paul Eduard Miller's observations on the *Esquire* matter. This is consistent with the RECORD CHANGER policy of presenting to its readers a variety of opinion on various subjects.

Incidentally, Paul is the better half of *Esquire's* new "Rhythm Section." (Some rhythm section you're going to have when one player so far outclasses the other.)

Here is where I agree with *Esquire* and Mr. Miller:—the concert at the Met, like the Jazz Book and the February issue of *Esquire* brought jazz to many persons who had never before considered it worthy of attention.

Some appear to think that I am the "Jazzbo Brown" who wrote for our March 1944 issue. In the first place I can't write that well. In the second place, you will never catch Mr. Gullickson affecting either anonymity or pseudonymity.

* * *

George Montgomery, of Los Angeles, writes: "The tragically sudden death of Jimmy Noone, April 19, has dealt a severe blow to the Orson Welles Wednesday night jazz shows. The band will carry on with Wade Whaley taking Jimmy's place. The band includes Mutt Carey, Kid Ory, Wade Whaley, Zutty Singleton, Bud Scott, guitar; Ed Garland, bass; and Buster Wilson, piano. On the broadcast on the evening of Noone's death, and after a touching tribute by Orson Welles, the band improvised *Jimmy's Blues*,—an extremely beautiful and sincere blues."

* * *

Albert McCarthy and Max Jones, editors of the London publication, *Jazz Music* advise that *Jazz Music* will suspend publication after the next issue. "We have been reported to the Paper Control for a slight infringement of some regulation which we were unwittingly perpetrating, and have been requested to cease publication in the present form. We are disputing the issue involved, but meanwhile we have received permission to issue "pamphlets," and we have seven planned already,—three "J. M." collections, a Lead Belly pamphlet, "Piano Jazz" pamphlet, "All American J. S. S. Review" and Frederick Ramsey's "Chicago Documentary."

* * *

From Sam Meltzer, New York,—"Signature has made a couple of records by Herbie Fields Orchestra featuring Sid Catlett, drums; Taft Jordan, trumpet; Lennie Ware, guitar; Rodney Richerdson, bass; Johnny Mehegan, piano. The songs—*These Foolish Things, Confessing, Blues in C Sharp Minor*, and *You Can Depend on Me*.

"Art Hodes has opened at Ryan's on 52nd Street with Mezz and Danny Alvin. Muggsy appears frequently. Blue Note has cut four sides of Hodes' Band. All good tunes.

"Coleman Hawkins has recorded six sides for a new label 'Apollo.' They feature Gillespie and Clyde Hart on piano.

"Commodore is putting out twenty-four sides by Billie Holiday with Eddie

Hayward and his band. They have also recorded Muggsy with Miff Mole and Pee Wee Russell."

* * *

Keynote Records has signed Steve Smith, President of the Hot Record Society, as recording supervisor. Pressing rights to the catalogue of HRS originals, unobtainable for the last two years, have also been acquired by Keynote Records.

* * *

Tom Henry, of Cleveland, who is compiling a discography of piano music, submits the recorded works of Henry Brown and Will Ezell. He wishes all readers to write him on corrections, additions, missing master numbers, dates of issue, or any other information.

HENRY BROWN DISCOGRAPHY

PIANO SOLO

EASTERN CHIMES BLUES(190)
DEEP MORGAN BLUES (180) — PARA 12988

PIANO SOLOS (TROMBONE ACC., IKE RODGERS)

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TWENTY-FIRST STREET STOMP(1424) — PARA 12825
BLUES STOMP(178)
BLIND BOY BLUES(179) — PARA 12934

IKE RODGERS (HENRY BROWN, PIANO)

IT HURTS SO GOOD (1396)
SCREEMIN' THE BLUES(1397) — PARA 12816

EDITH JOHNSON(HENRY BROWN & IKE RODGERS)

NICKLES WORTH OF LIVER BLUES (1421) — PARA 12823
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ROBERT PEEPLES (HENRY-BROWN,PIANO)

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PRISON BLUES(1576)
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THE RECORD CHANGER is always in the mail before the first of the month. Nobody receives his copy by air mail or special delivery. Your copy is mailed on the same day as all others sent to your locality. There is nothing we can do to improve the delivery of your copy. Wait until the 20th of the month before advising us that you have not received your copy for that month. If you have not received your copy by the 20th of the month, we will extend your subscription one month.

We do not bill. All advertising must be accompanied by the appropriate remittance.

Send special delivery letters to the RECORD CHANGER at 1220 North Capitol Street, Washington, D. C.

No back issues of the RERORD CHANGER are available.

The deadline for advertising is the 15th of each month. We are not able to open any mail received between the 16th of the month and the day the RECORD CHANGER goes to press.

Notify us whenever your address is changed; the RECORD CHANGER is sent by third class mail which is not forwarded.

WILL EZELL DISCOGRAPHY

PIANO SOLOS

BARRELHOUSE MAN (891)
WEST COAST RAG (892) — PARA 12549
OLD MILL BLUES (20823)
MIXED UP RAG (20824) — PARA 12688
BARRELHOUSE WOMAN (21143)
HEIFER DUST (21145) — PARA 12753
BUCKET OF BLOOD (21144)
PLAYING THE DOZEN (21146) — PARA 12773
JUST CAN'T STAY HERE (15649)
PITCHIN' BOOGIE (15650) — PARA 12855

WILL EZELL (VOCAL AND PIANO)

PRECIOUS FIVES (2106)
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ARKANSAS MILL BLUES ( )
GOLD MANSION BLUES ( ) — PARA 12701
ROWDY MAN BLUES (20912)
GOING SOUTH BLUES (20913) — PARA 12724

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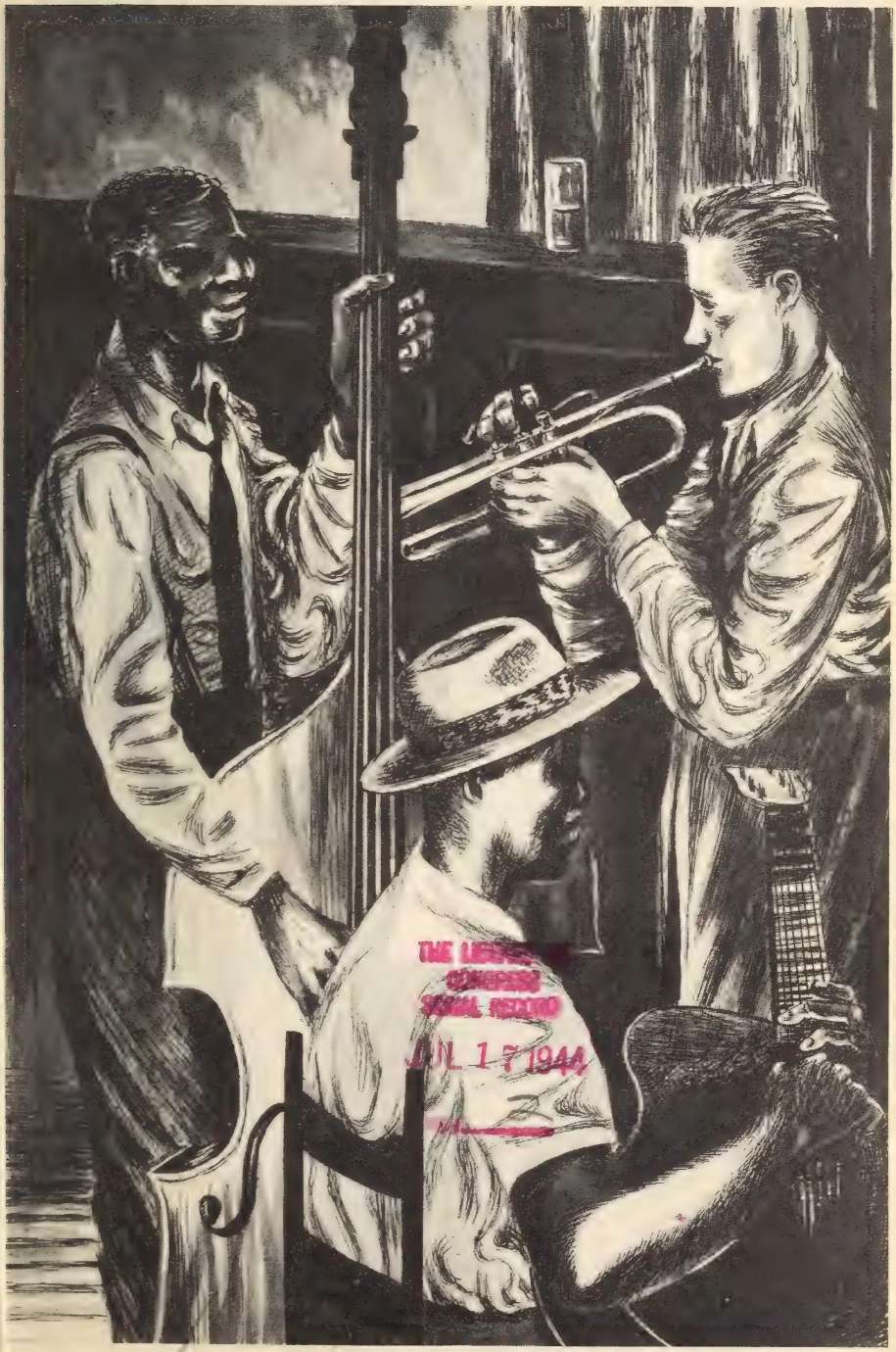
THE *Record Changer*



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THE RECORD CHANGER

Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson, circulation manager; Don Anderson, staff artist. Published every month at Fairfax, Virginia; copyright, 1944, Gordon Gullickson. $1.50 (U. S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION." The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

Column 1 of these sections shows the abbreviation of the label of each record:

BA—BANNER	COF—FRENCH COLUMBIA	HA—HARMONY	PE—PERFECT
BB—BLUEBIRD	CR—CROWN	HMV—HIS MASTER'S VOICE	QRS—QRS
BS—BLACK SWAN	DE—DECCA	HRS—HOT RECORD SOCIETY	RE—REGAL
BR—BRUNSWICK	DEF—ENGLISH DECCA	MA—MASTER	RO—ROMEO
BRE—ENGLISH BRUNSWICK	DEF—FRENCH DECCA	ME—MELOTONE	SW—SWING
BRF—FRENCH BRUNSWICK	DI—DIVA	OK—OKEH	UHCA—UNIT. HOT CLUBS
CA—CAMEO	DO—DOMINO	OR—ORIOLE	VAR—VARSITY
CMS—COMM. MUSIC SHOP	ED—EDISON	PAE—ENGLISH PARLOPHONE	VE—VELVETONE
CL—CLARION	EM—EMERSON	PAF—FRENCH PARLOPHONE	VI—VICTOR
CO—COLUMBIA	GE—GENNETT	PARA—PARAMOUNT	VO—VOCALION
COE—ENGLISH COLUMBIA	GRF—FRENCH GRAMOPHONE	PAT—PATHE	VOE—ENG. VOCALION

Condition of each record for disposition is shown by the following abbreviations:

N (New): Surface noise equal to an unplayed record; no visible or audible wear perceptible; original finish intact.

E (Excellent): Surface noise low, smooth, uniform. Not irregular or crackling, easily disregarded in listening. No perceptible distortion.

V (Very Good): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting.

G (Good): A moderate amount of surface noise; background may be somewhat irregular and crackling; some foreign noises, and a little distortion; on the whole, reasonably satisfactory listening without undue distraction of attention. Foreign noises definitely less prominent than the music.

F (Fair): Foreign noises, taken together, are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless, under these conditions, listening should be fairly satisfactory.

P (Poor): Foreign noises, collectively, are louder than the recorded music; continuous concentration is required, and there is little satisfaction in listening.

Column 4 of the "FOR DISPOSITION" section shows the method by which each record is to be disposed.

"SAL": The record is for sale at the price indicated. First offer takes the record.

"AUC": The record is at auction. The highest bid takes record. Bid only what the record is worth to you.

"TRA": The record is for trade only. If you are not familiar with the wants of the advertiser send for his want list. If you have certain records in which he may be interested, mention these in your letter.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

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Wants..... 5c each
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Note: The above rates apply only to advertising submitted on our special ad forms.
A sample is shown on page 4.
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The Record Changer
Fairfax, Va.

JUL - 8 1944

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BORN: Ernest Borneman, The National Film Board, Ottawa, Canada.

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Use a separate blank for each recording group.

Enter the name of the recording group in the space at the extreme left of the form, writing vertically from bottom to top.

Enter records by that recording group from top to bottom, starting with top line of form.

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Recording group	Names of tunes (30 typewriter spaces available)	Label	Serial Number	Price offered	First four letters of your name

Jazz and the Anthropologist

By ERNEST BORNEMAN

IV

During the last three months we have outlined a preliminary survey of jazz musicology:

1. In April we covered the historical background of jazz music from its African roots to its first flowering in New Orleans.

2. In May we drew our conclusions from the historical development in order to establish a system of critical standards by which jazz could be judged without fear of misapplying the theories of academic European music to the practice of an American folk music.

3. In June we showed the practical application of our critical standards to the working problems of musicians and critics alike.

4. Today we are entering into the proper anthropology of jazz, and henceforth we shall try to fill in the historical details which had to be omitted in the preliminary survey.

It is no accident that the only music of importance to emerge from the American continent should be a folk music and not an art music, and that this American music began to decline as soon as it ceased to be made *by* the people and began to be made *for* the people.

The European pioneers, who conquered these western continents from the Indians, had no time to waste on art. Yet, as they went about their business of making a living from the wliderness, an American art grew around them, by accident rather than by intention and as a by-product of the struggle against physical and human obstacles rather than as result of an aesthetic purpose. Thus American art was born with the birthmark of social functionalism, and it was this mark—first in its beneficial and later in its disastrous impact—which formed the main influence on the history of American music from the folk songs of the pioneers to the commercial songs of Tin Pan Alley.

Compared with the lusty growth of this main branch of American music, all other branches, and especially those of "art music," seemed ill-destined and poorly equipped for survival. Their main characteristic remained their dependence on Europe and their inability to form native roots in the American soil. Neither the ecclesiastical tradition of William Billings nor the secular tradition of Francis Hopkinson proved able to withstand the onslaught of European music brought to America by the refugees of the French Revolution. For a short while after 1800 the pendulum seemed to swing back to the native side when Lowell Mason and the hymn writers took up the battle where the New England psalmodists had been defeated only so recently; but once again a European revolution, that of 1848, with its influx of refugee musicians, made a quick end to the American tradition. The next group—Paine, Buck, MacDowell, Chadwick, Foote, Nevin, Parker and the Boston group—were hardly strong enough to carry the battle until the third wave of Europeans hit the American shores at the end of the first world war. Soon we find the few promising Americans yielding the field to the Europeans: the post-war pilgrimage to Paris and Vienna begins, and before the new European upheavals of Russia, Italy and Germany have flung their first waves of exiled musicians on to the American scene, the Americans themselves have already evacuated their native land and abandoned their native tradition.

Significantly enough, it is now the popular tradition of America and not her native philharmonic manner which begins to make its first converts among the Europeans exiled in the U. S.: Men like Kurt Weill and Hanns Eisler, trained by Busoni and Schönberg, take their cues from Gershwin and the Hollywood composers instead of looking up to Harris,

(*Continued on page* 38)

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YOU MADE ME LOVE YOU/IRISH BLACK B. OK 8447 — FERG
BASIN STREET BLUES/NO OK 8690 — FERG
GOT WORLD ON STRING/SITTING IN DARK VI 24245 — FERG
HIGH SOCIETY/MAHOGANY HALL STOMP VI 24232 — FERG
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SUNNY SIDE OF STREET, 1 & 2 BRF 500491 — FERG
SONG OF VIPERS/WILL YOU WON'T YOU BRF 500492 — FERG
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IRISH BLACK BOTTOM OK 8447 — WINT
DROPPIN' SHUCKS (E ONLY) OK 8357 — WINT
(OK 8357, 8355,8436,8474,8496,8503(E TO N)— 9.00 EDEL
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(MANY) — — — GREE
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GOONA GOO/BLUE LOU BR 7832 — THOM
BIG BOY BLUE/I'M GONNA KISS BR 7847 — THOM
YOU CAN'T RUN AWAY FROM LOVE VI 25562 — THOM
ALL DARK PEOPLE ARE LIGHT FEET VI 25557 — THOM
EBB TIDE/GEE BUT IT'S GREAT VI 25666 — THOM
OUTSIDE OF PARADISE/A SERENADE VI 25682 — THOM
I CAN'T GET STARTED (NEW ONLY) VI 25728 — ROTH

JIMMY BERTRAND
(ANY ON VOCALION) — — — STUR
BLUES STAMPEDE VO 1100 — DEAN
I'M GOIN' HUNTIN VO 1099 — DEAN

BARNEY BIGARD
MOONLIGHT FIESTA/SPONGE CAKE VA 626 — THOM
LOST IN TWO FLATS/EARLY MORNIN' VO 5422 — THOM
BARNY GOIN' EASY (N OR E) OK, VO — — ROTH

JACK BLAND
SOMEONE STOLE GABRIEL'S HORN UHCA 104 — PODE

LUCILLE BOGAN
(ANY) ANY — — WALL

CONNIE BOSWELL
IT'S THE TALK OF THE TOWN(N TO E) BR 6632 — RING
SAY IT ISN'T SO (N TO E) BR 6393 — RING
TIME ON MY HANDS(N TO E) BR 6210 — RING

PERRY BRADFORD
LUCY LONG VO 15165 — WINT

HENRY BROWN
STOMP 'EM DOWN BR 7086 — BROO

SAMMY BROWN
JOCKEY BLUES GE — — DEAN

WALTER BROWN
(ALL VOCALS, SOLO OR MCSHANN) — — — BORN

BUCKTOWN FIVE
STEADY ROLL BLUES GE 5419 — IDER
MOBILE BLUES/SOMEDAY GE 5405 — IDER
CHICAGO BLUES/BUDDY'S GE 5418 — IDER
HOT MITTENS GE 5518 — IDER

HENRY BUSSE
FIT AS A FIDDLE (N TO E) DE 1425 — REIN
HOT LIPS (N TO E) DE 198 — REIN
WHEN DAY IS DONE (N OR E) DE 774 — ROTH

ERSKINE BUTTERFIELD
(ANY FEATURING PIANO OR SOLOS) — — — CRON

EMILO CACERES ORCHESTRA
RUNNIN' WILD/JIG IN G VI 26109 — NEWT

FRAKIE CARLE
FLAPPERETTE (N OR E) CO — — REIN

CAROLINA CLUB ORCHESTRA
CAROLINA MOON OK 41198 — PETE
HONEY OK 41226 — PETE
I'M ALWAYS CHASING RAINBOWS OK 41409 — PETE
BOLERO OK 41566 — PETE
IF YOU HAVEN'T GOT LOVE ME 12167 — PETE
IF YOU CAN'T SING WHISTLE ME 12194 — PETE
DIXIE/OH MONAH ME 12364 — PETE
I'M SO IN LOVE ME 12366 — PETE
GOOFUS/WHY DON'T YOU GET LOST ME 12376 — PETE
IS I IN LOVE/IS ME 12399 — PETE
WHO TAKES CARE OF THE CARETAKERS'S PE 14378 — PETE
SWEETHEART OF SIGMA CHI PE — — PETE
THE LOVE SONG PE 14398 — PETE
HURRY BACK OLD SWEETHEART OF MINE PE 14426 — PETE
WHAT ARE WE WAITING FOR PE 14909 — PETE
EVERYBODY LOVES MY BABY PE — — PETE
(ALL ON COLUMBIA) CO — — PETE

BENNY CARTER
LAZY AFTERNOON/MY BUDDY VOE 5118 — FERG
MIGHTY LIKE BLUES/I AIN'T GOT NOB. VOE 5110 — FERG

WANTED

PAPA CELESTIN

IT'S JAM UP	Co	14323	—	HOLL

CHARLESTON CHASERS

BASIN STREET BLUES	Co	2415	—	HOLL

BOB CHESTER

WHAT TO DO (N OR E)	Vi	—	—	REIN

CHICAGO RHYTHM KINGS

MADAME DYNAMITE	UHCA	63-64	—	PODE
I FOUND NEW BABY/CHANGES MADE	BR	4001	—	BROW

CHOCOLATE DANDIES

STARDUST	OK	8668	—	HOLL

LARRY CLINTON

JOHNSON RAG (N OR E)	Vi	26414	—	REIN

JUNIE C. COBB

EAST COAST TROT	PARA	12382	25.00	KAPL
(ANY WITH PUNCH MILLER)	Vo	—	—	DEAN

COLLECTORS ITEM CATS

I SURRENDER DEAR	Cl	102	3.50	PODE

SAM COSLOW

PLEASE	Vi	24144	—	WHIT

WILTON CRAWLEY

SHE'S GOT WHAT I NEED	Vi	38116	—	HOLL

BOB CROSBY

DO YOU EVER THINK OF ME	De	—	—	GARD

BING CROSBY

SHINE/SHADOWS ON WINDOW	BR	6276	—	FERG
MY WOMAN/LOVE YOU FUNNY THING	BR	6268	—	FERG
I'LL FOLLOW YOU/TILL WE MEET	BR	6427	—	FERG
STREET OF DREAMS/ITS WITHIN YOUR	BR	6464	—	FERG
GOT WORLD ON STRING/LINGER LITTLE	BR	6491	—	FERG

DIXIELAND JUG BLOWERS

HEN PARTY BLUES	Vi	20649	5.00	KAPL

DIXIE STOMPERS

FEELIN' DEVILISH	ANY	—	—	HOLL

JOHNNY DODDS

JOE TURNER BLUES/WHEN ERASTUS	BR	3997	—	WINT
(ANY VICTOR OR BLUE BIRD)	—	—	—	KAPL
(ANY VICTOR EXCEPT 21552)	Vi	—	$3-5	EDEL
WEARY BLUES	Vo	15632	60.00	EDEL
WEARY BLUES	Vo	15632	—	DEAN
BLUE CLARINET STOMP/PENCIL	RCA REISSUE		—	BROW
(ANY GENNETT, PARAMOUNT, CHAMPION)	—	—	—	POLS
WILD MAN BLUES	BR	3567	8.00	POLS

DORSEY BROTHERS

THE SPELL OF THE BLUES	OK	41181	—	FERG

TOMMY DORSEY

MAPLE LEAF RAG	Vi	—	—	HOLL
DAWN ON THE DESERT/WHY BEGIN AGAIN	Vi	26246	—	NEWT
(ANY BY THE CLAMBAKE SEVEN)	Vi	—	—	KINS
(ANY WITH FRANK SINATRA)	—	—	1.00	LIQU

LOUIS DUMAINE

(ANY)	Vi	—	—	WALL

JOHNNY DUNN

BUGLE CALL BLUES/BUFFALO BLUES	Co	14306	—	S&B

BERNICE EDWARDS, SHINE, & HOWLING SMITH

NINTH STREET STOMP	Vo	3168	—	WILL

ANDRE EKYAN

BLUES OF YESTERDAY	SW	—	3.00	BORN

DUKE ELLINGTON

KISSIN' MY BABY GOODNIGHT	BR	7627	—	PODE
TRUMPET IN SPADES	BR	7752	—	PODE
JUNGLE NIGHTS IN HARLEM	BB	6335	—	PODE
JAZZ LIPS	BB	6396	—	PODE
BLACK BEAUTY	BB	6430	—	PODE
DUKE STEPS OUT	BB	6727	—	PODE
DOIN' THE VOOM VOOM	BB	7710	—	PODE
DINAH/BUGLE CALL	Vi	22938	—	PODE
KO-KO/CONGA BRAVA	Vi	26577	—	PODE
BOJANGLES	Vi	26644	—	PODE
STEVEDORE STOMP/DICTY GLIDE	Vi	38053	—	THOM
LAZY RHAPSODY/BLUE TUNE	BR	6288	—	THOM
MOON OVER DIXIE/WHEN YOU AIN'T	BR	6317	—	THOM
SWAMPY RIVER/FASY & FURIOUS	BR	6355	—	THOM
STARS	BRF	9331	—	THOM
SUMPIN' ABOUT RHYTHM/SADDEST	BR	7310	—	THOM
IN A JAM/UPTOWN DOWNBEAT	BR	7734	—	THOM
THERE'S A LULL IN MY LIFE	MA	117	—	THOM
RIDING ON A BLUENOTE/MEDITATION	BR	8083	—	THOM
COTTON CLUB STOMP/IN A MIZZ	BR	8405	—	THOM
YOU CAN'T COUNT ON ME/WAY LOW	BR	8411	—	THOM
BLUES I LOVE TO SING/BLUE BUBBLES	Vi	22985	—	THOM
BLACK BEAUTY/JUBILEE STOMP	Vi	21580	—	THOM

(DUKE ELLINGTON CONTINUED NEXT COLUMN)

(DUKE ELLINGTON, CONTINUED)

BLUE BUBBLES/JUBILEE STOMP	BB	6451	—	THOM
FLAMING YOUTH/DOIN'T THE VOOM	Vi	38035	—	THOM
HIGH LIFE/SATURDAY NIGHT FUNCT.	Vi	38036	—	THOM
LAZZ LIPS/DOUBLE CHECK STOMP	Vi	38129	—	THOM
SWEET DREAMS OF LOVE/SWEET JAZZ	Vi	38143	—	THOM
FLAMING YOUTH/MISSISSIPPI	Vi	24057	—	THOM
DOIN' THE VOOM VOOM/SWANEE	Vi	24121	—	THOM
RUDE INTERLUDE/DALLAS DOINGS	Vi	24431	—	THOM
EBONY RHAPSODY/I MET MY WATERLOO	Vi	24622	—	THOM
(MANY, PRE-1939)	—	—	—	PARK

IMPROVISATIONS IN ELLINGTONIA

FINESSE (NEW ONLY)	HRS	1004	5.00	PODE

ZIGGY ELMAN

TOOTIN' MY BABY BACK HOME(N ONLY)	BB	10563	—	HARV
YOU TOOK ADVANTAGE OF ME	—	—	—	HARV
SOMETHING TO REMEMBER YOU BY	BB	10663	—	BUCK

RUTH ETTING

YOU'RE THE ONE I CARE FOR(N OR E)	Co	2398	—	RING
TOMORROW WHO CARES (N OR E)	Co	2954	—	RING
WHAT ABOUT ME/OUT IN COLD(N OR E)	Co	2955	—	RING
MY MAN/AFTER YOU'VE GONE (N OR E)	Co	995	—	RING
HAPPY DAYS AND LONELY NIGHTS(N OR E)	Co	5110	—	RING
THE ONE IN THE WORLD (N OR E)	Co	5506	—	RING
CLOSE YOUR EYES (N OR E)	BR	6657	—	RING
YOU'RE MY PAST,PRESENT(N OR E)	BR	6671	—	RING
EVERYTHING I HAVE IS YOURS(N OR E)	BR	6719	—	RING
TIRED OF IT ALL (N OR E)	BR	6761	—	RING
THIS LITTLE PIGGIE WENT(N OR E)	BR	6769	—	RING
RIPTIDE (N OR E)	BR	6892	—	RING
LOST/IT'S BEEN SO LONG(N OR E)	BR	7646	—	RING
MORE THAN YOU KNOW(N OR E)	Co	217	—	RING
DANCING WITH TEARS(N OR E)	Co	218	—	RING
TEN CENTS A DANCE(N OR E)	Co	440	—	RING
OUT OF NOWHERE(N OR E)	Co	546	—	RING

SHEP FIELDS

MARCH SLAV (N OR E)	BB	11170	—	REIN
LITTLE BROWN JUG (N OR E)	BB	—	—	REIN
GAVOTTE IN G (N OR E)	BB	—	—	REIN

ROY FOX

HARBOR LIGHTS	Vi	25593	—	BYRN
(ANY ON FOREIGN LABELS)	—	—	—	BYRN

BUD FREEMAN

(ANY)	—	—	—	KINS

LARRY FUNK

(ANY)	—	—	—	WHIT

CARROLL GIBBONS

GUESS I'LL HAVE TO CHANGE (N OR E)	Co	1013	—	RING
YOU'VE GOT EVERYTHING(N OR E)	Co	1263	—	RING
AFTER YOU,WHO?/NIGHT & DAY(N OR E)	Co	1288	—	RING
WE'RE NOT DRESSING(N OR E)	Co	1398	—	RING
ONLY GIRL MEMORIES(N OR E)	Co	602	—	RING

GENE GIFFORD

SQUAREFACE/DIZZY GLIDE	Vi	25065	2.00	THOM

BENNY GOODMAN

BENNY'S BUGLE/AS LONG AS I LIVE	Co	35910	2.00	CLIP
FLYING HOM/ROSE ROOM(NEW ONLY)	Co	35254	2.00	CLIP
BLUES IN MY FLAT/IN YOUR FLAT	Vi	26044	—	S&B
SOMEBODY ELSE IS TAKING MY PL.(N-E)	OK	6497	—	REIN
ALL MY LIFE/TOO GOOD TO BE(TRIO)	Vi	25324	3.25	BOWE
YANKEE DOODLE NEVER WENT TOWN	Vi	25193	—	THOM
EENY MEENY MINEY MO/SANTA CLAUS	Vi	25195	—	THOM
IT'S BEEN SO LONG/GOODY GOODY	Vi	25245	—	THOM
TOPSY/SMOKEHOUSE (N OR E)	Vi	26107	2.00	GAST
STEALIN' APPLES/OPUS LOCAL 802	Co	35362	2.00	GAST
TIGER RAG/WHISPERING	Vi	25481	—	GAST
WRAPPING IT UP/MELANCHOLY BABY	Vi	25880	—	GAST
LIMEHOUSE BLUES	—	—	—	GAST
BODY AND SOUL	Vi	25115	1.50	CULP
STARDUST	Vi	25330	1.50	CULP
OH LADY BE GOOD	Vi	25333	1.50	CULP
NOBODY'S SWEETHEART	Vi	25345	1.50	CULP
EXACTLY LIKE YOU	Vi	25406	1.50	CULP
SWEET SUE	Vi	25473	1.50	CULP
WHISPERING	Vi	25481	1.50	CULP
I CRIED FOR YOU	Vi	25139	1.50	CULP
BEI MIR BIST DU SCHON	Vi	25751	1.50	CULP
VIBRAPHONE BLUES	Vi	25521	1.50	CULP

GOTHAM STOMPERS

WHERE ARE YOU/DID ANYONE TELL	VA	541	—	THOM
ALABAMY HOME/MY HONEY'S ARMS	VA	629	—	THOM
ALABAMY HOME	VA	629	—	PODE

WANTED

TOMMY GRIFFITHS				
HEY HEY BLUES	BB	—	—	DEAN
LIONEL HAMPTON				
CHINA STOMP/RHYTHM (NEW ONLY)	VI	25586	2.00	CLIP
MUSKAT RAMBLE	VI	26017	—	PODE
HIGH SOCIETY	[illegible]	26209	—	PODE
SHOE SHINERS DRAG	VI	26011	—	PODE
WHIZZIN' THE WIZZ (NEW ONLY)	VI	26233	—	ROTH
COLEMAN HAWKINS				
LULLABY/LADY BE GOOD	PAE	2007	—	FERG
BLUE MOON/AVALON	HMV	8388	—	FERG
SORROW/LOVE CRIES	PAE	658	—	FERG
ORIGINAL DIXIELAND 1-STEP/CONS	DEE	6407	—	FERG
HEARTBREAK/JAMAICA SHOUT	UHCA	55-56	—	PODE
ORIG. DIXIELAND 1-STEP	DEE	6407	—	PODE
MONK HAZEL				
HIGH SOCIETY	BR	4181	—	BROO
FLETCHER HENDERSON				
HAVE IT READY	VO	1069	—	HOLL
HILDEGARDE				
I WAS IN THE MOOD/WHY DON'T(N OR E)	CO	1247	—	RING
I BELIEVE IN MIRACLES(N OR E)	CO	1552	—	RING
FOR ME FOR YOU/JEVOUS(N OR E)	CO	1556	—	RING
I'M IN THE MOOD FOR LOVE(N OR E)	CO	1170	—	RING
CHEEK TO CHEEK (N OR E)	CO	1190	—	RING
THANKS A MILLION (N OR E)	CO	1266	—	RING
I DREAM TOO MUCH (N OR E)	CO	1308	—	RING
LIFE BEGINS WHEN YOU'RE IN(N OR E)	CO	1354	—	RING
THE TOUCH OF YOUR LIPS (N OR E)	CO	1401	—	RING
WHEN YOU HEAR FRITZ (N OR E)	CO	1466	—	RING
HILDEGARDE LOOKS BACK (N OR E)	CO	1541	—	RING
FOR SENTIMENTAL REASONS (N OR E)	CO	1541	—	RING
TRYING TO SAY I LOVE YOU (N OR E)	CO	1700	—	RING
CHIPPIE HILL				
LONESOME WEARY BLUES	OK	—	25.00	DEAN
LONESOME ALL ALONE BLUES	OK	—	—	DEAN
STREETSALKER'S BLUES	OK	—	—	DEAN
KIDMAN BLUES	OK	—	—	DEAN
HIS MAJESTY'S THEATRE ORCHESTRA				
CONVERSATION PIECE SELECTION	VI	36139	—	BYRN
(ANY ON FOREIGN LABELS)	—	—	—	BYRN
ART HODES				
FOUR OR FIVE TIMES	SIG	101	—	PODE
ROSS TAVERN BOOGIE	SA	12007	—	PODE
JOHNNY HODGES				
FOOLIN' MYSELF/YOU'LL NEVER GO	VA	576	—	THOM
FOOLIN' MYSELF/YOU NEVER GO	VO	3771	—	THOM
KRUM ELBOW BLUES/THERE'S SOME	VO	4351	—	THOM
BILLIE HOLIDAY				
A FINE ROMANCE/I CAN'T PRETEND	VO	3333	—	THOM
LET'S CALL A HEART A HEART	VO	3334	—	THOM
MAN I LOVE/NIGHT & DAY(N OR E)	OK	5377	—	RING
YOU GO TO MY HEAD(N OR E)	OK	4126	—	RING
BODY AND SOUL (N OR E)	OK	5481	—	RING
FALLING IN LOVE AGAIN(N OR E)	OK	5609	—	RING
VERY THOUGHT OF YOU(N OR E)	OK	4457	—	RING
I'M PULLING THROUGH(N OR E)	OK	5991	—	RING
LOVELESS LOVE (N OR E)	OK	6064	—	RING
ALL OF ME (N OR E)	OK	6214	—	RING
GLOOMY SUNDAY (N OR E)	OK	6451	—	RING
LOVE ME OR LEAVE ME (N OR E)	OK	6369	—	RING
HOTSY TOTSY GANG				
(ANY)	BR	—	—	KINS
HUDSON-DELANGE				
(MANY)	—	—	—	WHIT
JACK HYLTON				
PARADISE	BR	20111	—	BYRN
THREE BEARS	VI	36087	—	BYRN
GIVE YOUSELF A PAT ON THE BACK	VI	22434	—	BYRN
(ANY ON FOREIGN LABELS)	—	—	—	BYRN
BESSIE JACKSON				
(ALL; NEW OR EX CONDITION ONLY)	ME	—	—	BORN
DEWEY JACKSON				
CAPITOL BLUES	VO	1040	—	HOLL
JACK JACKSON				
OLE FAITHFUL	VI	24828	—	BYRN
I LOVE YOU MARGUERITA	VI	—	—	BYRN
(ANY ON FOREIGN LABELS)	—	—	—	BYRN
HARRY JAMES				
THE NOLE (N OR E)	CO	36599	—	REIN
B-19 (N OR E)	CO	36478	—	REIN
DODGERS' FAN DANCE (N OR E)	CO	36222	—	REIN
(ANY WITH FRANK SINATRA)	—	—	1.00	LIQU
JAM SESSION AT VICTOR				
BLUES/HONEYSUCKLE ROSE(N OR E)	VI	25559	—	CONA
BLIND WILLIE JOHNSON				
(ALL IN NEW CONDITION)	CO	—	—	BORN
BUNK JOHNSON				
TALKING RECORDS	JM	—	—	WINT
TALKING SIDES A & B	JM	LIM.1	5.00	PODE
TALKING SIDE C/LES LORD I'M CRIPPLED	JM	LIM.2	5.00	PODE
FREDDIE JOHNSON				
FRENCHIE'S BLUES/BLUE ROOM	SW	—	—	BORN
JAMES P. JOHNSON				
SNOWY MORNING BLUES(N OR E)	CO	14207	—	BORN
FEELIN' BLUE/RIFFS	OK	8770	—	WILL
(ANY)	—	—	—	WILL
MARGARET JOHNSON				
CHANGEABLE DADDY	OK	8185	—	WINT
PEGGY JOHNSON				
CAN'T GET GIVE TAKE 2/PUSH(N OR E)	BB	—	—	RING
PETE JOHNSON				
LET 'EM JUMP	SA	130	—	WILL
JOLLY JIVERS				
(ANY)	VO	—	—	WALL
JONES-COLLINS ASTORIA 8				
ASTORIA STRUT/DUET STOMP	BB	8168	—	BROW
HAL KEMP				
MEDLEY SOUTHERN COLLEGE SONGS	BR	4958	—	PETE
BOLERO(LOMBARDO,REV.)	BR	6629	—	PETE
(SIX TO EIGHT RECORDS	CO	5-3001'S	—	PETE
STARDUST	BR	—	—	PETE
JOHN KIRBY				
DOUBLE TALK (N OR E)	CO	35998	—	REIN
ORVILLE KNAPP				
(MANY)	BR	—	—	BYRN
GENE KRUPA				
BLUES OF ISRAEL	PAE	2224	—	BROO
FRANCES LANGFORD				
I'M IN THE MOOD FOR LOVE(N OR E)	BR	7513	—	RING
CAN'T BELIEVE IT'S TRUE (N OR E)	CO	2696	—	RING
LEAD BELLY				
(ALL IN NEW OR EX. CONDITION)	BB & ME		—	BORN
TED LEWIS				
DALLAS BLUES/ROYAL GARDEN	CO	35684	—	PODE
ENOCH LIGHT				
(ANY)	—	—	—	WHIT
LIL'S HOT SHOTS				
GEORGIA BO BO/DROP THAT SACK	VO	1037	7.50	PODE
GEORGIA BO BO/DROP THAT SACK	VO	1037	6.00	STUR
DROP THAT SACK	BRE	—	10.00	DEAN
CRIPPLE CLARENCE LOFTON				
STRUT THAT THING	VO	02951	—	PODE
STREAMLINE TRAIN	SA	12003	5.00	PODE
(EITHER SOLO ART)	—	—	5.00	DEAN
LOUISIANA RHYTHM KINGS				
LASY CENT/BASIN STREET	VO	15828	—	STUR
BALLIN'THE JACK/WINDY CITY STOMP	HRS	15	—	PODE
BASIN ST.BLUES/LAST CENT	VO	15829	—	PODE
WINGY MANNONE				
I'VE GOT A NOTE	VO	3071	—	PODE
DALLAS BLUES	BB	6375	—	PODE
ROYAL GARDEN BLUES	BB	10331	—	PODE
JAZZ ME BLUES	BB	7198	—	PODE
SWEET LORRAINE	BB	6816	—	PODE
TIN ROOF BLUES	CH	40005	—	PODE
WINGY MANNONE				
(MOST; SEND YOUR LIST)	—	—	—	WILL
ROYAL GARDEN BLUES	OK	41570	—	BROO
JUST ONE GIRL	OK	41569	—	BROO
MCKINNEY'S COTTON PICKERS				
WILL YOU WIN'T YOU BE MY BABY	VI	22932	—	THOM
PLAIN DIRT/GEE,AIN'T I GOOD TO YOU	VI	38097	—	THOM
WORDS CAN'T EXPRESS/IF I COULD	VI	38112	—	THOM
I WANT YOUR LOVE	VI	38119	—	THOM
HELLO/YOU'RE DRIVING ME CRAZY	VI	23031	—	THOM
OKAY BABY/I WANT A LITTLE GIRL	VI	23000	—	THOM
ROCKY ROAD	VI	22932	—	THOM
DO YOU BELIEVE IN LOVE A SIGHT	VI	22811	—	THOM
I FOUND A NEW BABY	VI	38061	—	THOM
I WANT YOUR LOVE	VI	22653	—	THOM
ROCKY ROAD	VI	22932	—	HOLL
PEGGY	VI	38133	—	HOLL
JIMMY MCPARTLAND				
PANAMA/MASON DIXON LINE	HRS	1003	—	PODE
ECCENTRIC/DIXIELAND ONE STEP	HRS	1004	—	PODE

WANTED

MEMPHIS NIGHT HAWKS				
(ANY)	—	—	—	STUR
(ANY)	—	—	—	EDEL
GLENN MILLER				
I DREAMT I DWELT IN HARLEM(N OR E)	BB	—	—	REIN
FAREWELL BLUES (N OR E)	BB	—	—	REIN
(ANY EARLY RECORDINGS BY MILLER)	—	—	—	KURT
PUNCH MILLER				
(ANY)	VO	—	—	STUR
RAY MILLER				
MISSISSIPPI HERE I AM	BR	4194	—	IDER
MIFF MOLE				
WINDY CITY STOMP	HRS	15	—	PODE
SHIM-ME-SHA-WABBLE	UHCA	23-24	—	PODE
VAUGHN MONROE				
TOM THUMB (N OR E)	VI	—	—	REIN
JELLY ROLL MORTON				
WILD MAN BLUES (N)	BB	10256	3.00	STUR
(VI 38,000 OR 23,000 SERIES)	ANY	—	—	STUR
BALLIN' THE JACK (N)	BB	—	—	STUR
BILLY GOAT STOMP/HYENA STOMP	VI	20772	4.50	PODE
RED HOT PEPPER/DEEP CREEK	VI	38055	4.50	PODE
NEW ORLEANS STOMP/PRETTY LIL	VI	38078	4.50	PODE
COURTHOUSE STOMP	VI	38093	4.50	PODE
DOWN MY WAY	VI	38113	4.50	PODE
BURNING THE ICEBERG	VI	38075	4.50	PODE
JERSEY JOE	VI	23402	4.50	PODE
MISSISSIPPI MILDRED	VI	23424	4.50	PODE
MY LITTLE DIXIE HOME	VI	38601	4.50	PODE
LITTLE LAWRENCE	VI	38135	4.50	PODE
EACH DAY	VI	23351	4.50	PODE
PRIMROSE STOMP	VI	23424	5.50	PODE
LOAD OF COAL	VI	23429	5.50	PODE
PONTCHARTRAIN BLUES	VI	38125	5.50	PODE
SOMEDAY SWEETHEART	VI	20405	4.50	PODE
GRANDPA'S SPELLS	BB	10254	2.50	PODE
GEORGIA SWING	BB	5109	2.50	PODE
OIL WELL	VI	23321	5.00	PODE
(ANY AFTER 1928)	VI	—	—	S&B
FICKLE RAY CREEP	VI	23019	—	HOLL
(ANY)	—	—	—	WILL
KANSAS CITY STOMPS	BB	7757	—	WINT
SHOE SHINERS DRAG/BOOGABOO	BB	7725	—	WINT
BLUE BLOOD BLUES	BB	8201	—	WINT
STROKIN' AWAY	BB	8302	—	WINT
MUDDY WATER BLUES	ANY	—	—	KAPL
DOCTOR JAZZ	VI	20415	—	KAPL
WOLVERINE BLUES	GE	—	—	DEAN
PERFECT RAG	GE	—	—	DEAN
LONDON BLUES (EX ONLY)	OK	—	—	DEAN
LONDON BLUES	RIALTO	—	—	DEAN
(MANY GENNETTS, VG CONDITION)	GE	—	10.00	POLS
(MANY ON VICTOR)	VI	—	—	POLS
(ANY ON MARSH OR GOLD SEAL)	—	—	40.00	POLS
KING PORTER	VO	1020	15.00	POLS
FAT MEAT	VO	1019	20.00	POLS
TOM CAT BLUES	AUTO	—	—	DEAN
MOUND CITY BLUE BLOWERS				
YOU RASCAL YOU	OK	41526	—	PODE
RONNIE MUNRO				
HOMETOWN	BB	7334	—	BYRN
TEN PRETTY GIRLS	BB	7245	—	BYRN
SWEET GENEVIEVE	BB	7582	—	BYRN
(ANY ON VICTOR)	—	—	—	BYRN
NEW MAYFAIR ORCHESTRA				
TRY A LITTLE TENDERNESS	VI	24263	—	BYRN
MY KID'S A CROONER	VI	24884	—	BYRN
SAME AS WE USED TO DO	VI	—	—	BYRN
(ANY ON FOREIGN LABELS)	—	—	—	BYRN
NEW ORLEANS BOOTBLACKS				
(BOTH ON COLUMBIA; NEW)	CO	—	10.00	EDEL
NEW ORLEANS RHYTHM KINGS				
TIN ROOF BLUES	DE	161	—	BROO
SENSATION	DE	464	—	BROO
DUST OFF/OUT OF LOVE	DE	388	—	SHEA
BABY BROWN/NO LOVERS ALLOWED	DE	401	—	SHEA
NEW ORLEANS WANDERERS				
(ALL IN N OR E CONDITION)	—	—	—	BORN
PAPPA DIP/TOO TIGHT	CO	735	—	KAPL
RED NICHOLS				
HONOLULU BLUES	BR	6198	—	HOLL
GERTRUDE NIESEN				
HOLD YOUR MAN	CO	2787	—	THOM
IN THE MIDDLE OF A KISS	CO	3047	—	THOM
JEALOUSY (N OR E)	VI	24454	—	RING
HOLD YOUR MAN/I'VE GOT TO (N OR E)	CO	2787	—	RING
YOU'RE MIND YOU/TONY'S WIFE (N,E)	CO	2759	—	RING
RAY NOBLE				
SEMINOLE/SLEEPY TIME GAL	CO	35557	—	MANC
WAITIN' FOR THE R.E.LEE(N OR E)	VI	—	—	REIN
LOUISIANA PURCHASE (N OR E)	CO	35507	—	HARV
CHEROKEE (N OR E)	CO	36116	—	HARV
HARLEM NOCTURNE (N OR E)	CO	35708	—	HARV
CRAZY RHYTHM (N OR E)	CO	—	—	HARV
WHEEZY ANNA	VI	24287	—	BYRN
BEDTIME STORY	VI	24226	—	BYRN
SAY A LITTLE PRAYER FOR ME	VI	—	—	BYRN
WHAT NOW	VI	24711	—	BYRN
I SHALL STILL KEEP SMILING	VI	—	—	BYRN
IF YOU SAY YES CHERIE	VI	24402	—	BYRN
SONNY'S LITTLE LULLABY	VI	24865	—	BYRN
MY HEART'S TOLET	VI	24341	—	BYRN
THREE WISHES	VI	24347	—	BYRN
JIMMIE NOONE				
BUMP IT/I KNOW THAT YOU KNOW	DE	1585	—	WILL
RED NORVO				
HOLE IN THE WALL	BR	6562	—	HOLL
KING OLIVER				
MANDY LEE/I'M GOIN' AWAY	GE	5134	10.00	EDEL
MABEL'S DREAM	OK	8235	50.00	EDEL
ROOM RENT BLUES	OK	8148	50.00	EDEL
(OTHER OKEH'S)	OK	—	$15-35	EDEL
BUDDY'S HABITS	OK	8148	—	WINT
I AIN'T GONNA TELL NOBODY	OK	40000	—	WINT
CALL OF FREAKS/TRUMPET'S PRAYER	BB	7705	—	S&B
MY GOOD MAN SAM	VI	38049	—	HOLL
HIGH SOCIETY	HRS	—	5.00	DEAN
ALLIGATOR HOP	GE	—	—	DEAN
MABEL'S DREAM	OK	8235	90.00	DEAN
SOUTHERN STOMPS (E)	PARA	12088	65.00	DEAN
CAMP MEETING BLUES	CO	14003	20.00	POLS
SUGAR FOOT STOMP	GE	3076	12.00	POLS
(MANY ON OK)	OK	—	—	POLS
ORIGINAL TUXEDO ORCHESTRA				
BLACK RAG/CARELESS LOVE	OK	8198	15.00	KAPL
HOT LIPS PAGE				
THIRSTY MAMA BLUES(N OR E)	BB	—	—	BORN
TINY PARHAM				
(MANY; ANY LABEL)	—	—	—	KAPL
SIDNEY PHILLIPS				
MESSAGE FROM MARS	VO	3934	—	BYRN
DINNER AND DANCE	BR	8187	—	BYRN
PLAIN JANE	BR	8403	—	BYRN
CHARLES PIERCE				
BULL FROG BLUES	PARA	12619	8.00	STUR
OLLIE POWERS				
(ANY)	—	—	—	S&B
QUINTET OF THE HOT CLUB OF FRANCE				
BLUES	SW	83	—	BORN
MA RAINEY				
(ALL ABOVE 12600; N OR E)	PARA	—	—	BORN
(MANY; VG)	PARA	—	—	KAPL
LOUISIANA HOO DOO/GOODBYE DADDY	PARA	12290	—	WALL
OH MY BABY/SLAVE TO THE BLUES	PARA	12332	—	WALL
MORNING HOUR/WEEPING WOMEN	PARA	12455	—	WALL
BLUES OH BLUES	PARA	12566	—	WALL
NEW BO WEAVIL/MOONSHINE	PARA	12603	—	WALL
DJANGO REINHARDT				
IMPROVISATION	HMV	8537	—	FERG
KID RENA'S JAZZ BAND				
WEARY BLUES (N OR E)	DELTA	807-6	—	BORN
LOWDOWN BLUES (N OR E)	DELTA	801-3	—	BORN
ADRIAN ROLLINI				
DAVENPORT BLUES/SOMEBODY LOVES	DE	359	—	KINS
DAVID ROSE				
JIG-SAW RHYTHM/SHADOWS	—	—	—	NEWT
BEWITCHED	ANY	—	—	NEWT
ONE LOVE	ANY	—	—	NEWT
HOLLYWOOD BOULEVARD	ANY	—	—	NEWT
TAKING THE "B" BOAT	ANY	—	—	NEWT
LUIS RUSSELL				
29 & DEARBORN	VO	1010	—	KAPL
PLANTATION JOYS	OK	8424	—	KAPL
SWEET MUMTAZ	OK	8454	—	KAPL

WANTED

HARRY ROY

ROBERT E. LEE MEDLEY(N OR E)	DE	1343	—	REIN

PEE WEE RUSSELL

(ANY)	—	—	—	KINS
HELLO LOLA/ONE HOUR	BB	10037	—	WILL
DINAH/BABY WON'T YOU PLEASE	HRS	1000	—	PODE
I'VE FOUND A NEW BABY	HRS	1002	—	PODE

SEPIA SERENADERS

NAMELESS BLUES (N OR E)	BB	5770	—	BORN

ARTIE SHAW

BLUES, 1 & 2	VI	27411	1.00	NEWT
SOLID SAM/TAKE LOVE TO ME	VI	27705	1.00	NEWT
JAPANESE SANDMAN/A PRETTY	BR	7688	—	NEWT

LEE SIMS

BODY AND SOUL/SOMETHING TO REMEMBER	BR	6040	—	RING
STARDUST/MEDITATION(N OR E)	BR	6132	—	RING
SWEET & LOVELY/BLUES(N OR E)	BR	6212	—	RING
DON'T BLAME ME/LAZY BONES (N OR E)	BR	6649	—	RING
CONTRASTS/IMPROVISATION(N OR E)	BR	20069	—	RING

SIM'S CREOLE ROOF ORCHESTRA

(ANY)	—	—	—	WALL

FRANK SINATRA

NIGHT & DAY/SONG IS YOU	BB	—	1.00	LIQU
THE SONG IS YOU	BB	11515	—	KURT
NIGHT AND DAY	BB	11463	—	KURT
NIGHT AND DAY	BB	11463	1.50	CULP

ZUTTY SINGLETON

CLARINET MARMALADE/ANYTHING	DE	432	—	SHEA
ROYAL GARDEN/BUGLE CALL RAG	DE	465	—	SHEA

FREDDIE SLACK

KITTEN ON THE KEYS (N OR E)	DE	4043	—	REIN

BESSIE SMITH

(ALL WITH BESSEMER SINGERS)	CO	—	—	BORN
DOWN IN DUMPS/DO YOUR DUTY	UHCA	47-48	—	PODE
YOUNG WOMAN'S BLUES	UHCA	5-6	—	PODE

JABBO SMITH

(ALL SLOW BLUES (N OR E)	—	—	—	BORN

KATE SMITH

MOON SONG	BR	—	—	RING

SOUTH & GRAPPELLY

CONCERTO EN RE (NEW)	SW	18	5.00	BORN
FIDDLE BLUE (N OR E)	SW	45	—	BORN
EDDIE'S BLUES(N OR E)	SW OR VI	26222	—	BORN

MUGGSY SPANIER

LIVERY STABLE BLUES (N)	BB	—	—	STUR
AT THE JAZZ BAND BALL	BB	10518	—	ANDE
BIG BUTTER AND EGG MAN	BB	10417	—	PODE
(ENTIRE BB SERIES EXCEPT 10682)	BB	—	—	CONA
BIG BUTTER & EGG MAN (N OR V)	BB	10417	3.00	CONA
SISTER KATE/DIPPERMOUTH (N OR V)	BB	10506	3.00	CONA
BLUIN' THE BLUES (V TO N)	BB	—	3.00	CONA
(MANY)	ANY	—	—	IDER

SPANIER BECHET

LAZY RIVER	HRS	2000	4.50	PODE
FOUR OR FIVE TIMES	HRS	2001	4.50	PODE
THAT'S A PLENTY	HRS	2002	4.50	PODE
SQUEEZE ME	HRS	2003	4.50	PODE

VICTORIS SPIVEY

MOANING THE BLUES/TELEPHONING BL(N)	—	—	2.00	BORN
(ALL OTHERS IN NEW CONDITION)	—	—	—	BORN

STATE STREET RAMBLERS

COOTIE STOMP/WEARY WAY BLUES	GE	6232	—	BORN
(ANY)	—	—	—	KAPL
WEARY WAY BLUES	GE	6232	20.00	EDEL
KENTUCKY STOMP	CH	40007	6.50	EDEL
THERE'LL COME A DAY	GE	6249	20.00	EDEL

REX STEWART

BUGLE CALL RAG	HRS	2005	4.00	PODE

TED STRAETER

JUST ONE OF THOSE THINGS(N OR E)	CO	35430	—	REIN

ART TATUM

T-BONE BLUES/BOOGIE (N OR E)	DE	8525	—	BORN

ERSKINE TATE

STOMP OFF/STATIC STRUT	VO	—	8.00	STUR

JACK TEAGARDEN

(ANY)	—	—	—	KINS
YOU RASCAL YOU	CO	2558	—	PODE

TEXAS BLUES DESTROYERS

LENOX AVE.SHUFFLE/DOWN IN THE	VO	14913	—	BORN

CONRAD THIBOLT

LAST ROUND UP/SHORTENING BREAD	VI	24404	—	CARL

HOCIEL THOMAS

(ANY WITH ARMSTRONG	OK	—	—	WINT

TROMBONE RED & HIS BLUE FIVE

TROMBONE BLUES (N OR E)	—	—	—	BORN

FRANK TRUMBAUER

RIVERBOAT SHUFFLE/OSTRICH WALK	UHCA	29-30	—	PODE
RIVERBOAT SHUFFLE/OSTRICH WALK	UHCA	29-30	—	BROO

SOPHIE TUCKER

THE MAN I LOVE/MY PET (N ORE)	PAE	100	—	RING
MY EXTRAORDINARY MAN (N OR E)	PAE	1852	—	RING
LOUISVILLE LADY (N OR E)	PAE	1851	—	RING
LAWD YOU MADE THE NIGHT TOO(N OR E)	PAE	1869	—	RING
I AIN'T GOT NOBODY (N OR E)	PAE	3353	—	RING
HE'S TALL, DARK AND HANDSOM(N OR E)	CO	4942	—	RING
CONVERSATIONAL MAN/I KNOW(N OR E)	CO	4995	—	RING
AREN'T WOMEN WONDERFUL (N OR E)	CO	5064	—	RING

BIG JOE TURNER

RAINY DAY BLUES (N OR E)	DE	7824	—	BORN
JUMPIN' DOWN BLUES (N OR E)	DE	7827	—	BORN
BLUES ON CENTRAL AVE. (N)	DE	7889	—	BORN

VENUTI-LANG

FAREWELL BLUES	ANY	—	—	BROO
BEALE ST. BLUES	ANY	—	—	BROO

FATS WALLER

MUSCLE SHOALS BLUES(N)	OK	4757	—	BORN
E-FLAT BLUES (N)	BB	10858	—	BORN
BUCK JUMPIN' (N)	BB	11324	—	BORN
RIDIN' BUT WALKIN'	VI	38119	—	PODE
BIRMINGHAM/MUSCLE SHOAL BL	OK	4757	—	WILL
(MOST ANY; SEND YOUR LIST)	—	—	—	WILL
THE CURSE OF AN ACHING HEART(N-E)	VI	—	—	REIN
GOT A CRAN' NEW SUIT (N OR E)	VI	—	—	REIN
(MANY)	—	—	—	GREE
MUSCLE SHOALS	—	—	—	GARD
GOOD MAN IS HARD TO FIND	BB	—	1.75	GARD
SLIGHTLY LESS THAN WONDERFUL	—	—	—	GARD
SHE'S TALL TAN & TERRIFIC	—	—	—	GARD

ETHEL WATERS

CAN'T GIVE YOU ANYTHING BUT(N OR E)	BR	6517	—	RING
ST.LOUIS BLUES (N OR E)	BR	6521	—	RING
LOVE IS THE THING/STORMY W.(N OR E)	BR	6564	—	RING
DON'T BLAME ME (N OR E)	BR	6617	—	RING
CAN'T GIVE YOU ANYTHING BUT(N OR E)	BR	6758	—	RING
AM I BLUES (N OR E)	CO	5534	—	RING
SECOND HAND MAN/WAITING AT(N OR E)	CO	5664	—	RING
YOU BROUGHT NEW KIND OF LOVE(N-E)	CO	2222	—	RING
SHINE ON HARVEST MOON/RIVER(N OR E)	CO	2511	—	RING
JUST COULDN'T TAKE IT BABY(N OR E)	CO	2853	—	RING
SOMEDAY SWEETHEART(N OR E)	CO	14353	—	RING
GEORGIA BLUES/LIKE THE WAY(N OR E)	CO	14565	—	RING
GET UP OFF YOUR KNEES/SO WHAT(N-E)	CO	14380	—	RING
MEMORIES OF YOU (N OR E)	CO	376	—	RING

TEDDY WEATHERFORD

WEATHER BEATEN BLUES (N)	SW	5	—	BORN
I AIN'T GOT NOBODY (N)	SW	38	—	BORN

DICKIE WELLS

HOT CLUB BLUES(N OR E)	SW	3	—	BORN
NOBODY'S BLUES (N OR E)	SW	39	—	BORN

NOLAN WELSH

ST.PETER BLUES(N OR E)	OK	8372	—	BORN

MAE WEST

A GUY WHAT TAKES HIS TIME(N OR E)	BR	6495	—	RING
I'M NO ANGEL/NEW WAY TO GO (N OR E)	BR	6675	—	RING
SISTER HONKY TONK/I WANT (N OR E)	BR	6676	—	RING
MY OLD FLAME (N OR E)	—	—	—	RING

WOLVERINES

(DECCA ALBUM, 18064 - 67)	—	—	—	PODE

CLARENCE WILLIAMS

COAL CART BLUES/SANTA CLAUS BLUES	OK	8245	—	WINT
PAPA DE DA DA	OK	8215	—	WINT
COAL CART BLUES	HRS	—	5.00	DEAN

GARLAND WILSON

BLUES I LOVE TO PLAY	SW	46	—	BORN
(ALL SINCE 1942 (N ONLY)	—	—	—	BORN

TEDDY WILSON

BLUES IN C SHARP MINOR	BR	7684	—	BORN
JUST A MOOD, 1 & 2	BR	7973	—	FERG
SUNSHOWERS/YOURS AND MINE	BR	7917	—	FERG
ROSETTA	BR	7563	5.00	BOWE
JUST A MOOD, 1 & 2	BR	7973	5.00	BOWE
SAILIN'	BR	7781	5.00	BOWE
BREAKIN' IN PAIR OF SHOES	BR	7599	5.00	BOWE

JACK WYNN

(ANY/ ALL LABELS)	—	—	—	S&B

(WANTS CONCLUDED ON PAGE 36)

LONDON BLUES

By RALPH GLEASON

Associate Editor of the late *Jazz Information*

By a terse announcement in the May issue of *Jazz Music,* A. J. McCarthy and Max Jones announced that the British Ministry of Supply had ordered them to cease publication as a regular magazine. They will, however, receive sufficient paper to publish occasional pamphlets, quarterly, with the same format as the magazine. The first pamphlet will appear shortly and will consist of hitherto unpublished material on Chicago by Frederic Ramsay.

Jazz Music first appeared in 1942, mimeographed, as a continuation of a rhythm club magazine of the Chelmsford Rhythm Club. The first printed issue appeared in 1943 and was a reprint of the first three mimeographed issues. Later the magazine merged with Eric Ballard's *Hot News* which was first published in 1935.

Since *Jazz Music's* inception the magazine had been attacking the dribbling, commercial, inaccurate and tasteless reviewing of the *Melody Maker* which caters to the record companies and the commercial dance bands, and whose reviews might be roughly termed the London equivalent of Leonard Feather's nonsense. Jeff Aldam, who wrote a George Hoeferish column for the *Melody Maker* resigned last fall and began contributing regularly to *JM.*

The magazine was edited by two terrific guys with whom I found myself delightfully in sympathy, except on minor points. Its writers were articulate and their opinions were legitimate if not always in line with mine. It never had a chance to achieve an American circulation or a reputation, and that's a shame. It was good. And when they start it again, as they will, it will get the proper reception here.

I came to know Max and Mac quite well while in England and also made the acquaintance of Max's charming wife, Sandra, whose patience and loyalty contributed a great deal towards the success of *JM.* Arriving in a strange country (and believe me England *is* strange and the English strangers, not some sort of seldom seen first cousins) it was quite an experience to discover two such people putting out a magazine like that; one which was so reminiscent of *JI* and all the trouble that went into it. I had seen some of the early issues before I left the States and, when I saw their small ad in the *Melody Maker,* I wrote. Their reply was most cordial and we began a series of meetings which I am proud to say ripened into close and lasting friendship.

Publishing a magazine about jazz 3,000 miles away from its sources and what remains of them is difficult enough but to do so in wartime when communications are hamstrung, and when it is all but impossible to receive records from New York, is an almost unbelievably hard task. Jazz exists only on records in England, and they are rationed, expensive and hard to get. The available music is being cut out, the re-issues are sporadic and not always chosen with good sense. Building up a collection is impossible in wartime. Investigating into the source, origin and reasons for jazz is almost impossible.

Despite all this, Jones and McCarthy have done an extremely creditable job in living up to the original prospectus of their magazine. Early in the war the two

editors together with Geoff Westcott formed the Jazz Sociological Society to issue bulletins, records if possible, hold meetings, give recitals, BBC lectures and to examine the social background of jazz and relate it to the music. They wanted to effect a "counterblast" to the "lily-white" school of English collectors who had so long insisted that the only good jazz was that of Nichols, Bix, and the Chicagoans. They desired to appeal to "adult minds."

They did all this and more.

Hot News, Eric Ballard's magazine which began in 1935, was incorporated into *Jazz Music,* and soon a group of writers in sympathy with *JM* and its policy were contributing regularly. It included Stanley Dance, a Panassie enthusiast; Denis Preston, a relatively new collector who contributes also to the Radio Rhythm Club and whose interest and good writing have added much to *JM;* Jeff Aldam; Charles Wilford; Charles Fox, and others. Although they all contributed fairly regularly the bulk of the work was done by McCarthy and Jones.

The magazine has leaned rather heavily towards New Orleans music, but it has also run articles by prominent English critics on such subjects as Andalusian Folk Music (A. L. Lloyd), excerpts from Mancy Cunard's colossal work on the Negro and from American jazz magazines, and has given much prominence to news about the Negro's position in the social structure of America. Poetry has had a place: Mac's good friend, a prominent young English poet, Nicholas Moore, has contributed frequently. Articles on such subjects as *Jazz and Surrealism* (Kenneth Hawkes), book reviews of such books as Henry Miller's *The Colossus of Maroussi* (George Woodcock), Eudora Walty's *A Curtain of Green* (Nicholas Moore) and a wide variety of related subjects have been covered in various issues. Charles Wilford (a delightful guy, a good bloke as Mac would say), in his short piece on Rex Stewart which the *Record Changer* reprinted, wrote the perfect satirical piece on jazz writing,—the funniest bit of prose I've ever seen in a jazz magazine.

JM was, of course, the first English paper devoted to jazz since *Swing Music,* although shortly after *JM's* debut, a number of small papers sprang up, mostly mimeographed hot club bulletins and none of them offering any serious competition.

Max and Mac are a couple of curious guys. McCarthy is a poet, with rather a reputation among British poetry circles. He is an admirer of much of the surrealist group, a close friend of Nicholas Moore, and is a veritable walking discography with a fabulous memory and an excellent ear. His taste is so close to that of the editors of *JI* that it was like coming home to meet him. He is quiet, mild, apparently temperless, is losing a bit of hair on top and gets called "The Beard" frequently because he has one. He has contributed articles and poems to various British publications and maintains a prodigious correspondence.

Max is the more voluble of the two. He and Sandra are good-looking enough to be in the movies. He's tall, dark, and a delightful conversationalist with a terrific sense of humor. A confirmed debater, he and Mac argue on all subjects, each thinking he is convincing the other and neither making much progress. His skeleton in the closet is the fact that he once played tenor sax of an unknown quality for a rather commercial band; that balances nicely against Mac's weakness for Jimmy Lunceford.

They lead a busy life. Putting out *JM,* and now the pamphlets, is a terrific job and they both work full time for the London Air Raid Precaution service,—24 hours on, 24 hours off, digging out bodies and cleaning up debris after raids. This hasn't stopped them, however, from working closely with Denis Preston and Charles Chilton on the Radio Rhythm Club. The program is broadcast over BBC each Tuesday at 3:30 PM, EWT (short-wave on the Forces program). They also give recitals, lectures and scurry around madly to the various Rhythm Clubs meetings. That is rather unique according to our conception of a jazz magazine editor; imagine our editors leaving early from dinner, as Max did one night, because they had to "lecture to twenty ATS"!

Both Max and Mac, and of course Sandra, want to come to America when the war is over. When they do let's give them a good welcome.

WANTED
Candid Photographs . . .
of Jazzman from Armstrong to Zurke. I will buy prints or negatives, or rent negatives for development. Contact—
PVT. R. W. WILLIAMS
Co. A, 3312th S. V. (ASTV)
Johns Hopkins Univ. Baltimore 18, Md.

FOR AUCTION
DUKE ELLINGTON
If You Can't Hold the Man You Love
Wanna Go Back Again GE 3291
(New; Played Only Six Times)
HAROLD J. SHIRLEY
474 WEST 238TH STREET, NEW YORK CITY

London NEWSLETTER

By ALBERT J. McCARTHY

The most important news, as far as collectors over here are concerned, is the action taken by the Paper Control against all the small collectors magazines for infringement of the existing regulations. They have all been ordered to cease publication, and the last issues for the duration of the present free-for-all have just appeared. The Jazz Sociological Society have received permission to issue pamphlets, and ten are already planned, to appear at the rate of about two a quarter. Subjects, apart from general collections, will include Ledabelly, Piano Jazz, Fats Waller, and, subject to certain American critics being roused from their torpor, an All-American number (Advertisement!). We are also wondering whether we dare risk a Surrealist number.

Rumor is rife that the "Melody Maker" was responsible for the attention of the Paper Control being drawn to the small mags. Certain indications seem to point that way, and this commercial musicians sheet has gained a considerable amount of unwanted publicity over the matter. Collectors are boycotting the "Melody Maker" in every form possible, and unless it can produce clear proof of its innocence, will continue to do so indefinitely.

* * *

The ballyhoo boys having carried on an intensive campaign for many months, have succeeded in getting Eddie Condon's *Oh, Baby/Indiana* issued by Parlophone. A number of us who had doubts have had them confirmed by the record, which is pretty bad by any standards, with a ghastly vocal by Condon and ridiculous alto by Teschmacher. It seems a pity that this fine energy could not have been used on a more worthy subject, such as a Bessie Smith or Jelly Roll record. Chicago Style has lost a lot of ground over here during the past few years, and the present interest in race and New Orleans music has induced Brunswick to plan the issue of a number of sides by Red Nelson, Cow Cow Davenport and others. It is important that American collectors should realize that all British collectors are not Red Nichols' fans.

Collectors have recently discovered Billy Jones, who played over here with the Original Dixieland Jazz Band, and claims that he was on piano on all the sides recorded in this country. He now keeps a tavern in Chelsea (art centre of London) and will oblige customers with fine renditions of old rag tunes for the asking. Charles Wilford, who has been doing much research on ragtime, finding many interesting old copies of rags in the British Museum, is introducing Jones on the air, in a programme on ragtime very shortly to be broadcast over the B.B.C.

* * *

The B.B.C., through its programme, *Radio Rhythm Club,* still features non-commercial scripts. Forthcoming programmes will include Charles Wilford on Ragtime and Jimmy Dorsey; Max Jones on Jelly Roll Morton; Denis Preston on Modern Armstrong; Charles Fox and Albert McCarthy on Tommy Ladnier; the third in a series of recollections by famous songwriter Spencer Williams; and two more scripts by this writer on Jimmy Noone and Barney Bigard. As this programme goes overseas, a certain amount of unfortunate restrictions on scripts has resulted, such as an 800 word script maximum, but it is surprising that the B.B.C. are willing to allow such programmes at all. Curiously enough, this programme is high up the list of *Forces Favorites.* It is broadcast over the short waves every Tuesday at 8.30 P. M. (English Summer Time) and should be received in the States sometime between 1.30 P. M. and 3.30 P. M.

* * *

British jazz can be passed over briefly. George Chisholme, the only local musician with any ideas at all, is playing in the R.A.F. Band called the *Squadronaires.* The musicians still free are too sad to mention. The B.B.C. see fit to give local "swing" groups airings in *Radio Rhythm Club* at times, which is a shame.

* * *

An important musical event which recently took place was the first performance of Michael Tippett's new oratorio *A Child of Our Time.* Tippett, a brilliant young composer, based his oratorio on the classic tradition of Bach and Handel, but the part of the chorale has been taken by a number of the finest Negro spirituals. The treatment of the spirituals is superb, and this work has been widely acclaimed by the critics. The theme is pacifist, and the second performance will take part in June. While on the subject of classical musicians, I recently heard the first lecture on jazz by one which was sound in any way. The lecturer was Matyas Seiber, whose new composition

(*Continued on page* 20)

QUANTITATIVE ANALYSIS

Until a really good man can be found to conduct a regular record review column in the Record Changer, we will provide in this space a check list of current releases. We will endeavor to describe each record as objectively as possible rather than to hack out tiresome dissertations on the respective merit of each of the records involved.

APOLLO

COLEMAN HAWKINS & ORCH.

751 WOODYN' YOU (48 bars sax; 32 trumpet; 32 sax.)

RAINBOX MIST (Body & Soul, two choruses.)

752 BU-DEE-DAHT (16 ensemble; 16 sax; 16 ensemble; 16 sax; 8 trumpet; 78 sax; 24 ensemble; 4 drums.)

YESTERDAYS (Saxophone solo with instrumental background.)

753 DISORDER AT THE BORDER (8 bars piano; 12 ensemble; 36 bars trumpet; 48 sax; 12 ensemble.)

FEELING ZERO (4 bars piano; 32 ensemble; 32 sax.)

Coleman Hawkins, tenor sax; John Gillespie, trumpet; Clyde Hart, piano; Oscar Pettiford, bass; Max Roach, drums.

BLACK & WHITE

ART HODES

(Piano solos)

2-A ART'S BOOGIE

2-B ST. LOUIS BLUES

BLUE NOTE

(12 inch records)

JAMES P. JOHNSON

(Piano solos)

24-A J. P. BOOGIE

24-B GUT STOMP

25 A BACK WATER BLUES

25-B CAROLINA BALMORAL

26-A IMPROVISATION ON PINE TOPS BOOGIE WOOGIE

26-B CAPRICE RAG

27-A MULE WALK-STOMP

27-B ARKANSAW BLUES

EDMOND HALL'S JAZZ MEN

28-A HIGH SOCIETY (40 bars ensemble; 32 clarinet; 32 trombone; 32 trumpet; 16 ensemble; 32 clarinet—the traditional chorus; 32 ensemble.)

28-B BLUES AT BLUE NOTE (4 bars rhythm intro.; 24 trumpet; 24 clarinet; 12 trombone; 12 piano; 12 ensemble.)

29-A ROYAL GARDEN BLUES (86 bars ensemble; 24 trombone; 24 clarinet; 36 trumpet; 24 piano; 24 ensemble.)

29-B NIGHT SHIFT BLUES (24 bars rhythm; 12 trombone; 12 trumpet; 12 clarinet—low register; 12 clarinet; 12 ensemble.)

Edmond Hall, clarinet; Sidney De Paris, trumpet; Vic Dickerson, Trombone; James P. Johnson, piano; Arthur Shirley, guitar; Israel Crosby, bass; Sidney Catlett, drums.

CASTLE

(No recording group title)

JAZZ BAND BALL (64 bars ensemble; 16 cornet; 16 trombone; 16 piano; 56 ensemble.)

OSTRICH WALK (40 bars ensemble; 16 clarinet; 16 trombone; 16 piano; 16 cornet; 48 ensemble.)

Ned Dotson, cornet; George Phillips, trombone; Willy Pavia, clarinet; Monte Ballou, guitar; Bob Johnson, piano; Myron Shepler, bass; Alex Tyle, drums. (For copies write Harry N. Fosbury, 5104 S.E. 87th Ave., Portland 6, Oregon.)

CELEBRITY

WALTER THOMAS JUMP CATS

8125-A BROKE BUT HAPPY (8 bars ensemble intro.; 16 trumpet; 8 ensemble; 8 trumpet; 16 sax; 8 trumpet; 8 piano; 16 ensemble; 8 sax; 24 trumpet.)

8125-B BLUES ON THE DELTA (40 bars ensemble; 16 trumpet; 24 piano; 8 trumpet; 24 sax; 8 ensemble.)

Walter Thomas, tenor sax; Emmett Berry, trumpet; Oscar Pettiford, bass; Cozy Cole, drums; Clyde Hart, piano; Bud Johnson, tenor sax; Ben Webster, tenor sax.

CLIMAX

(12 inch records)

GEORGE LEWIS STOMPERS

101-A CLIMAX RAG

101-B DEEP BAYOU BLUES

102-A MILENBERG JOYS

102-B TWO JIM BLUES

103-A JUST A CLOSER WALK WITH THEE

103-B JUST A LITTLE WHILE TO STAY HERE

104-A FIDGETY FEET

104-B DAUPHINE STREET BLUES

105-A DON'T GO 'WAY NOBODY

105-B CARELESS LOVE BLUES

George Lewis, clarinet; Kid Howard, trumpet; Jim Robinson, trombone; Lawrence Marrero, banjo; Edgar Mosley, drums; Chester Zardis, bass; Jim Little, tuba.

(*Continued on page* 17)

Brunswick

COLLECTORS' SERIES RECORDS

ELLINGTONIA

VOLUME TWO

DUKE ELLINGTON and His Orch.

Album No. B-1011 ***List Price $3.50***

80047 CREOLE RHAPSODY—Part 1

Cootie Williams, Arthur Whetsel, Freddie Jenkins, trumpets; Tricky Sam Nanton, Juan Tizol, trombones; Barney Bigard, Johnny Hodges, Harry Carney, reeds; Duke Ellington, piano; Freddy Guy, banjo; Wellman Braud, bass; Sonny Greer, drums.

CREOLE RHAPSODY—Part 2

Both Instrumental Fox Trots

80048 TIGER RAG—Part 1

Bubber Miley, Freddie Jenkins, Arthur Whetsel, trumpets; Tricky Sam Nanton, trombone; Barney Bigard, Johnny Hodges, Harry Carney, reeds; Duke Ellington, piano; Freddy Guy, banjo; Wellman Braud, bass; Sonny Greer, drums.

TIGER RAG—Part 2

Both Instrumental Fox Trots

80049 YELLOW DOG BLUES

Bubber Miley, Arthur Whetsel, trumpets; Tricky Sam Nanton, trombone; Barney Bigard, Johnny Hodges, Harry Carney, reeds; Duke Ellington, piano; Freddy Guy, banjo; Wellman Braud, bass; Sonny Greer, drums.

TISHOMINGO BLUES

Both Instrumental Fox Trots

80050 JAZZ CONVULSIONS

Cootie Williams, Arthur Whetsel, Freddie Jenkins, trumpets; Tricky Sam Nanton, Juan Tizol, trombones; Barney Bigard, Johnny Hodges, Harry Carney, reeds; Duke Ellington, piano; Freddy Guy, banjo; Wellman Braud, bass; Sonny Greer, drums.

AWFUL SAD

Bubber Miley, Arthur Whetsel, trumpets; Tricky Sam Nanton, trombone; Barney Bigard, Johnny Hodges, Harry Carney, reeds; Duke Ellington, piano; Freddy Guy, banjo; Wellman Braud, bass; Sonny Greer, drums.

Both Instrumental Fox Trots

QUANTITATIVE ANALYSIS

(*Continued from page* 15)

JAZZ INFORMATION

BUNK JOHNSON'S JAZZ BAND

11 THE THRILLER RAG
WHEN I LEAVE THE WORLD BEHIND

12 WEARY BLUES
FRANKLIN STREET BLUES

13 BLUE BELLS GOODBYE
BIG CHIEF BATTLE AXE

14 DUSTY RAG
SOBBIN' BLUES

Bunk Johnson, trumpet; Albert Warner, trombone; George Lewis, clarinet; Walter Decou, piano; Lawrence Marrero, banjo; Chester Zardis, bass; Edgar Mosley, drums.

The Climax and Jazz Information records above are given almost entirely to ensemble improvisations by today's New Orleans musicians.

COMMODORE

(12 inch records)

EDMOND HALL SEXTET

1512-A DOWNTOWN CAFE BOOGIE (28 bars piano; 24 ensemble; 24 clarinet; 24 trumpet; 24 trombone; 36 piano; 36 ensemble.)

1512-B UPTOWN CAFE BLUES (4 bars piano; 24 trombone; 12 trumpet; 12 piano; 12 clarinet; 12 ensemble.)

Edmond Hall, clarinet; Emmett Berry, trumpet; Vic Dickerson, trombone; Eddie Heywood, piano; Billy Taylor, bass; Big Sid Catlett, drums.

BIG SID CATLETT QUARTET

1515-A JUST A RIFF (4 bars drums; 32 sax; 32 piano; 32 bass; 64 sax.)

1515-B MEMORIES OF YOU (32 sax; 16 piano; 16 sax.)

Sid Catlett, drums; Ben Webster, tenor sax; Marlow Morris, piano; John Simmons, bass.

EDDIE HEYWOOD & ORCHESTRA

1415-A BEGIN THE BEGUINE (Piano solo with rhythm.)

1415-B I COVER THE WATERFRONT (Piano solo with instrumental background.)

KEYNOTE

(12 inch records)

COZY COLE'S ALL STARS

1300-A JUST ONE MORE CHANCE (4 bars piano; 32 sax; 16 piano; 8 guitar; 8 piano; 16 sax.)

1300-B BLUE MOON (4 bars piano; 16 ensemble; 48 piano; 16 guitar; 16 trumpet; 32 trombone; 32 sax; 8 ensemble.)

1301-A A FATHER COOPERATES (4 bars drums; 16 ensemble; 8 piano; 8 ensemble; 64 piano; 32 ensemble; 32 guitar; 32 trombone; 32 sax; 16 ensemble; 8 drums; 8 ensemble.)

1301-B THRU FOR THE NIGHT (4 bars piano; 48 ensemble; 16 guitar; 16 trumpet; 16 trombone; 24 sax; 8 ensemble.)

Cozy Cole, drums; Earl Hines, piano; Coleman Hawkins, tenor sax; Trummy Young, trombone; Joe Thomas, trumpet; Billy Taylor, bass; Teddy Salters, guitar.

KANSAS CITY FIVE

1302-A LESTER LEAPS AGAIN (40 bars piano; 56 sax; 48 piano; 48 sax and piano; 12 bass and piano; 12 sax and piano.)

KANSAS CITY SEVEN

1302-B AFTER THEATER JUMP (4 bars piano; 32 ensemble; 32 piano; 32 trumpet; 64 sax; 32 trombone; 10 ensemble.)

1303-A DESTINATION K. C. (40 bars ensemble; 64 piano; 32 trombone; 64 trumpet; 64 sax; 16 ensemble; 8 sax; 8 ensemble.)

1303-B SIX CATS AND A PRINCE (36 bars ensemble; 32 piano; 32 trumpet; 64 sax; 32 trombone; 16 ensemble; 8 sax; 8 ensemble.)

Buck Clayton, trumpet; "Prince Charming," piano; Lester Young, tenor sax; Jo Jones, drums; Dickie Wells, trombone; Freddie Greene, guitar; Rodney Richardson, bass. Wells and Clayton not included in Kansas City Five.

(10 inch records)

LESTER YOUNG QUARTET

603-A I NEVER KNEW (100 bars sax; 32 piano; 32 drums and bass; 24 drums; 8 ensemble.)

603-B JUST YOU JUST ME (64 bars sax; 32 bowed bass; 32 piano; 8 sax.)

604-A AFTERNOON OF A BASIE-ITE (4 bars piano; 36 piano; 60 sax; 24 bowed bass; 24 drums; 48 ensemble.)

604-B SOMETIMES I'M HAPPY (4 bars piano; 32 sax; 32 bowed bass; 24 piano; 8 sax.)

Lester Young, tenor sax; John Guarnieri, piano; Sidney Catlett, drums; "Slam" Stewart, bass.

SEXTET WITH DINAH WASHINGTON

605-A HOMEWARD BOUND (16 bars piano; 24 clarinet; 36 vocal; 24 piano; 12 ensemble.)

605-B EVIL GAL BLUES (38 bars piano; 48 vocal.)

606-A I KNOW NOW TO DO IT (12 bars ensemble; 36 vocal; 24 clarinet; 12 ensemble; 24 vocal.)

606-B SALTY PAPA BLUES (12 trumpet; 24 sax; 24 vocal; 12 piano; 12 vocal.)

Lionel Hampton, drums; Joe Morris, trumpet; Arnette Cobbs, tenor sax; Rudy Rutherford, clarinet; Milt Buckner, piano; Vernon King, bass.

S—D

KING OLIVER'S JAZZ BAND

100-A MABEL'S DREAM (Reissue of Paramount 20292; ensemble jazz.)

100-B RIVERSIDE BLUES (Reissue of Paramount 20292; ensemble jazz.)

JELLY ROLL MORTON

101-A MAMAMITA (Reissue of Paramount 12216; piano solo.)

101-B 35TH STREET BLUES (Reissue of Paramount 12216; piano solo.)

JAZZ INFORMATION

PRESENTS

THE NEW ORLEANS MUSIC OF

BUNK JOHNSON'S JAZZ BAND

WILLIE "BUNK" JOHNSON ..... *trumpet*
GEORGE LEWIS ..... *clarinet*
ALBERT WARNER ..... *trombone*
WALTER DECOU ..... *piano*
LAWRENCE MARRERO ..... *banjo*
CHESTER ZARDIS ..... *bass*
EDGAR MOSLEY ..... *drums*

J. I. 11—The Thriller Rag
When I Leave the World Behind

J. I. 12—Franklin Street Blues
Weary Blues

J. I. 13—Big Chief Battle Axe
Blue Bells Goodbye

J. I. 14—Dusty Rag
Sobbin' Blues

Recorded in New Orleans in 1942 by

JAZZ INFORMATION

For Sale by —

COMMODORE MUSIC SHOP INC.
136 East 42nd Street
New York 17, N.Y.

Jazz Information recordings are priced at $1.00 each, excluding Federal, State, and Local Taxes, F.O.B., N.Y.C.

TUT SOPER
(Piano solos; drums accompaniment)

5000-A ORONICS

5000-B STARDUST STOMP

5001-A IT'S A RAMBLE

5001-B THOU SWELL

Tut Soper, piano; Baby Dodds, drums. Recorded January 31, 1944.

SAVOY

COZY COLE & ORCHESTRA

501-A BODY AND SOUL (32 bars sax; 4 drum break; 32 double tempo sax.)

501-B TALK TO ME (24 bars ensemble; 8 sax; 8 ensemble; 6 interlude; 16 trombone; 16 piano; 6 modulation; 16 trumpet; 16 guitar; 8 sax; 24 ensemble.)

Cozy Cole, drums; Johnny Guarnieri, piano; Teddy Walters, guitar; Billy Taylor, bass; Ben Webster, tenor sax; Ray Coniff, trombone, and Lammor Wright, trumpet, added on side "B".

EARL WARREN & ORCHESTRA

507-A TUSH (8 bar intro.; 32 bar swing arrangement; 32 trombone; 32 ensemble alternating with tenor sax; 32 swing arrangement.)

507-B EMPTY HEARTED (6 bar intro.; 16 sax; 16 ensemble; 32 vocal.)

Features Earl Warren, alto sax; Dickey Wells, trombone.

JOHNNY GUARNIERI'S ALL STARS

509-A BASIE ENGLISH (4 bars drums; 32 piano; 32 clarinet; 32 trumpet; 32 sax; 32 piano.)

509-B EXERCISE IN SWING (8 bars drums; 32 piano; 32 sax; 32 trumpet; 32 clarinet; 32 ensemble alternating with piano.)

Johnny Guarnieri, piano; Lester Young, tenor sax; Billy Butterfield, trumpet; Hank D'Amico, clarinet; Billy Taylor, bass; Cozy Cole, drums; Dexter Hall, guitar.

SIGNATURE

JAMES P. JOHNSON

28105-A BLUES FOR FATS (Piano solo)

28105-B BLUEBERRY RHYME (Piano solo)

V-DISC
(12 inch records)

CAPT. GLENN MILLER
and the Army Air Forces Training Command Orchestra Vocal by Sgt. Johann Desmond and the Crew Chiefs

201-A MOON DREAMS (playing time 4:15; stupendous production with all the cliches of orchestration from **Sunrise Serenade** to **Orange Blossom.**)

201-B SLEEPY TOWN TRAIN (Terrifically well-rehearsed; nothing happens.)

MILDRED BAILEY
(With Teddy Wilson)

202-A MORE THAN YOU KNOW (Two vocal choruses with piano.)

RED NORVO

202-B SEVEN COME ELEVEN (Nice arranging and a live band; Norvo plays that regrettable instrument, the vibraphone; 32 bars clarinet; 32 trombone.)

INK SPOTS

205-A WE'LL MEET AGAIN.

BENNY GOODMAN

205-B DOWN BY THE OLD MILL STREAM (32 bars clarinet; 16 tenor sax; 16 trumpet.)

JUMPIN' AT THE WOODSIDE (8 bars piano; 16 jive; 8 clarinet; 8 jive; 32 tenor sax; 32 trumpet; 32 clarinet; 48 jive.)

TOMMY DORSEY

206-A PARAMOUNT ON PARADE (Fast tune.)

206-B AND SO LITTLE TIME (Slow tune.)

V-Discs are acetate transcriptions produced by the War Department Music Section, not available for civilian use.

VICTOR

FATS WALLER
(Album P 151)

20-1580-A HONEYSUCKLE ROSE (Piano solo.)

20-1580-B YOUR FEET'S TOO BIG (Incidental talking and singing; 16 bars clarinet; 8 bars jam.)

20-1581-A AIN'T MISBEHAVIN' (Piano solo.)

20-1581-B HOLD TIGHT (64 bars vocal and other embellishments.)

20-1582-A I CAN'T GIVE YOU ANYTHING BUT LOVE (Vocal refrain by Una Mae Carlisle and Fats Waller.)

20-1582-B THE JOINT IS JUMPIN' (Spirited music depicting riot.)

20-1583-A TWO SLEEPY PEOPLE (32 bars trumpet and piano; 32 bars vocal.)

20-1583-B THE MINOR DRAG (Reprint of V38050; 8 bars piano; 16 clarinet; 32 trumpet; 16 trombone; 32 piano; 16 ensemble; 16 trumpet; 32 ensemble.)

Personnel, last side: Fats Waller, piano; Arville Harris, clarinet and alto sax; Charlie Gains, trumpet; Charlie Ervis, trombone; Eddie Condon, banjo.

Jazz, as found on the above records, has reached a remarkable stage in its development which may best be described as a fine kettle of fish. On the one hand we have a school of opinion dominated by various parties who believe that the grandest heights to which jazz can aspire are the improvised solo (usually tenor sax) and the melodic trick or "riff," invariably played in unison by the ensemble. The best examples of this tvpe of music are found on the Keynote and Apollo labels above.

And on the other hand there are those who maintain that a succession of solo passages is, to say the least, boresome, and that three-part ensemble improvisation is the only approach to true jazz. Examples of such music are the Jazz Information, Climax and Blue Note records above.

If you take the pains to play for most any of our young "modern" musicians a

Bunk Johnson or George Lewis record, they are amazed and insulted by the music. "Why," they exclaim, "do they have to play like that? We've learned to play better jazz than that. This is 1944, not 1910."

For a similar but more violent reaction you may expose the jazz "purist" to the moaning and honking on any of the Lester Young Keynote records mentioned.

Loud words will contribute little toward the resolution of the differences between these opposing factions. Time alone will place each type of music in its proper perspective.

I believe it is a fact that on the West Coast the working musician approaches his subject in a more academic and realistic manner than do musicians in other parts of the country. For instance, consider the Castle recording of *Jazz Band Ball* and *Ostrich Walk* shown above. The men on this record hold union cards, they make their living from music, but in spite of this fact they do not stumble about seeking the footsteps of Bennie Goodman, Glenn Miller and Lester Young. Don Fowler of Portland, Oregon (now in the Army Band at Fort Washington) tells me all about it. "I have played in Washington two or three nights a week for months, but I have yet to meet a local musician who has ever heard of Bunk Johnson. It's not like that out home."

Whether or not this represents the beginning of a trend among working musicians toward a reconsideration of the original jazz formula is not yet apparent. Whether or not such a trend would furnish jazz music a fresh shot in the arm is a matter for even greater conjecture.

London NEWSLETTER

(*Continued from page* 14)

The Art of Fugue was performed two weeks back, and he has a fine collection of good jazz records. He also takes cuttings off radio programmes of blues singers and suchlike artists. Tippett is sympathetic to jazz, but has not got far beyond the Ellington stage yet.

* * *

A popular misconception prevalent in this country at the beginning of the war was that every American soldier would be a jazz lover, and that the millennium was about due. This illusion has received a sad blow, but a number of collectors have found their way over, and recently several have been visiting us. The leading collector to reach us was the somewhat battered Ralph Gleason, and we were all sorry when he left. By a curious coincidence, a friend of one of my oldest American correspondents has found his way around here, and has been so overwhelmed at hearing some jazz again that he insists on spending a day or two with us soon, with the express injunction that he be allowed to sleep next to the phonograph.

* * *

The American Forces radio station has also helped to dispel illusions regarding the large swing bands. Hearing them on radio programmes has made many people realize just how bad they are. One of the most interesting programmes found its way into the *Children's Hour* of all places. It was a programme of work-songs sung by Josh White. The best programme the B.B.C. ever put out was one featuring Leadbelly and Josh White, broadcast a month or two ago. A recent jam session featuring Hodes, Condon, Bose, Kaminsky, Butterfield, Catlett and others, was broadcast over the B.B.C. last week. It was only average. We would all like to hear a real session from the States, with Bunk, George Lewis and some of the other great, but neglected, Negro artists.

* * *

News of the ESQUIRE concert has been received with great interest. A particularly nasty attack on the great Louis Armstrong by that ex-Briton, Leonard Feather, has infuriated collectors. It took placed in the *Melody Maker,* which is famous for its refusal to print a defence of Louis written by Panassie in reply to a slanderous article by his ex-manager Cannetti, some years ago. Feather tells us that Roy Eldridge outplayed Louis at the recent *Esquire* concert. General opinion over here is that while Louis can blow four notes he will be far ahead of Eldridge. Eldridge may be better in person, but the local discs which feature him usually sound as though he were blowing through a steam pipe.

The choices of the *Esquire* jazz "experts" have been received with incredulity. Roger Kay, a supposedly European expert, is completely unknown in this country, and by the Continental fans.

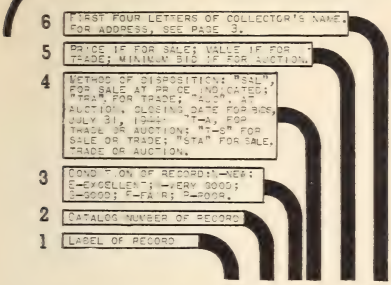
* * *

Stephané Grapelly is leading a very commercial group on tours, and broadcasts fairly frequently. His violin playing is even more deplorable than it used to be, but he remains quite as impressive as ever in appearance—if you happen to like it that way.

* * *

In conclusion, it is my sad duty to report that the once worth-while British Rhythm Club movement has fallen into the hands of charlatans and money-mad impressarios. A few clubs still retain some honesty, of purpose, but the bulk can be numbered amongst this war's tragedies.

FOR DISPOSITION



1 2 3 4 5 6

ALABAMA RED PEPPERS

THE DRAG CA 8130 G T-A —— KINS

ALABAMA SHEIKS

LAWDY LAWD BLUES/TRAVELLIN' VI 23265 N T-A —— BORN

ALABAMA WASHBOARD STOMPERS

PEPPER STEAK/YOU CAN DEPEND Vo 1627 V T-A —— POLS

TEXAS ALEXANDER

RISIN' SUN OK 8673 E T-A —— WALL
ST. LOUIS FAIR OK 8698 N T-A —— WALL
AWFUL MOANING BLUES OK 8731 N T-A —— WALL
YELLOW GIRL OK 88[illegible] N T-A —— WALL

HENRY ALLEN

K.K. BOOGIE/OL' MAN RIVER OK 6281 N AUC —— ROYH
INDIANA/A SHERIDAN SQUARE OK 6357 N AUC —— ROYH
MIDNIGHT BLUE/THATCHA GONNA Vo 3339 N T-A —— BORN
INDIANA OK 6357 N T-A —— PODE
WHY DON'T YOU PRACTICE ME 13016 E T-A —— VOEL
PARDON MY SOUTHERN ACCENT ME 13099 E T-A —— VOEL
I ADORE YOU/PUT OUR HEADS CO 3422 G T-A —— KINS
JUNGLE TOWN/CANAL STREET DE 18092 V T-A —— KINS
FEELIN' DROWSY/SWING OUT BB 10702 V AUC .75 SCHW
WHY DON'T YOU PRACTICE/DON'T ME 13016 N AUC 1.00 SCHW
LAST MILE BLUES/IDA COME OK 6405 N AUC .75 SCHW
HOW'S ABOUT TOMORROW/PARDON OR 2942 E T-A —— POLS
DANCING DAVE/EVERYBODY SHOUT VI 38121 E AUC 3.00 ABRA
CANAL ST. BLUES DE 18092 N AUC —— GARD

ALL STAR TRIO

12TH ST. RAG/DOTTY DIMPLES VI 18712 E T-A —— SARL
ROSE OF WASHINGTON SQUARE VI 18659 N T-A —— SARL

AMBROSE & ORCHESTRA

HORS D'OEUVRES/STREAMLINE DE 500 E AUC .50 DEWI
SWING PATROL/MEDLEY OF HEBREW DE 1589 N SAL 1.00 KIRS
STREAMLINE STRUT/HIDERS D. DE 500 E SAL 1.25 KIRS
POWERHOUSE TOY TRUMPET DE 1485 E+SAL 1.35 KIRS

AMMONS & JOHNSON

BARREL HOUSE BOOGIE/CUTTIN VI 27504 E T-A —— POLS

LOUIS ARMSTRONG

MONDAY DATE/SUGAR DUB OF OK 8631 N SAL 1.25 ROSE
YOU'RE REAL SWEETHEART DUB OF OK 8607 N SAL 1.25 ROSE
GEORGIA GRIND/COME DUB OF OK 8318 V SAL 1.25 ROSE
SUNSET CAFE STOMP DUB OF OK 8423 V SAL 1.25 ROSE
ONCE IN A WHILE/STRUT DUB OF OK 8586 V SAL 1.25 ROSE
DO YOU CALL THAT A BUDDY DE 3756 N AUC —— ROSE
HIGH SOCIETY BB 6771 N T-A —— PODE
GUT BUCKET BLUES OK 8201 V T-A —— VOEL
HEEBIE JEEBIES/MUSKRAT RAMB. OK 8300 F T-A —— VOEL
WEST END BLUES/FIREWORKS OK 8597 F T-A —— VOEL
NO/THAT RHYTHM MAN Vo 3205 V AUC 1.00 DEWI
ROCKIN' CHAIR/NOBODY OK 8756 G AUC 1.00 DEWI
BLUE AGAIN/WHEN YOUR LOVER OK 41498 G T-A —— FERG
SAVOY BLUES/SAVOY BLUES OK 8535 E T-A —— FERG
INDIAN CRADLE SONG/EXACTLY OK 41423 F T-A —— FERG
LONG LONG AGO/I COVER WATER DE 3700 N T-A —— FERG
THAT'S MY HOME/I WONDER BB 6644 N AUC 3.00 DESP
ORY'S CREOLE TROMBONE Co 35838 N AUC 3.00 DESP
(C-28 ALBUM) Co —— N T-A —— UCOV
(C-57 ALBUM) Co —— N T-A —— UCOV
MUSKRAT RAMBLE OK 8300 G T-A —— RAAB
TIGER RAG/DINAH OK 8800 E AUC —— CLAR
BASIN STREET/ST.LOUIS Vo 3008 G+AUC —— CLAR
LUCKY/MEMORIES Vo 3180 G AUC —— CLAR
TALKIN/TIGHT LIKE Vo 3303 V AUC —— CLAR
HONEY DO/HONEY DON'T BB 7787 E AUC —— CLAR
MIGHTY RIVER/DON'T PLAY ME BB 5409 E AUC —— CLAR

(LOUIS ARMSTRONG CONTINUED NEXT COLUMN)

(LOUIS ARMSTRONG, CONTINUED)

LAUGHIN' LOTTIE/TOMORROW BB 5363 E AUC —— CLAR
MUSKRAT RAMBLE (EDGE CHIP) OK 8300 F AUC —— BAKE
(C-28 ALBUM) Co —— N AUC —— CLAR
MEMORIES OF YOU PAE 854 N AUC —— CLEA
BLACK & BLUE/AIN'T MISBEH. OK 8714 F AUC —— MELO
SWING THAT MUSIC THANKFUL DE 966 N AUC —— JACO
SKELETON IN CLOSET/HURDY GUR. DE 949 E AUC —— JACO
YES YES MY MY/PUTTING ALL EGGS DE 608 E AUC —— JACO
TIGHT LIKE THIS/HEAD ME OK 8640 E TRA —— BROW
S.O.S. BLUES/SQUEEZE ME Co 35[illegible] N AUC —— JONE
WEARY BLUES/THAT'S WHEN I'LL OK 8519 V TRA —— WINT
WEARY BLUES/LILLIE MEEPER PAE 2393 N TRA —— WINT
TWO DEUCES/FIREWORKS PAE 2282 N TRA —— WINT
HOTTER THAN THAT/THAT'S PAE 2704 N TRA —— WINT
WILDMAN/MELANCHOLY PAE 2162 N TRA —— WINT
ALLIGATOR CRAWL/GOT TO HEAD PAE 2185 N TRA —— WINT
ONCE IN A WHILE/SQUEEZE ME PAE 2241 N TRA —— WINT
ON SUNNY SIDE/SATCHELMOUTH DE 3794 E+T-A —— CULP
YOU'RE DRIVING ME CRAZY Co 41476 F T-A —— CULP
ALLIGATOR CRAWL (OKEH) PARL 0181 N T-A —— KARL
DUSKY STEVEDORE BB 5403 N T-A —— KARL
MAHOGANY HALL STOMP BB 5090 N T-A —— KAPL
WEST END/GOT NO BLUES Vo 3204 N T-A 3.00 STUR
I'M NOT ROUGH/GOT NO BLUES OK 8751 F T-A —— STUR
GEORGIA GRIND/COME BACK S.P. OK 8318 N T-A —— STUR
WEARY BLUES/THAT(1/8" SNAG) OK 8519 V T-A —— LEWI
LUCKY TO ME/MEMORIES Vo 3180 F AUC —— ABRA
WEST END BLUES/IF IT'S GOOD DE 2430 E+AUC —— ABRA
WEST END BLUES/MAHOGANY HALL DE 3793 E+AUC —— RECO
BIG FAT MA/SWEET LITTLE PAPA OK 8379 E+AUC —— RECO
YES SUH/I'LL GET MINE DE 3900 N AUC —— RECO
WHEN IT'S SLEEPY TIME/YOU DE 4140 N+AUC —— RECO
HEP CAT'S BALL/LAZY SIPPI DE 3283 N AUC —— RECO
SWEET AS A SONG/THE TRUMPET DE 1653 V AUC —— RECO
ST.LOUIS BLUES/SWEET SUE BB 5280 N AUC —— RECO
CONFESSIN'/OUR MONDAY DATE DE 2615 V AUC —— RECO
HEY LAWDY MAMA/NEW DO YOU DE 3756 E AUC —— RECO
WEST END BLUES/MUGGLES Co 36377 N SAL 1.00 RECO
NO ONE ELSE BUT YOU/SAVE IT Co 35662 N SAL 1.00 RECO
BEAU KOO JACK/MAHOGANY HALL Co 35879 V+AUC —— RECO
WHEN IT'S SLEEPY TIME/I'LL OK 41504 G+AUC —— RECO
SOME OF THESE DAYS/THEN YOU OK 41298 G+AUC —— RECO
I'M GONNA GITCHA/DON'T FORGET OK 8346 V AUC —— RECO

LOUIS ARMSTRONG AND HIS ORCHESTRA

L.D.CHRISTIAN:DREAMS IT A DREAM OK 8596 N AUC 4.00 ABRA
L.D.CHRISTIAN:REAL SWEETHEART OK 8607 N AUC 4.00 ABRA
F.HENDERSON: DEAREST KID OF Co 249 N AUC 5.00 ABRA
F.HENDERSON: 12TH STREET BL PA 036214 V+AUC 4.00 ABRA
F.HENDERSON: SHANGHAI SHUF. PE 14338 N AUC 4.00 ABRA
F.HENDERSON: SUGAR FOOT Co 395 V AUC 3.00 ABRA
CLARA SMITH: BROKEN HUSTED BLU Co 14062 E AUC 5.00 ABRA
HOCIEL THOMAS:ADAM & EVE(CR) OK 8258 P AUC —— ABRA
J.DORSEY: DIPPERMOUTH DE 906 E T-A —— LEWI

ARMSTRONG'S WASHBOARD BEATERS

CANDY LIPS/NOBODY BUT MY PAE 2531 N TRA —— WINT

LILL ARMSTRONG

YOU SHALL REAP/HAPPY TODAY DE 1722 V AUC —— ROSE

GUS ARNHEIM

THEM THERE EYES(WITH B.CROSBY) VI 22590 E AUC —— CLEA
SWEET AND LOVELY/RED RED VI 22770 V AUC —— JACO
ONE SWEET KISS/HOW I'M IN L. VI 22056 V AUC —— JACO
SUZANNE(3 RHYTHM BOYS,BING) VI 24235 V AUC —— CONN

THE ASTORITES

HALLELUJAH/ME AND MY SHADOW HA 412 G AUC 1.00 CLIP

LOVIE AUSTIN

STEPPIN' ON BL(LAONIER,O'BRYAN) PARA 10004 F AUC —— RECO

BUSTER BAILEY

PINETOP'S BOOGIE/ECCENTRIC ELITE XS E T-A —— BORN
SHANGHAI SHUFFLE/CALL DELTA Vo 2887 N AUC —— CARR

MILDRED BAILEY

JENNY/WHEN THAT MAN DE 3601 E T-A —— BORN
MORE THAN YOU KNOW Vo 3378 N T-A —— VOEL
MOON GOT IN MY EYES Vo 3626 E T-A —— VOEL
GEORGIA ON MY MIND/I'M AF. DE —— V T-A 1.25 NEWT
ROCKIN' CHAIR/SOMETIMES DE 3755 N T-A —— KELS
MORE THAN YOU KNOW/LONG AB. OK 3378 V AUC —— RECO
GULF COAST BL/DOWN HEARTED Vo 4800 N AUC —— RECO
ROCKIN' CHAIR/GEORGIA ON BB 6945 N AUC —— RECO
ROCKIN' CHAIR/LITTLE JOE Vo 3553 N AUC —— RECO

BAILEY'S LUCKY SEVEN

DANCING FOOL GE 4903 E T-S 2.00 PODE

FOR DISPOSITION

BUNNY BANKS TRIO

DON'T STOP NOW/MOON NOC	SAV	102	N	T-A	——	BORN

FRANK BANTA

MY SUGAR/MELODY THAT MADE	VI	19705	N	AUC	——	KIRS

CHARLIE BARNET

I'M COMING VIRGINIA/I'LL	BB	11417	N	AUC	——	ROSE
CHEROKEE	BB	10373	N	AUC	——	MAYE
SOUTHLAND SHUFFLE/CLAP HANDS	BB	10602	E+	AUC	——	NAUL
NIGHT GLOW/LOVER'S BLUE	BB	10511	V+	AUC	——	NAUL
CHEROKEE/ALL NIGHT RECORD	BB	10373	N	AUC	——	NAUL
CHEROKEE STAY UP STAN	BB	10373	N	T-A	——	POLS
WINGS OVER MANHATTAN(PARTS 1&2)	BB	10885	E	AUC	——	RECO
GAL FROM JOES/A NEW MOON	BB	10153	V	AUC	——	RECO
HARLEM SPEAKS/SWINGIN NOTHIN	BB	11281	N	AUC	——	SI,B

BARREL HOUSE FIVE

ENDURANCE STOMP/SOME DUD OF PARA		12875	N	SAL	1.25	ROSE

COUNT BASIE

AY NOW/BLUE SHADOWS	OK	6626	N	AUC	——	ROSE
SHOE SHINE SWING DUD OF RO		2431	N	SAL	1.25	ROSE
RUSTY DUSTY BLUES/ALL OF ME	CO	705	E	T-A	——	BORN
BOOGIE WOOGIE/ROLL 'EM	CO	35959	E	T-A	——	BORN
LADY BE GOOD	DE	2631	E	T-A	——	PODE
THE JITTERS	OK	6095	V	T-A	——	RAAB
DIG IN' FOR DEX	OK	6365	E	T-A	——	RAAB
IF I DIDN'T CARE/ANGELS SING	VO	4784	E	AUC	——	S—D
BOOGIE WOOGIE/EXACTLY LIKE	DE	1252	V	AUC	——	S—D
SWINGIN' THE BLUES/SENT FOR	DE	1880	E	AUC	——	S—D
BLUES I LIKE TO HEAR	DE	2284	E	AUC	——	S—D
GOIN' TO CHICAGO/9:20 SPEC.	OK	6241	E	AUC	——	S—D
HARVARD BLUES	OK	6564	E	AUC	——	S—D
MISS THING, 1 & 2	VO	4860	E	AUC	——	S—D
JOHN'S IDEA/ONE O'CLOCK JUMP	DE	1363	E	AUC	——	S—D
DO YOU WANNA JUMP/PANASSIE	DE	2224	E+	AUC	——	NAUL
TUNE TOWN SHUFFLE/YOU LIED	OK	6267	N	AUC	——	CLEA
KING JOE/PARTS 1 & 2	OK	6475	E	AUC	——	MASL
GONE WITH WHAT WIND/BLOW TOP	OK	5629	N	AUC	——	MASL
DUPREE BLUES/RED WAGON	DE	3071	N	AUC	——	JACO
TIME OUT/LET ME DREAM	DE	1538	N	AUC	——	JACO
SMARTY/LISTEN MY CHILDREN	DE	1379	N	AUC	——	JACO
BOOGIE WOOGIE/HOW LONG	DE	2355	V	AUC	——	DAVI
CHEROKEE, PARTS 1 & 2	DE	2406	V	AUC	——	DAVI
VOLCANO/ROCKING THE BLUES	OK	6010	E	AUC	——	DAVI
JUMPIN' AT THE WOODSIDE	DE	2212	V	AUC	——	DAVI
ONE TWO THREE O'LAIREY	OK	6319	V	AUC	——	DAVI
BEAU BRUMMEL/I'LL FORGET	OK	6122	E	AUC	——	DAVI
ONE O'CLOCK JUMP/JONN'S	DE	1363	E	AUC	——	DAVI
YOU AND YOUR LOVE/YOU CAN	VO	4967	V	AUC	——	DAVI
HEART BELONGS TO DADDY	DE	2249	G	AUC	——	DAVI
TAXI WAR DANCE/IF I COULD	VO	4748	V	AUC	——	DAVI
9:30 SPECIAL/GOIN'TO CHICAGO	OK	6244	V	AUC	——	DAVI
ONE O'CLOCK JUMP	PE	1363	E	TRA	——	BROO
MISS THING, 1 & 2	VO	4850	E	AUC	——	ANDE
OUR LOVE/GOOD MORNING BLUES	DE	1446	N	AUC	——	VAND
OH RED/FARE THEE HONEY	DE	2780	E	T-A	——	LEVI
DIGGIN' FOR DEX/H & J	OK	6365	V	AUC	——	RECO
WHAT GOES UP/DON'T WORRY	VO	4734	E	AUC	——	RECO
GOOD MORNING BLUES/OUR LOVE	DE	1446	E+	SAL	1.00	RECO
TOPSY/DON'T YOU MISS	DE	1770	N	SAL	1.00	RECO
TUNE TOWN SHUFFLE/YOU LIED	OK	6267	E	AUC	——	RECO
BASIE BOOGIE/LET ME SEE	OK	6330	V+	AUC	——	RECO
SOMEBODY STOLE MY GAL	CO	35500	N	AUC	——	RECO
HOLLYWOOD JUMP/SOMEDAY SW.	CO	35338	N	AUC	——	RECO
HAM & EGGS/BETWEEN THE DEVIL	CO	35357	E+	AUC	——	RECO
TAXI WAR DANCE/IF I COULD	OK	4748	V	AUC	——	RECO
BLUES I LIKE TO HEAR/BLAME	DE	2284	V+	AUC	——	RECO
RIFF INTERLUDE(N)/LEFT (F+)	CO	35321	—	AUC	——	RECO
CHEROKEE	DE	2406	V+	AUC	——	RECO
FIVE O'CLOCK WHISTLE/WANDERIN'	OK	5922	N	AUC	——	RECO
9:20 SPECIAL/GOIN TO CHIC.	OK	6244	E+	AUC	——	RECO
FIESTA IN BLUE(N)/TAKE ME(G)	OK	6440	V+	AUC	——	RECO
APPLE JUMP/BLUES	OK	5862	E	AUC	——	RECO
TICKLE TOE	CO	35529	V	AUC	——	RECO
LOVE JUMPED OUT/IT'S THE SAME	OK	5963	N	AUC	——	RECO
DRAFTIN' BLUES/WHAT'S YOUR	OK	5897	N	AUC	——	RECO
I WANT A LITTLE GIRL	OK	5773	E	AUC	——	RECO
DOWN FOR DOUBLE/MORE THAN	OK	6584	E	AUC	——	RECO
SUPERCHIEF(N)/YOU CAN'T(G)	OK	5673	V	AUC	——	RECO
PLATTERBRAINS/I STRUCK A	OK	6508	V	AUC	——	RECO
MOON NOCTURNE/SOMETHING NEW	OK	6449	N	AUC	——	RECO
1 2 3 O'LAIRY/FANCY MEETING	OK	6319	E	AUC	——	RECO
BLUE SHADOWS(N)/AY NOW(E)	OK	6426	E+	AUC	——	RECO

(COUNT BASIE CONTINUED NEXT COLUMN)

(COUNT BASIE, CONTINUED)

FEEDIN' THE BEAN/I DO MEAN	OK	6180	N	AUC	——	RECO
BASIE BOOGIE/LET ME SEE	OK	6330	N	AUC	——	SI,B
MOON NOCTURNE/SOMETHING NEW	OK	6449	N	AUC	——	SI,B
9:20 SPECIAL/GOING TO CHI.	OK	9244	N	AUC	——	SI,B

NORA BAYES

SING SONG MAN	CO	3592	V	AUC	1.00	CLIP
OH SING-A-LOO	CO	3592	V	AUC	1.00	CLIP

SIDNEY BECHET

RIP UP THE JOINT	VI	27663	N	T-A	——	PODE
ROSE ROOM	VI	27707	N	T-A	——	PODE
SLEEPY TIME DOWN SOUTH	VI	27447	N	T-A	——	PODE
I'M COMING VIRGINIA	VI	27904	N	T-A	——	PODE
COAL BLACK SHINE	VI	27386	N	T-A	——	PODE
OLD MAN BLUES	VI	26663	N	T-A	——	PODE
I KNOW THAT YOU KNOW	VI	27574	N	T-A	——	PODE
SIDNEY'S BLUES	BB	8509	N	T-A	——	PODE
PREACHIN' BLUES	BB	10623	N	T-A	——	PODE
SUMMERTIME/POUNDING(12")	BN	6	E	T-A	——	POLS
EGYPTIAN FANTASY/SLIPPIN'	VI	27337	N	AUC	——	RECO
GEORGIA CABIN/I'M COMING VA.	VI	27904	N	SAL	.90	RECO
RIP UP THE JOINT/LAUGHIN	VI	27663	V	AUC	——	RECO
SWING PARADE/I KNOW THAT YOU	VI	27574	N	AUC	——	RECO

BEE GEE TAVERN BAND

WPA/TOMBSTONE	VO	15992	N	T-A	——	BORN

BIX BEIDERBECKE

JAZZ ME BLUES (LAM. CRACK)	OK	40923	V	T-A	——	VOEL
WA-DA-DA/OL' MAN RIVER	OK	41088	G+	AUC	——	DEWI
MARGIE/LOUISIANA	PAE	2833	N	T-A	——	BROW
WRINGIN' & TWISTIN'	VO	3150	N	T-A	——	KAPL
IN A MIST	OK	3150	N	T-A	——	KAPL
I DON'T MIND/I'LL BE FRIEND	VI	23008	E+	T-A	——	EDEL
WA-DA-DA/OL' MAN RIVER	CO	35666	E	AUC	.60	SCHW
GOOSE PIMPLES/ROYAL GARDEN	CO	35664	V	AUC	.50	SCHW
WA-DA-DA/OL' MAN RIVER	UHCA	25	N	T-A	——	POLS
THOU SWELL/LOUISIANA	CO	35665	N	T-A	——	POLS

BUNNY BERIGAN

I'M COMING VIRGINIA/BLUES	DE	18116	V+	AUC	——	CLAR
CAN'T GET STARTED/PRISONER'S	VI	35208	V	AUC	——	MAYE
CAN'T GET STARTED/RHYTHM	VO	3225	E+	AUC	——	NAUL
JAZZ ME BLUES/CHANGES MADE	VI	26244	N	AUC	——	NAUL
CARAVAN/STUDY IN BROWN	VI	25653	N	AUC	——	CLEA
JAZZ ME BLUES/CHANGES	VI	26244	N	AUC	2.50	HARV
MILES APART/STRANGE LONLINESS	VI	25690	E	T-A	——	WINT
SOBBIN' BLUES/I CRIED	VI	26116	N	TRA	——	STUR
CAN'T GET STARTED(MCKENZIE)	DE	790	N	TRA	——	STUR
BLUES/I'M COMING VIRGINIA	DE	18116	N	T-A	——	KELS
JAZZ ME BLUES/CHANGES MADE	VI	26244	N	T-A	——	POLS
I GOT IT BAD/WHITE CLIFFS	ELITE	5006	E	SAL	.85	RECO
SKYLARK/MY LITTLE COUSIN	ELITE	5020	N	SAL	.85	RECO
MAHOGANY HALL STOMP	VI	25622	N	AUC	——	RECO
CARAVAN/STUDY IN BROWN	VI	25653	E	AUC	——	RECO
SWEET VARSITY SUE/WHY TALK	VI	25667	E+	AUC	——	RECO
THE FIRST TIME I SAW YOU	VI	25593	N	AUC	——	RECO

CHU BERRY

STARDUST/BODY & SOUL (12")	CMS	1502	N	AUC	——	GARD

PAUL BIESE TRIO

SWEET SUGAR BABE/IN SEPT.	CO	2959	F	SAL	.50	CLIP

BARNEY BIGARD

DEMI-TASSE/JAZZ ALA CARTE	VA	655	E	T-A	——	WINT
STOMPY JONES	VAR	515	G+	T-A	——	HOLL
FROLIC SAM	VAR	525	G+	T-A	——	HOLL

BIG BILL & THOMPS

HOUSE RENT STOMP/BIG BILL	PARA	12656	V	T-A	——	SARL

VIC BERTON

TABOO/BLUE	VO	2974	N	AUC	——	CARR

JIMMY BERTRAND

ISABELLA/WON'T GIVE DUD OF VO		1280	N	SAL	1.25	ROSE

EUBIE BLAKE

BALTIMORE BUZZ/BANDANA DAYS	VI	18791	N	AUC	——	CARR

JACK BLAND RHYTHMAKERS

GABRIEL'S HORN/WHO STOLE	RO	1966	V+	TRA	——	STUR
GABRIEL'S/WHO STOLE DUD OF ME		12513	N	SAL	1.25	ROSE

RUBE BLOOM

ST. JAMES INFIRM/BIG MAN(B.G.)	CO	2103	V	AUC	——	GREE
SPRING FEVER/SOLILOQUY	HA	164	G	T-A	——	VOEL
SAPPHIRE/SILHOUETTE	CO	1195	N	T-A	——	VOEL

THE BLUE CHIPS

OH MONAH/CHIPPIN' ROCKS	ME	60955	N	AUC	——	RO,H

BLUE GRASS FOOTWARMERS

OLD FOLKS SHUFFLE/CHARLESTON	HA	248	G	AUC	——	JACO

FOR DISPOSITION

BLUE RHYTHM BAND

WHITE LIGHTNING/WILD WAVES	ME	12414	N	T-A	——			VOEL
RHYTHM SPASM	ME	12418	N	T-A	——			VOEL
REEFER MAN	ME	12464	G	T-A	——			VOEL
SENTIMENTAL GENTLEMAN	ME	12480	V	T-A	——			VOEL
JAZZ MARTINI	ME	12793	E	T-A	——			VOEL

BLYTHE'S BLUE BOYS

PLEASURE MAD/ENDURANCE ST.	CH	40025	V	+T-A	——			EDEL
ORIENTAL MAN/BROWN MAMA	CH	40023	E	TRA	——			EDEL

PILLIE BOLLING

BROWN SKIN WOMAN/SHAKE ME	Co	14654	E	AUC	——			BUCK

SHARKEY BONANO

BLOWING OFF STEAM	VO	3410	N	T-A	——			KAPL
BIG BOY BLUE (PEE-WEE)	Vo	3450	V	T-A	——			STUR

BOOTS & BUDDIES

THE WEEP/THE GOO	BB	7217	E	AUC	——			RO,H
THE SAD/GONNA GET HIGH(TAMPA)	BB	7236	E	AUC	——			RO,H
AIN'T MISBEHAVIN'/(REYNOLDS)	BB	7241	E	AUC	——			RO,H
THE HAPPY/TEN(RON.MUNRO)	BB	7245	E	AUC	——			RO,H
THE SOMEBODY/OH BABE(TAMPA)	BB	7269	E	AUC	——			RO,H
GONE/TRUE BLUE LOU	BB	7596	E	AUC	——			RO,H
DEEP SOUTH/CHUBBY	BB	7556	E	AUC	——			RO,H
LONELY/SOBBIN' (KASSEL)	BB	7669	E	AUC	——			RO,H
DO-RE-MI/SALUTE TO HARLEM	BB	7944	E	AUC	——			RO,H
WILD CHERRY/ROSE ROOM	BB	6063	V	AUC	——			RO,H
ANYTIME/HOW LONG	BB	6132	V	AUC	——			RO,H
HOW LONG, PART 2/GEORGIA	BB	6301	G	AUC	——			RO,H
SWEET GIRL/SWING(K.GARCIA)	BB	6357	V	AUC	——			RO,H
JEALOUS/I LIKE YOU BEST	BB	6862	V	AUC	——			RO,H
SWANEE BLUES/RHYTHM RHAPS.	BB	6921	V	AUC	——			RO,H
SLEEPY/YOU GOT TO(TAMPA RED)	BB	6968	E	AUC	——			RO,H
SAN ANTONIO/BLUE ISL(PARHAM)	BB	7005	E	AUC	——			RO,H
RAGGLE TAGGLE/BL.AVALON	BB	7187	E	AUC	——			RO,H
SAN ANTONIO/BLUE ISL(PARHAM)	BB	10044	E	AUC	——			RO,H
REMEMBER/LONESOME STOMP	BB	10113	E	AUC	——			RO,H

BOSWELL SISTERS

ST.LOUIS BLUES TRAV'LIN	BRE	02044	E+T-A		——			BORN
SOUTH/IF IT AIN'T LOVE	BRE	1330	E+T-A		——			BORN
42ND ST./SHUFFLE OFF	BRE	01516	E+T-A		——			BORN
IT DON'T MEAN THING/DINAH	Rex	8873	E+T-A		——			BORN
MOOD INDIGO/SENTIMENTAL	Rex	8910	E+T-A		——			BORN
SWANEE MAMMY/PUTTING IT ON	BR	6625	N	AUC	——			KIRS
HEEBIE JEEBIES/FUTURE PASSED	OK	41444	E	AUC	——			KIRS
SENTIMENTAL GENT/DOWN AMONG	Co	36522	N	AUC	——			KIRS
WHA'D JA DO TO ME/WHEN I TAKE	BR	6083	E+AUC		——			RECO
IT'S THE GIRL/IT'S(EDGE CHIP)	BR	6151	E+AUC		——			RECO

CONNIE BOSWELL

SAND IN SHOES(A.SEACREST SOLO)	DE	3893	N	STA			1.25	CRON

WILL BRADLEY

ROCK-A-BYE THE BOOGIE	Co	35732	V	AUC			1.00	DEWI
FROM LAND OF SKY BLUE WATER	Co	36286	V	AUC			1.00	DEWI
BEAT ME DADDY, PARTS 1 & 2	Co	35530	V	AUC			1.00	DEWI
MAKE WITH KISSES/FIT TO BE	Vo	5210	N	AUC	——			KIRS
CHICKEN GUMBOOGIE/STARDUST	CO	35939	N	AUC	——			ROTH
BOOGIE WOOGIE PIGGY	CO	36231	N	AUC	——			ROTH
BEAT ME DADDY 8 TO THE BAR	CO	35530	N	AUC	——			NAUL
TEA FOR TWO/THINK OF ME	CO	36101	N	AUC	——			CLEA

CARL BRISSON

DANCING VIENNESE/BE CAREFUL	BR	7398	E	AUC	——			KIRS

BROADWAY BELLHOPS

DON'T TAKE THAT BLACK BOTTOM	HA	288	G	AUC	——			CLIP
SUNDAY	HA	288	G	AUC	——			CLIP

BROADWAY BROADCASTERS

MY BEST GIRL	CA	618	V	T-A	——			POLS
BREEZIN' ALONG	CA	774	E	T-A	——			POLS
IF I HAD YOU	CA	3610	E	AUC	——			GARD
BYE BYE BLACKBIRD	CA	1933	E	AUC	——			GARD

CLEO BROWN

I'LL TAKE THE SOUTH	DE	409	N	AUC	——			CLEA

JOE BROWN

BEAUMONT ST. BLUES/RED BANK	DE	8521	N	T-A	——			BORN

LES BROWN

COMANCHE WAR DANCE	DE	3155	N	AUC	——			ROTH
MUTINY ON THE BAND STAND	DE	2045	N	AUC	——			ROTH

JOE BUSKIN

I CAN'T GET STARTED	CMS	532	EITRA		——			STUR

BUTTERBEANS & SUSIE

WATCH YOUR STEP (1/8" CHIP)	OK	8598	E	AUC	——			RO,H
JELLY ROLL QUEEN/DEAL HAND	OK	8520	G	AUC	——			RO,H
PUT YOUR MIND/START LOOKING	OK	8701	V	AUC	——			RO,H
AIN'T GONNA/STOP KNOCKIN	OK	8769	V	AUC	——			RO,H

(BUTTERBEANS & SUSIE CONTINUED NEXT COLUMN)

(BUTTERBEANS & SUSIE, CONTINUED)

CONSTRUCTION GANG(JOE OLIVER)	OK	8163	V	AUC			2.00	ABRA
CONSTRUCTION GANG(JOE OLIVER)	OK	8163	E	T-A	——			LEVI
YOUR FOLKS WILL START WEARIN'	OK	8303	G	T-A	——			RAAB
WHEN MY MAN(CLARENCE WILLIAMS)	OK	8147	E	AUC	——			BUCK

HENRY BUSSEE

DOWN HOME RAG/WEARY BLUES	DE	2976	N	AUC	——			ROTH
I'M GONNA CHARLESTON(BUZZARDS)	VI	19727	E	AUC	——			MELO

ERSKINE BUTTERFIELD

MONDAY'S WASH	DE	8543	N	SAL			1.00	GARD
BOOGIE DE CONCERTO	DE	8600	N	SAL			1.25	GARD
BIRMINGHAM SPECIAL	DE	4400	N	SAL			1.25	GARD
DON'T LEAVE ME NOW	DE	3357	N	SAL			1.00	GARD
INCONVENIENCE	DE	3043	N	SAL			1.00	GARD

CALIFORNIA RAMBLERS

PLEASE/CHARLESTON CABIN	Co	171	E	AUC	——			SIEG
SHINE/IT HAD TO BE YOU	Co	127	E	AUC	——			SIEG
WHERE'S SWEETIE HIDING	Co	278	E	AUC	——			SIEG
CHARLEY MY BOY/BIG BOY	Co	179	E	AUC	——			SIEG
CHANGES/MINE ALL MINE	Co	1275	V	T-A	——			MANC
WHISPER SWEET/ANYTHING	Co	1411	E	T-A	——			MANC
FOR INSTANCE (DIG)	Co	2231	F	T-A	——			BOUL
SITTIN' IN CORNER	Co	3994	F	T-A	——			BOUL
ME TOO (SMALL DIG)	Co	704	F	T-A	——			BOUL

CAB CALLOWAY

KICKIN GONG AROUND/HOT TODDY	BRE	1417	E	T-A	——			BORN
LEVEE LULLABY/HOT AIR(CHU)	OK	5950	N	T-A	——			FERG
O BEE GEZINDT	Vo	5267	E	T-A	——			RAAB
TRYLON SWING/JUMPIN' JIVE	Vo	5005	E+AUC		——			NAUL
TRICKERATION/AIN'T GOT NO GAL	BR	6214	N	AUC	——			RING
GOT WORLD ON STRING/HARLEM	BR	6424	N	AUC	——			RING
WAH-DEE-DAH/DIXIE DOORWAY	BR	6435	N	AUC	——			RING
GOTTA RIGHT TO SING BLUES	BR	6460	N	AUC	——			RING
SWEET RHYTHM/GOTTA GO	BR	6473	N	AUC	——			RING
MOONLIGHT RHAPSODY/AVALON	BR	7411	N	AUC	——			RING
COPPER COLORED GAL/WEDDING	BR	7748	N	AUC	——			RING
YOU DOG/SOMEBODY STOLE	PE	15541	V	T-A	——			SARL
LADY WITH THE FAN	BB	6819	E	T-A	——			SARL
I GOTTA RIGHT TO SING BLUES	BR	6460	G	T-A	——			SARL
SWEET JENNIE LEE	PE	15366	N	AUC			2.00	ABRA
MOOD INDIGO/FAREWELL BLUES	PE	15457	G	AUC	——			ABRA
JONAH JOINS THE CAB/WILLOW	OK	6109	E+SAL				1.00	RECO
BOO WAH/SILLY OLD MOON	OK	5774	N	SAL			.90	RECO
OGEECHEE RIVER/I GET NECK	CO	36662	E+AUC		——			RECO
TAPPIN' OFF/MAIN MAIN	OK	6547	N	AUC	——			RECO
TAPPIN' OFF/MAIN MAIN	OK	6547	N	AUC	——			SI,B

JOE CANDULLO OVERGLADES ORCH.

SADIE GREEN/ME TOO	HA	235	V	T-A	——			SARL

CANNON'S JUG STOMPERS

MONEY NEVER RUNS OUT/BRING	VI	23262	N	AUC	——			BORN

HOAGY CARMICHAEL

GEORGIA/ROCKIN' CHAIR	VI	25494	E	AUC	——			MASL

LEROY CARR

HOW LONG #3/YOU DON'T MEAN	Vo	1279	G+AUC		——			MASL
(6 DIFFERENT RECORDS)	Vo	——	G	TRA	——			WALL

ROY CARROLL SANDS POINT ORCH

ONE MORE TIME/GET FRIENDLY	HA	1329	E	AUC			3.00	ABRA

BENNY CARTER

NAGASAKI	VOE	69	N	T-A	——			PODE
THERE'S A SMALL HOTEL	VOE	57	N	T-A	——			PODE
MINNIE THE MOOCHER	Co	2439	N	T-A	——			VOEL
BLUE RHYTHM/MOANIN	Co	2504	E	T-A	——			VOEL
CHERRY/FOUR OR FIVE TIMES	OK	41136	G	T-A	——			VOEL
PADUCAH	OK	8267	G	T-A	——			VOEL
TAKIN' MY TIME/COCKTAILS FOR	BB	10998	E	AUC	——			BAKE
OK FOR BABY/NIGHT HOP	DE	3294	V	AUC	——			MASL
SLOW FREIGHT/SLEEP	Vo	5399	V	AUC	——			MASL
SUFFLEBUG SHUFFLE/MORE THAN	Vo	5508	E	AUC	——			MASL
ALL OF ME/THE VERY THOUGHT	BB	10962	N	AUC	——			SI,B
COCKTAILS FOR TWO/TAKING MY	BB	10998	N	AUC	——			SI,B

CASA LOMA ORCHESTRA

SAN SUE STRUT/CHINA GIRL	OK	41403	E	AUC	——			RO,H
SAN SUE STRUT/ROYAL GARDEN	Co	2884	N	AUC	——			RO,H
WILD GOOSE CHASE/BLUE PREL.	BRE	01560	N	T-A	——			BORN
OVERNIGHT/LITTLE DID I	OK	41477	E	T-A	——			STUR
MOONLIGHT MOOD	DE	18508	N	SAL			1.00	GARD
SWING HIGH, SWING LOW	DE	1129	N	SAL			1.00	GARD
MY SHINING HOUR	DE	18567	N	SAL			1.00	GARD

CELESTIN'S ORIGINAL TUXEDO JAZZ ORCHESTRA

WHEN I'M WITH YOU/IT'S JAM UP	Co	14323	N	SAL			6.00	RECO

CHAMBER MUSIC SOCIETY OF LOWER BASIN STREET

BASIN ST.BLUES/SHOEMAKER'S	HMV	27304	N	T-A	——			BORN

FOR DISPOSITION

CHARIOTEERS

DOWN DOWN DOWN(N)/DADDY(F)	OK	6247	-	AUC	——		ROSE

CHARLESTON CHASERS

DELIRIUM/ELLINGTON, REV)	Co	1076	V	T-A	——		BORN
DAVENPORT BLUES/WABASH BLUES	Co	909	V	T-A	——		POLS
DAVENPORT BLUES/WABASH BLUES	Co	909	G	T-A	——		HOLL
YOU'RE LUCKY TO ME/LOVING	Co	2809	N	AUC	——		RECO

BOB CHESTER

HARLEM CONFUSION/CLOCK IS FAST	BB	11384	N	AUC	——		CLEA
OCTAVE JUMP	BB	10643	N	AUC	——		CLEA
TANNING DR. JEKYLL'S HIDE	BB	11521	N	AUC	——		CLEA

MAURICE CHEVALIER

WAIT TILL YOU CHERIE/LOUISE	VI	21918	E	AUC	——		MELO

CHICAGO FOOTWARMERS

BALL JACK/GRANDMA'S(CHIP 1/6")	OK	8533	G	AUC		2.00	ABRA
BROWN BOTTOM BESS/LADY LOVE	OK	8613	N	AUC	——		CARR

CHICAGO RHYTHM KINGS

FOUND NEW BABY/CHANGES DUB OF	BR	4001	N	SAL		1.25	ROSE
FOUND NEW BABY/CHANGER MADE	BR	4001	E+	T-A	——		EDEL

CHOCOLATE DANDIES

CLOUDY SKIES	Co	35679	N	T-A	——		PODE
GOT ANOTHER SWEETIE NOW	PARL	963	N	T-A	——		PODE
BLUE INTERLUDE/ONCE UPON A	DE	18255	N	SAL		2.00	SIEG
6 OR 7 TIMES/HOW I FEEL	OK	8728	F	AUC	——		ABRA
PADUCAH/4 OR 5 TIMES	OK	8627	E	AUC		3.00	ABRA

LILLIAN CHRISTIAN

TOO BUSY	OK	8596	E	T-A	——		HOLL

ELLA CHRISTMAS LES JAZZ BAND

ARKANSAS BLUES/I AIN'T GIVIN	GE	4801	E+	AUC	——		KIRS

KAISER CLIFTON

CASH MONEY BLUES/F W & D BLUES	VI	23278	N	T-A	——		BORN

LARRY CLINTON

SHADRACH/OLD FOLKS	VI	26056	V	AUC	——		JACO
DEEP PURPLE/STUDY IN RED	VI	26141	V	AUC	——		JACO
VICTORY MARCH/FIGHT ON	VI	26034	N	SAL		1.50	CLIP
CAMPTOWN RACES	BB	——	N	SAL		1.00	CLIP

BILL COLEMAN & DICKY WELLS

BILL COLEMAN BLUES/WELLS BL	VI	27318	N	AUC	——		ROTH

RUSS COLUMBO

TIME ON MY HANDS	VI	22826	V	T-A	——		RAAB
AUF WIEDERSEHEN/PARADISE	Co	22976	E	AUC		3.00	ABRA
GUILTY/I DON'T KNOW WHY	VI	22801	V+	AUC		2.00	ABRA
AUF WIEDERSEHEN/MY DEAR	VI	22976	N	AUC	——		CARR

ALEX COMBELLE

CRAZY RHYTHM	ROY	1778	N	T-A	——		PODE

EDDIE CONDON

THE EEL/HOME COOKING	BR	6743	E	AUC	——		RO,H
SERIOUS THIN /GONNA STOMP MR.	BB	10168	N	AUC	——		KIRS
INDIANA/OH BABY(TESCH)	PAE	2932	N	TRA	——		WINT
DIANE/MEET ME TONIGHT	CMS	505	V	AUC		.75	SCHW
CALIF.HERE I COME/SUNDAY	CMS	515	V	AUC		.75	SCHW
DON'T LEAVE ME/FIDGETY FEET	CMS	542	E	AUC		.60	SCHW
PRETTY DOLL/OH SISTER	CMS	535	V	AUC		.75	SCHW
GA. GRIND/DANCING FOOL	CMS	536	E	AUC		.60	SCHW
OH BABY/INDIANA(TESCH) DUB OF	PAE	R2932	N	SAL		1.25	ROSE

CONNIE'S INN ORCHESTRA

ROLL ON MISSISSIPPI/MOAN	VI	22698	E	AUC	——		CLEA
MILENBERG JOYS/12TH ST. RAG	VAR	8042	N	T-A	——		NEWT
MILENBERG JOYS/12TH ST. RAG	VAR	8042	N	AUC	——		KIRS

DOC COOK

THE ONE I LOVE	GE	5360	V+	T-A	——		RAAB
WILLIE THE WEEPER/SLUE FOOT	Co	1070	N	AUC	——		CARR

COOK-SANDERS

MINE ALL MINE/GIRL FRIEND	VI	21148	V	T-A	——		UCOV
ALONE AT LAST	VI	19728	V	AUC	——		GARD

BOB CROSBY

BRASS BOOGIE,1 & 2(BOB CATS)	DE	18359	N	AUC	——		ROSE
WHO'S SORRY NOW(N)(BOB CATS)	DE	1865	-	AUC	——		ROSE
BIG NOISE/HONKY TONK(BOB CATS)	DE	2208	G	AUC	——		ROSE
DIXIELAND BAND/DEVIL & DEEP	DE	3335	E	AUC		.50	DEWI
HONKY TONK TRAIN/NOISE	DE	2208	E	AUC		.50	DEWI
LOVE NEST TILL ME MEET AGAIN	DE	2825	N	AUC	——		MURC
MARK HOP/BURNIN' CANDLE	DE	3694	N	AUC	——		ROTH
BIG CHIEF DE SOTA	DE	841	N	AUC	——		ROTH
MAMA'S GONE GOODBYE(BOB CATS)	DE	3056	N	AUC	——		ROTH
HANG YOUR HEART (BOB CATS)	DE	2416	N	AUC	——		ROTH
EASIER SAID THAN DONE/SHADE	DE	1658	E	AUC	——		S—D
SQUEEZE ME/MILK COW BLUES	DE	1962	E	AUC	——		S—D
MUSKRAT RAMBLE/DIXIELAND	DE	825	E	AUC	——		S—D
BOOGIE WOOGIE MAXIXE/GIN MILL	DE	3382	E	AUC	——		S—D
HONKY TONK TRAIN/BIG NOISE	DE	2208	E	AUC	——		S—D

(BOB CROSBY CONTINUED NEXT COLUMN)

(BOB CROSBY, CONTINUED)

COQUETTE/BIG CRASH	DE	1756	E	AUC	——		S—D
BIG FOOT JUMP/FIVE POINT BL	DE	2108	E	AUC	——		S—D
BIG BASS VIOL/SPEAK TO ME	DE	2206	E	AUC	——		S—D
SLOW MOOD/REV. RED NORVO)	DE	3884	N	AUC	——		S—D
KING PORTER/SUGARFOOT STOMP	DE	4390	N	T-A		2.00	HARV
BRASS BOOGIE, 1 & 2	DE	18359	N	AUC	——		GARD
THE MARK HOP	DE	3694	N	AUC	——		GARD

BING CROSBY

LOVE IN BLOOM/STRAIGHT	BR	6936	V	AUC		1.00	DEWI
LOVE IN BLOOM/I GUESS IT HAD	ME	13165	V	AUC		1.00	DEWI
THANKS/BLACK MOONLIGHT	BR	6643	V	AUC		1.00	DEWI
HOME ON THE RANGE/LAST	BR	6663	V	AUC		1.00	DEWI
SHADOWS OF LOVE/GOODNIGHT	ME	13134	E	AUC		1.00	DEWI
PARADISE/YOU'RE STILL IN	BR	6285	G	AUC		1.00	DEWI
AFTER SUNDOWN/BEAUTIFUL GIRL	BR	6694	G	T-A	——		FERG
YOUNG AND HEALTHY/HABIT WITH	BR	6472	G	T-A	——		FERG
GABRIEL'S HORN /STAY ON RIGHT	VO	4522	N	T-A	——		FERG
OLD OX ROAD/BLUEPRELUDE	BR	6601	G	T-A	——		FERG
LOUISIANA/DIXIE DAWN(P.W.)	VI	21438	V	T-A	——		FERG
SUNSHINE/BACKYARD (P.W.)	VI	21240	V	T-A	——		FERG
I CAN'T ESCAPE/OLD COWHAND	DE	871	N	AUC	——		ROTH
SONG OF THE ISLANDS	DE	880	N	AUC	——		CLEA
STAY ON RIGHT SIDE OF ROAD	CoE	1964	N	AUC	——		CLEA
SHADOWS ON WINDOW/SHINE	BR	6276	V	AUC	——		MELO
MY WOMAN/LOVE YOU FUNNY TH.	BR	6268	G	AUC	——		MELO
LET'S SPEND EVENING/SOME OF	OK	2869	E	T-A	——		WINT
COUPLE OF SOLDIERS/LOVE	BR	6696	V+	T-A		3.00	STUR
STRAIGHT FROM SHOULDER	BA	33202	V	T-A		2.00	STUR
LOUISE (PAUL WHITEMAN)	CoE	5456	F+	T-A	——		STUR
PLEASE/WALTZING	BR	6394	E	T-A		3.00	STUR
LITTLE THINGS IN LIFE(ARNHEIM)	VI	22580	V	T-A		2.00	STUR
I SURRENDER DEAR	VI	22618	N	AUC		3.00	ABRA
LOVE IN BLOOM/IT HAD TO BE	OR	2993	V	AUC	——		ABRA
CAN'T WE BE FRIENDS/GAY LOVE	Co	2001	E+	AUC		5.00	ABRA
MILLION $ BABY/THRU LOVE	BR	6140	V	AUC	——		ABRA
THE LITTLE THINGS IN LIFE/WRAP	BR	7102	E	AUC	——		RECO
BLACK MOONLIGHT/SWEET GA.BROWN	OK	2861	N	AUC	——		RECO

COTTON CLUB ORCHESTRA

SNAG 'EM BLUES	Co	287	E	AUC	——		GARD

COTTON PICKERS

SISTER KATE/GOT TO COOL DOG.	BR	2338	G	AUC	——		MELO
SISTER KATE/COOL DOGGIES	BR	2338	G	T-A	——		BOUL

COW COW DAVENPORT

BEALE ST DRAG DUB OF	Vo	02792	N	SAL		1.25	ROSE
COW COW BLUES/MARRIED DUB OF	Co	14274	N	SAL		1.25	ROSE
ADAM AND BUG/LONELY DUB OF	Co	14216	N	SAL		1.25	ROSE
THAT'LL GET IT/I'M GONNA TELL	VO	1408	E	AUC	——		MASL
THAT'LL GET IT/DON'T YOU LOUD	DE	7486	E	AUC	——		MASL
COW COW BLUES (WITH D. CARR)	OK	8250	V	T-A	——		EDEL

IDA COX

JAIL HOUSE/I'M SO GLAD DUB OF	PARA	12065	V	SAL		1.25	ROSE
COFFIN BLUES/RAMBLING BLUES	PARA	12318	V	T-A	——		BORN
CHERRY PICKING BL/WILD	PARA	12228	E	AUC	——		MELO
BLUE MONDAY BL/ANY WOMAN'S	PARA	12053	G	T-A	——		GREE
MISS. RIVER BLUES/GRAVEYARD	PARA	12251	F	T-A	——		GREE
PINK SLIP BLUES(E)/TAKE(G)	VO	5258	V	AUC	——		RECO

ROSETTA CRAWFORD & JAMES P. JOHNSON

DOUBLE CROSSIN' PAPA	DE	7584	E+	T-A	——		LEVI

FORD DABNEY'S SYNCOPATED ORCH.

DOO DAB BLUES/SWEET MAN'MINE	PARA	20120	G	AUC	——		MELO

PUTNEY DANDRIDGE

EENY MEENY MINY MO/SANTA CLAUS	VO	3083	E	AUC	——		MASL
MR. BLUEBIRD/YOU'RE HEAVENLY	VO	2935	V	AUC	——		MASL
IT'S THE GYPSY IN ME/WHEN	VO	3315	G	AUC	——		MASL
SING BABY SING/YOU TURNED	VO	3304	V+	T-A	——		WINT

WALTER DAVIS

STRANGE LAND BLUES/ENGINEER'S	VI	23315	N	T-A	——		BORN
SUNNY LAND BLUES/YOU DON'T	VI	23291	N	T-A	——		BORN
WHAT MADE ME/THAT STUFF	VI	23282	N	T-A	——		BORN
DAVIS BLUES 2/M & O BLUES	VI	23302	N	T-A	——		BORN
HOWLING WIND BLUES/PLEADIN	VI	23308	N	T-A	——		BORN
DOCTOR BLUES/DOWN & OUT	BR	8367	N	T-A	——		BORN

JOHNNY (SCAT) DAVIS

AT LAST/WONDER WHEN	HIT	7011	N	STA		1.00	CRON
OKEY-DOKEY/SONG COMIN ON	DE	583	E	STA		.75	CRON

JOHNNY DEDROIT N.O. JAZZ ORCH.

BROWN EYES	OK	40192	N	AUC	——		ACKE

DELTA FOUR

SWINGIN' ON FAMOUS DOOR	DE	3526	N	T-A	——		POLS

HELENE DANIELS

ST. LOUIS BLUES/ROCKIN' CHAIR	MA	134	V	AUC	——		KIRS

FOR DISPOSITION

JOE DANIELS

ST.LOUIS BLUES/SWEET SUE	PAE	211	N	T-A	——		BORN

HARRY DIAL

FUNNY FUMBLE/DON'T GIVE	DUB OF Vo	1515	N	SAL		1.25	ROSE
POISON/WHEN MY BABY	DUB OF Vo	1594	N	SAL		1.25	ROSE

MARLENE DIETRICH

ASSEZ/MOI JE M'ENNUIE	BR	7725	N	T-A	——		BORN

DIXIELAND JUG BLOWERS

HOUSE RENT RAG/DON'S GIVE(DODDS)	VI	20420	V	AUC	——		BAKE

DIXIE DAISIES

WAY DOWN YONDER IN N.O.	CA	312	G+	AUC	——		BAKE
SAM JONES BLUES/ST.LOUIS GAL	CA	403	V	AUC	——		MELO
SWEET BUTTER/HOUSE OF DAVID	CA	428	V	AUC	——		MELO

DIXIE RHYTHM KINGS

CONGO LOVE SONG/THE CHANT	BR	7115	N	AUC	——		CARR

DIXIE STOMPERS

SPANISH SHAWL/CLAP HANDS	HA	70	V	AUC	——		ROYH
ALABAMA STOMP	HA	283	V	AUC	——		ROYH
SNAG IT/AIN'T SHE SWEET	HA	353	G	T-A	——		UCOV
GOOSE PIMPLES/CORNFED	HA	545	E	T-A	——		WINT
I'M FEELIN' DEVILISH	HA	974	E	T-A	——		WINT
FEELIN' GOOD/OH BABY	VE	1636	E	T-A	——		WINT
AIN'T SHE SWEET/SNAG IT	HA	353	E+	AUC		2.00	ABRA
VARIETY STOMP	VE	1451	G	AUC	——		ACKE
FLORIDA STOMP	HA	88	V	AUC	——		ACKE
PANAMA	HA	92	V	AUC	——		ACKE

DIXIE WASHBOARD BAND (G. MITCHELL)

MY OWN BLUES/YOU FOR	DUB OF Co	14141	N	SAL		1.25	ROSE
KING OF ZULUS/ZULU BL	DUB OF Co	14171	N	SAL		1.25	ROSE

JOHNNY DODDS

WILD MAN BLUES(LOUIS)	POLK	9035	V	AUC	——		ROSE
WILD MAN BLUES/NOONE'S BUMP	DE	3519	N	AUC	——		JONE
SAN/CLARINET WOBBLE	BR	3574	V	AUC	——		KIRS

DORSEY BROTHERS

HOW CAN YOU FACE ME/MOON	DE	196	N	T-A	——		THOM
HEAT WAVE/STOP LOOK LISTEN	DE	208	N	T-A	——		THOM
HOME TIES/CHURCH BELLS	DE	340	N	T-A	——		THOM
TINY FINGER PRINTS/FACING	DE	318	N	T-A	——		THOM
ANYTHING GOES/ALL THRU	DE	218	N	T-A	——		THOM
TOMORROW'S ANOTHER DAY	DE	515	N	T-A	——		THOM
ECCENTRIC/YOU'RE OKAY	DE	1304	N	T-A	——		THOM
CONGRATULATIONS/OPEN FIRE	PE	15269	E	T-A	——		THOM
ST.LOUIS BLUES/MILENBERG	DE	119	N	AUC	——		ROTH
CONGRATULATIONS	BA	0566	G	T-A	——		RAAB
FIDGETY/BLUE ROOM	BR	6722	N	T-A	——		RAAB
I COULDN'T BELIEVE/MY VERY	DE	519	N	AUC	——		RECO
YOU'RE SO DARN/YOU SAVED MY	DE	520	N	AUC	——		RECO
SNOW BALL (WITH MILDRED BAILEY)	BR	6655	V+	AUC	——		RECO
I CAN'T DANCE/I AIN'T GONNA	DE	116	N	AUC	——		RECO
SANDMAN/MISSOURI MISERY	DE	297	N	AUC	——		RECO
LOST IN A FOG/I COULDN'T	DE	195	E	AUC	——		RECO
DINAH/NIGHT WIND	DE	376	E	AUC	——		RECO
OPEN FIREPLACE (SPANIER)	BA	0589	V	AUC	——		BUCK
(MANY ON DECCA)	——	——	—	T-A	——		S &B

JIMMY DORSEY

GREEN EYES/MARIA ELENA	DE	3698	N	AUC	——		CLEA

TOMMY DORSEY

ELI ELI/NONE BUT LONELY HEART	VI	27597	N	AUC	——		ROSE
SLEEPY LAGOON/MELODY	VI	10-1045	N	AUC	——		ROSE
BEALE ST. BLUES/STOP, LOOK	VI	25767	E	T-A	——		BORN
NOT SO QUIET/TALLULAH	VI	27869	E	AUC	——		CLAR
BOOGIE WOOGIE/WEARY BLUES	VI	26054	N	T-A	——		UCOV
PLEASE/SO WHAT	BB	10810	N	AUC	——		CLEA
SHEIK OF ARABY/CHINATOWN	VI	26023	N	AUC	——		CLEA
SEE YOU IN MY DREAMS (J.LEONARD)	VI	26012	N	AUC	——		CLEA
STARLITE HOUR(J.LEONARD)	VI	26445	N	AUC	——		CLEA
SAILING AT MIDNIGHT/YOU MUST	VI	26086	E	AUC	——		GREE
SONG OF INDIA/STARDUST	VI	27520	E	AUC	——		GREE
MARCHETA/I'LL NEVER SMILE	VI	26678	V	T-A	——		GREE
I'LL SEE YOU/STOP BEATING	VI	26012	E	T-A	——		GREE
JAMMIN'/TURN OF THE MOON	VI	25853	E	T-A	——		GREE
SWANEE RIVER/STARDUST	VI	27233	N	T-A	——		SMIT
YOU AND I/FREE FOR ALL	VI	27532	N	T-A	——		SMIT
YES INDEED/WILL YOU STILL	VI	27421	N	T-A	——		SMIT
ON THE ALAMO/SWINGIN' ON	VI	27578	N	T-A	——		SMIT
STOP KICKING MY HEART(CLAM 7)	VI	26356	N	T-A	——		SMIT
BARCAROLLE/CANADIAN CAPERS	VI	25887	E	AUC	——		RECO
SWINGIN' ON NOTHIN/ON ALAMO	VI	27578	N	AUC	——		RECO
SOMEBODY LOVE ME/VIOLETS	VI	27690	N	AUC	——		RECO
EAST OF SUN/HEAD ON PILLOW	BB	10726	N	AUC	——		RECO
HALLALUJAH	VI	27591	N	AUC	——		RECO

(TOMMY DORSEY CONTINUED NEXT COLUMN)

(TOMMY DORSEY, CONTINUED)

WHEN THE MIDNIGHT CHOO(CLAM 7)	VI	25821	N	AUC	——		RECO
JEZEBEL/BEWILDERED	VI	25795	N	AUC	——		RECO
A-TISKET/AS LONG AS(CLAM 7)	VI	25899	E	AUC	——		RECO
MAPLE LEAF RAG/JAMBOREE	VI	25496	E	AUC	——		RECO

EDDIE DUCHIN

OL' MAN MOSE	BR	8155	V	AUC	——		ANDE

SONNY DUNHAM

MEMORIES OF YOU	BB	11289	N	AUC	——		CLEA

JOHNNY DUNN & JAZZ HOUNDS

4 O'CLOCK BL/HAWAIIAN BLUES	Co	3729	G	T-A	——		BORN
EVIL BLUES/PENSACOLA BLUES	Co	3746	E	T-A	——		BORN
LONESOME MAMA BLUES/WHAT	Co	3674	V	T-A	——		BORN
FOUR O'CLOCK BLUES/HAWAIIAN BL	Co	3729	G	T-A	——		GREE

CHAMPION JACK DUPREE

DUPREE SHAKE DANCE/GIBBING	OK	06104	N	AUC	——		ROSE

EDDIE'S HOT SHOTS

SERIOUS THING/HENRY LEE	BR	10168	N	AUC	——		FEHR
SERIOUS THING/HENRY LEE	VI	36046	N	AUC	——		CARR

ROY ELDRIDGE

MY TURN NOW/LUCKY GUY	VA	8064	N	AUC		2.00	ABRA

ELGAR'S CREOLE ORCHESTRA

BROTHERLY LOVE/NIGHTMARE	BR	3404	N	AUC	——		ABRA

DUKE ELLINGTON

CHICAGO/HARLEM SPEAKS	DE	800	V	T-A	——		KINS
DOIN' NEW LOW DOWN/DIGA DIGA	CK	8602	G	TRA	——		BROW
MARGIE/COTTON	BR	7526	E+	AUC	——		FEHR
RENT PARTY/ST.JAMES(SCRATCH)	OR	1849	E	AUC	——		FEHR
BREAKFAST DANCE/HOODLUMS	VI	38115	E	AUC	——		FEHR
HOT FEET/SLOPPY JOE	VI	38065	E	AUC	——		FEHR
VOOM VOOM/FLAMING YOUTH	VI	38035	G	AUC	——		FEHR
BIG HOUSE BL/ROCKY MT.BL.	Co	35632	N	AUC	——		FEHR
BLUE RAMBLE/LAZY RHAPSODY	Co	35834	N	AUC	——		FEHR
MISS.HERE I AM/IT'S TIGHT	CA	9064	E	AUC	——		FEHR
MEMORIES OF YOU/I CAN'T	BB	6280	E	AUC	——		FEHR
CHICAGO/HARLEM SPEAKS	DE	800	N	AUC	——		FEHR
STEVEDORE STOMP/HARLEMANIA	BB	6306	E	AUC	——		FEHR
TRACKIN'/ACCENT ON YOUTH	BR	7514	V	T-A	——		WINT
ARABIAN LOVER/COTTON CLUB	VI	38079	V	T-A	——		WINT
BLACK & BLUE/JUNGLE JAM.	BR	4492	V	T-A	——		WINT
PROLOGUE TO BLACK & TAN	BR	6256	E	T-A	——		KAPL
BLACK & TAN FANTASY	BR	6682	E	T-A	——		KAPL
ROSE ROOM/DON'T MEAN THING	BR	6265	G	T-A	——		EDEL
JIVE STOMP/I'M SATISFIED	BR	6638	G	T-A	——		EDEL
HARLEM SPEAKS (CATH)	BR	6646	V+	T-A	——		EDEL
3 LITTLE WORDS/RING DEM	VI	22528	V	T-A	——		EDEL
ST.LOUIS BLUES/CREOLE LOVE	Co	35003	N	AUC	——		VAND
3 LITTLE WORDS/RING DEM	VI	22528	V	AUC	——		ABRA
3 LITTLE WORDS/RING DEM	VI	25076	N	AUC	——		RECO
BREAKFAST DANCE/FLAMING Y.	BB	10243	V	AUC	——		RECO
JUMP FOR JOY/CHOCOLATE SHAKE	VI	27517	N	AUC	——		RECO
WHEN A BLACK MAN'S BLUE	VI	22587	E	AUC	——		RECO
SKROLTCH/IF YOU WERE IN MY	BR	8093	V	AUC	——		RECO
HARLEM SPEAKS/IN THE SHADE	BR	6646	V	AUC	——		RECO
OH BABY/MAYBE SOMEDAY	BR	7667	V	AUC	——		RECO
I MET MY WATERLOO	VI	24719	N	AUC	——		RECO
CARAVAN/AZURE	Co	36120	N	AUC	——		SI,B
GAL FROM JOE'S/LET A SONG	Co	36108	N	AUC	——		SI,B
STORMY WEATHER/SOPHISTICATED	Co	35556	N	AUC	——		SI,B
DO NOTHING/CHLOE G/N	VI	20-1547	—	STA	——		CRON
PASSION FLOWER/GOING OUT CAN.	BB	——	N	T-A	——		PARK
MISTY MORNIN'/THE BLUES	VO	3229	N	AUC	——		CARR
DOWN IN OUR ALLEY BLUES	Co	1070	V	T-A	——		BORN
DIMINUENDO/CRESCENDO IN BLUE	Co	36125	N	T-A	——		BORN
SING YOU SINNERS	H OF W	1045	E	T-A	——		PODE
I GOT IT BAD/CHOCOLATE SHAKE	VI	27531	V	AUC		1.00	DEWI
COTTON CLUB STOMP/ARABIAN L.	VI	38079	G	AUC		1.00	DEWI
ROSE OF RIO GRANDE/GYPSY	BR	8186	G	AUC		1.00	DEWI
C JAM BLUES/MOON MIST	VI	27856	V	AUC		1.00	DEWI
CLEMENTINE/5 O'CLOCK DRAG	VI	27700	V	AUC		1.00	DEWI
PERDIDO/RAINCHECK	VI	27880	V	AUC		1.00	DEWI
SWEET DREAMS OF LOVE/SWEET	VI	38143	V	AUC		1.00	DEWI
SWAMPY RIVER/BLACK BEAUTY	OK	8636	V	AUC		2.00	DEWI
MISTY MORNIN/BLUES WITH FEEL.	OK	8662	V	AUC		2.00	DEWI
BUFFET FLAT/MIGHTY LIKE BL	BR	8231	G	AUC		1.00	DEWI
CHLOE/ACROSS THE TRACK BL	VI	27235	V	AUC		1.00	DEWI
CHELSEA BRIDGE/WHAT GOOD	VI	27740	V	AUC		1.00	DEWI
DIGA DIGA DOO/CAN'T GIVE	VI	38008	V	AUC		1.00	DEWI
3 LITTLE WORDS/RING DEM BELLS	VI	22528	N	T-A	——		FERG
HARLEM RIVER QUIVER/WABBLE	VI	21284	V	TRA	——		THOM
3 LITTLE WORDS/RING DEM BELLS	VI	22528	E	TRA	——		THOM

(DUKE ELLINGTON CONTINUED NEXT PAGE)

FOR DISPOSITION

(DUKE ELLINGTON, CONTINUED)

WHAT GOOD AM I/NINE MILES	VI	22586	E	TRA	——	THOM	
MOOD INDIGO/WHEN A MAN'S BLUE	VI	22587	E	TRA	——	THOM	
BLUE AGAIN	VI	22603	N	TRA	——	THOM	
THE RIVER/KEEP A SONG	VI	22614	E	TRA	——	THOM	
MEMORIES OF YOU/YOU'RE LUCKY	VI	23017	E	TRA	——	THOM	
FIVE O'CLOCK WHISTLE/NO NITE	VI	26748	N	TRA	——	THOM	
CHELSEA BRIDGE/WHAT GOOD	VI	27740	N	TRA	——	THOM	
ARE YOU STICKING/I DON'T	VI	27804	N	TRA	——	THOM	
TIGER RAG, PARTS 1 & 2	BR	4238	E	TRA	——	THOM	
ROCKIN' IN RHYTHM/12TH ST.	BR	6038	E	TRA	——	THOM	
SLIPPERY HORN/DROP ME OFF	BR	6527	E	TRA	——	THOM	
JIVE STOMP/I'M SATISFIED	BR	6636	E	TRA	——	THOM	
THERE IS NO GREATER LOVE	BR	7625	E	TRA	——	THOM	
NEW EAST ST.LOUIS TOODLE	BR	7989	V	TRA	——	THOM	
SCROUNCH/IF IN MY PLACE	BR	8093	E	TRA	——	THOM	
GAL FROM JOES/I LET A SONG	BR	8108	E	TRA	——	THOM	
A BLUES SERENADE/HIP CHIC	BR	8221	G	TRA	——	THOM	
TAKE IT EASY/JUBILEE STOMP	OK	41013	G	TRA	——	THOM	
CREOLE LOVE CALL/ST.LOUIS	Co	35003	N	T-A	——	THOM	
I'M CHECKING OUT/VOOM VOOM	Co	35208	V	T-A	——	THOM	
RHYTHM MAN/MISSISSIPPI MOAN	Co	36157	N	T-A	——	THOM	
LAZY RHAPSODY/BLUE RAMBLE	Co	35834	N	T-A	——	THOM	
"C" BLUES	BB	11581	N	T-A	——	RAAB	
GIVE IT UP	OK	5690	N	T-A	——	RAAB	
SAVOY STRUT	Vo	5170	N	T-A	——	RAAB	
FLAMING YOUTH	BB	10243	N	T-A	——	RAAB	
SHOWBOAT SHUFFLE/SENT.MOOD	BR	7461	E	AUC	——	NAUL	
SLAPPIN' 7TH AVE. SWINGTIME	BR	8131	V+	AUC	——	BAKE	
HOT FEET/JUNGLE NIGHTS	BB	6335	E	AUC	——	BAKE	
TISHOMINGO BL/YELLOW DOG	BR	3987	V+	AUC	——	BAKE	
ADMIRATION/MERRY-GO-ROUND (CH)	BR	7440	E	AUC	——	BAKE	
LOVE IS LIKE A CIGARETTE	BR	7627	V+	AUC	——	BAKE	
BOUNCING BUOYANCY(EDGE CHIP)	Co	35240	E	AUC	——	BAKE	
SLIPPERY HORN/DROP ME OFF	BR	6527	V	AUC	——	BAKE	
COTTON/MARGIE (1" CRACK)	BR	7526	V	AUC	——	BAKE	
BLUE SERGE/JUMPIN' PUNKINS	VI	27356	E	AUC	——	BAKE	
WARM VALLEY/DUSK E/F	VI	20-1534	—	AUC	——	BAKE	
DICTY GLIDE/HIGH LIFE	BB	6269	E	AUC	——	BAKE	
THE MOOCHE/MOOD INDIGO	VI	24486	N	AUC	——	CLEA	
CREOLE LOVE CALL/ B & TAN	VI	24861	N	AUC	——	CLEA	
TAKE A TRAIN/SIDEWALKS OF NY	VI	27380	N	AUC	——	CLEA	
CHOCOLATE SHAKE/I GOT IT BAD	VI	27531	N	AUC	——	CLEA	
BODY AND SOUL/MR. J.B. BLUES	VI	27406	N	AUC	——	CLEA	
DUSK/BLUE GOOSE	VI	26677	N	AUC	——	CLEA	
MISSISSIPPI MOAN/RHYTHM MAN	Co	36157	N	AUC	——	CLEA	
C JAM BLUES/MOON MIST	VI	27856	N	AUC	——	CLEA	
BLACK BEAUTY/JUBILEE STOMP	VI	21580	E	AUC	——	MELO	
YOU, YOU DARLIN	VI	26537	E	AUC	——	MELO	
BABY/MUST HAVE THAT MAN	BR	4031	N	AUC	——	ABRA	
WHEN YOU'RE SMILING	OR	1862	G	AUC	——	ABRA	
E.ST.LOUIS TOODLE/JUBILEE (WHOOPEE MAKERS; 1" FR.CR.)	Pa	36781	N	AUC	3.00	ABRA	

ZIGGY ELMAN

I'LL NEVER BE THE SAME	BB	10342	E	T-A	——	SARL	
FORGIVE MY HEART	BB	10741	E	T-A	——	SARL	
TOOTIN' MY BABY BACK HOME	BB	10563	E	T-A	——	SARL	
BYE AND BYE/DEEP NIGHT	BB	10855	E+	T-A	——	STUR	
AM I BLUE/I HAVE EVERYTHING	BB	10490	E	AUC	1.00	DEWI	
WHISKEY BLUES/BACKDOOR BL	Para	12509	V	T-A	——	BORN	

WILL EZELL

HEIFER DUST	SIG	910	N	T-A	——	PODE	
MIXED UP RAG	SIG	911	N	T-A	——	PODE	

CARL FENTON

BEALE STREET BL/ST.LOUIS BL	BR	3547	N	AUC	——	KIRS	

ELLZ FITZGERALD

I CAN'T BELIEVE/CAN'T HELP	DE	18421	N	SAL	1.00	SIEG	

FIVE BIRMINGHAM BABIES

REMEMBER THE NIGHT	PE	14635	E	T-A	——	KINS	

TROY FLOYD

SHADOWLAND BLUES, 1 & 2	OK	8571	V	T-A	——	BORN	

BUD FREEMAN

CRAZE-O-LOGY/CAN'T HELP	UHCA	13-14	E	AUC	——	ROSH	
BIG BOY/COPENHAGEN	DE	18064	N	AUC	——	ROSH	
SENSATION/OH BABY	DE	18065	N	AUC	——	ROSH	
TIA JUANA/NEED PETTIN'	DE	18066	N	AUC	——	ROSH	
SUSIE/FIDGETY FEET	DE	18067	N	AUC	——	ROSH	
CRAZE-O-LOGY/HELP DUB OF	OK	41168	N	SAL	1.25	ROSE	
A LONG AS I LIVE	DE	2849	—	T-A	——	RAAB	
JAZZ BAND BALL/PRINCE OF	Co	35853	E	AUC	——	MASL	
THE BUZZARD/TILLIE'S DOWN.	DE	18112	E	AUC	——	MASL	

(BUD FREEMAN CONTINUED NEXT COLUMN)

(BUD FREEMAN, CONTINUED)

SATANIC BLUES/(REV. A. ROLLINI)	DE	3525	E	AUC	——	MASL	
SUNDAY/AS LONG AS I LIVE	DE	2849	E	AUC	——	MASL	
AFTERAWHILE/SHIMMESHA WABBLE	Co	35856	E	AUC	——	MASL	
MUSKRAT RAMBLE/47TH & STATE	Co	35855	E	AUC	——	MASL	
I NEED SOME PETTIN/TIA JUANA	DE	18066	E	AUC	——	MASL	
SUSIE/FIDGETY FEET	DE	18067	E	AUC	——	MASL	
SUNDAY/AS LONG AS I LIVE	DE	2849	N	AUC	——	JACO	
TAPPIN'/MEMORIES OF YOU	CMS	508	V	AUC	.75	SCHW	
LIFE SPEARS/WHAT'S THE USE	CMS	507	V	AUC	.75	SCHW	
CRAZECLOGY(REV.G+½" CHIP)	OK	41168	G	T-A	——	HOLL	
TILLIE'S DOWNTOWN/BUZZARD	DE	18112	N	T-A	——	POLS	

FRIARS SOCIETY ORCHESTRA

TIGER RAG/PANAMA	GE	4968	V+	AUC	——	CLAR	
ECCENTRIC	GE	5009	G+	AUC	——	CLAR	
BUGLE CALL RAG	GE	4967	V	T-A	——	HOLL	
BUGLE CALL BL/DISCONTENTED	GE	4967	E	AUC	——	KIRS	

FRISCO SYNCOPATORS

SIOUX CITY SUE/PAPA BRADWAY		3144	V	AUC	——	KIRS	

FRANK FROEBA

WHO/GOBLINS IN THE STEEPLE	DE	1545	N	AUC	——	JACO	

GENE GIFFORD

NEW ORLEANS TWIST/NOTHIN'	BB	10704	E+	AUC	——	CLAR	
SQUAREFACE/DIZZY GLIDE	VI	25005	V	AUC	——	ABRA	
NEW ORLEANS TWIST/NOTHIN'	VI	25041	N	AUC	——	CARR	

THE GEORGIANS

DO THE STRUT/I'M SITTING	Co	11	E	T-A	——	MANG	
OLD FASHIONED LOVE/SHAKE	Co	30	V	T-A	——	MANG	
LEARN TO DO THE STRUT	Co	11	E	AUC	1.00	CLIP	
I'M SITTING PRETTY	Co	11	E	AUC	1.00	CLIP	
WAY DOWN YONDER IN NEW ORLEANS	Co	3804	E	AUC	1.00	CLIP	
NOTHING BUT	Co	3804	E	AUC	1.00	CLIP	

THE GET HAPPY BAND

JUNK BUCKET BL/HARLEM'S ARABY	Co	14091	E	AUC	——	MELO	

CLIFFORD GIBSON

BROOKLYN BLUES/O.T.RIDER	VI	23255	N	T-A	——	BORN	

JEAN GOLDKETTE

I'M GONNA MEET MY SWEETIE	VI	20675	V+	AUC	——	MURC	
SUNNY DISPOSISH	VI	20493	E	AUC	——	CLAR	
SLOW RIVER	VI	20926	E+	AUC	——	CLAR	
DINAH/AFTER I SAY(BIX,VENUTI)	VI	19947	E	AUC	——	CLEA	
SUNNY DISPOSISH/LITTLE BIRD	VI	20493	V+	AUC	——	KIRS	
GIMME LITTLE KISS/LONESOME	VI	20013	V+	AUC	——	KIRS	
GONNA MEET MY SWEETIE NOW	VI	20675	V	AUC	——	CONN	
GONNA MEET MY SWEETIE NOW	VI	20675	E+	T-A	——	GREE	
LONESOME AND SORRY/GIMME	VI	20031	V	T-A	——	GREE	
GONNA MEET MY SWEETIE NOW	VI	20675	E	AUC	2.00	ABRA	
SLOW RIVER	VI	20926	N	AUC	——	BUCK	
DINAH(LAM.CR.)/WHAT CAN I SAY	VI	19947	V+	SAL	.50	BUCK	

BENNY GOODMAN

LIZA(V)/SMILES(F) (QUARTET)	VI	25660	—	AUC	——	ROSE	
CLARINETTITIS/NITWIT DUB OF ME & CO		N	SAL	1.25		ROSE	
JUNGLE BLUES/ROOM 1411	BR	80029	N	T-A	——	BORN	
ALEXANDERS RAGTIME BAND	VI	25445	E	T-A	——	PODE	
SHIRTTAIL STOMP	BR	80030	E	T-A	——	PODE	
ROOM 1411	BR	80029	E	T-A	——	PODE	
LET THAT BE A LESSON/I'VE	VI	25708	V	AUC	1.00	DEWI	
BASIN ST.BLUES/WHEN BUDDAH	VI	25258	V	AUC	1.00	DEWI	
CHRIS.COLUMBUS/GET HAPPY	VI	25279	V	AUC	1.00	DEWI	
ROLL 'EM/AFRAID TO DREAM	VI	25627	E	AUC	1.00	DEWI	
JAM SESSION/SOMEBODY LOVES	VI	25497	V	AUC	1.00	DEWI	
WHO/SOMEDAY SWEETHEART(TRIO)	VI	25181	V	AUC	1.00	DEWI	
MORE THAN YOU KNOW/NOBODY'S"	VI	25345	V	AUC	1.00	DEWI	
ORGAN GRINDERS SWING/PETER	VI	25442	V	AUC	1.00	DEWI	
I KNOW THAT YOU KNOW/IF I	VI	25290	V	AUC	1.00	DEWI	
GLORY OF LOVE/CAN'T PULL	VI	25316	V	AUC	1.00	DEWI	
SING SING SING 10", 1 & 2	VI	25796	N	T-A	——	FERG	
KING PORTER/SOMETIMES I'M	VI	25090	N	T-A	——	FERG	
GOODBYE/SANDMAN	VI	25024	N	T-A	——	FERG	
ALEXANDER'S/RIFFIN	VI	25445	N	T-A	——	FERG	
JERSEY BOUNCE/STRING OF PEARL	Co	605	E	T-A	1.50	THOM	
I'VE FOUND A NEW BABY/SWING	VI	25355	V	T-A	1.50	THOM	
MADHOUSE/DEVIL & DEEP SEA	VI	25269	E	T-A	1.50	THOM	
GEE BUT YOU'RE SWELL/SMOKE	VI	25486	E	T-A	1.50	THOM	
THESE FOOLISH THINGS/MOOD	VI	25351	E	T-A	1.50	THOM	
LIFE GOES TO PARTY/DREAMS	VI	25726	G	T-A	1.00	THOM	
IT'S WONDERFUL/THANKS MEM.	VI	25727	E	T-A	1.50	THOM	
SING FOR YOUR SUPPER/LOVE	VI	26090	E	T-A	1.50	THOM	
UNDECIDED/WE'LL NEVER KNOW	VI	23134	G	T-A	1.00	THOM	
BE SURE/SHAKE DOWN STARS	Co	35426	N	T-A	1.00	THOM	
ALEXANDERS/RIFFIN	VI	25445	E	AUC	——	CLAR	

(BENNY GOODMAN CONTINUED NEXT PAGE)

FOR DISPOSITION

(BENNY GOODMAN, CONTINUED)

KING PORTER/SOMETIMES	VI	25090	E	AUC	——		CLAR
JERSEY BOUNCE/STRING OF PEARL	OK	6590	E	T-A	——		UCOV
SING SING SING	VI	25790	N	T-A	——		UCOV
ONE O'CLOCK JUMP/DON'T BE	VI	25792	N	T-A	——		UCOV
RIFFIN' AT THE RITZ	VI	25445	N	T-A	——		UCOV
NITWIT SERENADE	CO	2958	N	T-A	——		UCOV
SOLO FLIGHT/WORLD IS WAITING	CO	36684	N	AUC	——	S-D	
BLUE ORCHIDS/WHAT'S NEW	CO	35211	E	AUC	——	S-D	
CHINA BOY (TRIO)	VI	25333	N	AUC	——	S-D	
TEA FOR TWO (QUARTET)	VI	25529	V	AUC	——	S-D	
MOONGLOW (PUARTET)	VI	25398	V	AUC	——	S-D	
KING PORTER	VI	25090	V	AUC	——	S-D	
ONE O'CLOCK/DON'T BE THAT	VI	25792	E	AUC	——	S-D	
JUMPIN' AT WOODSIDE/CHANGES	CO	35210	N	AUC	——		NAUL
WRAPPIN' IT UP/MELANCHOLY	VI	25880	E+	AUC	——		NAUL
ST.LOUIS BL/(REV.ORIG.D.J.B.)	VI	25411	E+	AUC	——		NAUL
SANDMAN/GOOD BYE	VI	25215	N	AUC	——		NAUL
BLUE SKIES/DEAR OLD SOUTHLAND	VI	25136	V+	AUC	——		BAKE
KING PORTER/SOMETIMES I'M HAP.	VI	25090	N	AUC	——		BAKE
FAREWELL BLUES/MARGIE	BB	10973	N	AUC	——		CLEA
SWEET SUE/I NEVER KNEW	VI	26089	N	AUC	——		CLEA
TIGER RAG/WHISPERING	VI	25481	N	AUC	——		CLEA
BASIN ST. BLUES/WHEN BUDDHA	VI	25258	N	AUC	——		CLEA
'S WONDERFUL/MUST HAVE THAT	VI	26090	N	AUC	——		CLEA
DON'T BE THAT WAY/1 O'CLOCK	VI	25792	E+	AUC	——		CLEA
STOMPIN' AT SAVOY/BREAKIN	VI	25247	E+	AUC	——		CLEA
JERSEY BOUNCE/STRING OF	OK	6590	N	AUC	——		CLEA
AND THE ANGELS SING/SENT FOR	VI	26170	E	AUC	——		MELO
I CAN'T GIVE YOU ANYTHING BUT	VI	25678	E	AUC	——		MELO
CAMEL HOP/LOCH LOMONE	VI	25717	G	AUC	——		MELO
JUMPIN' AT WOODSIDE/CHANGES	CO	35210	E	AUC	——		MASL
TILL TOM SPEC/GONE WITH WHAT	CO	35404	E	AUC	——		MASL
WHOLLY CATE/ROYAL GARDEN BL	CO	35810	E	AUC	——		MASL
THE SHEIK/POOR BUTTERFLY	CO	35466	E	AUC	——		MASL
WHERE OR WHEN/I CRIED	BB	11456	N	AUC	——		JONE
WHERE OR WHEN/I CRIED	BB	11456	N	AUC	——		JONE
BREAKFAST BALL/MOONGLOW	CO	2927	N	T-A	——		KAPL
BEI MIR BIST DU 1&2(QUARTET)	VI	25751	V+	AUC	——		GREE
CLARINET A LA KING/HOW LONG	OK	6544	E+	T-A	——		GREE
COULD YOU PASS IN LOVE/I'VE	VI	26000	E	T-A	——		GREE
1 O'CLOCK JUMP/DON'T BE	VI	25792	V	T-A	——		GREE
SENT FOR YOU YESTERDAY	VI	26170	E	T-A	——		GREE
WHAT GOES ON HERE/LITTLE	VI	25878	E	T-A	——		GREE
SERENADE IN BLUE/I'VE GOT	CO	36622	E	T-A	——		GREE
NOBODY/HENDERSON STOMP	CO	35820	V+	T-A	——		GREE
SIX FLATS UNFURNISHED	CO	36652	V	T-A	——		GREE
ON THE SUNNYSIDE(SEXT)/	CO	36617	E	AUC	——		GREE
BEI MIR BIST DU SCHON	VI	25751	E	AUC	——		ABRA
VIBE BLUES(V)/SAVOY(N)	VI	25521	V	AUC	——		ABRA
BREAKIN PAIR SHOES/STOMP	VI	25247	V	AUC	——		ABRA
100 YEARS FROM TODAY	CO	2853	V	AUC	3.00		ABRA
SUNNYSIDE OF STREET(SEXT)	CO	36617	G	SAL	1.25		GARD
JERSEY BOUNCE/STRING OF	OK	6590	V	T-A	——		SMIT
LET'S DANCE/BOY MEETS	CO	35301	N	T-A	——		SMIT
TEXAS TEA PARTY/DR.HECKLE	CO	3167	E+	AUC	——		RECO
SING ME A SWING SONG	VI	25340	V	AUC	——		RECO
TUESDAY AT TEN/AIR MAIL SPEC	CO	36254	E	AUC	——		RECO
MOONGLOW/DINAH (QUARTET)	VI	25398	E	AUC	——		RECO
BREAKFAST FEUD/I FOUND NEW	CO	36039	N	AUC	——		RECO
BOY MEETS GOY/I SURRENDER	CO	35482	N	AUC	——		RECO
PICK-A-RIB	VI	26166	E+	AUC	——		RECO
SCARECROW/TIME ON HANDS	CO	36180	E	AUC	——		RECO
WHERE OR WHEN(SEXT)/BLUES	OK	6553	N	AUC	——		RECO
CHLOE/IDA	VI	25531	E	AUC	——		RECO
SWINGTIME IN THE ROCKIES	VI	25355	E+	AUC	——		RECO
FRENESI/HARD TO GET	CO	35863	V+	AUC	——		RECO
SOMEONE'S ROCKING/YOU DON'T	OK	6534	E	AUC	——		RECO
UNDECIDED/WE'LL NEVER KNOW	VI	26134	E	AUC	——		RECO
THE EARL/LET'S DO IT	OK	6474	E	AUC	——		RECO
STEALIN' APPLES/OPUS LOCAL	CO	35362	E	AUC	——		RECO
CAPRICE XXIV PAGANINI/	CO	36411	V	AUC	——		RECO
I LET A SONG/FEELIN' HIGH	VI	25840	E	AUC	——		RECO
WANG WANG BLUES(SEXTET)	CO	36594	E+	AUC	——		RECO
JUMPIN' AT THE WOODSIDE	CO	35210	V	AUC	——		RECO
ALWAYS/WALK JENNIE	BB	10799	E	AUC	——		RECO
BLUE SKIES/REMEMBER	BB	10680	E	AUC	——		RECO
ROSETTA/I WANT TO BE HAPPY	BB	10760	E	AUC	——		RECO
BALLAD IN BLUE/DIXIELAND BAND	BB	10851	N	AUC	——		RECO
I KNOW THAT YOU KNOW/I CRIED	VI	26139	E+	AUC	——		RECO
SMOOTH ONE/GOOD ENOUGH	CO	36099	E+	AUC	——		RECO

(BENNY GOODMAN CONTINUED NEXT COLUMN)

(BENNY GOODMAN, CONTINUED)

WHISPERING/BACK GOES TO TOWN	VI	26130	N	AUC	——		RECO
DINAH/MOONGLOW(QUARTET)	VI	25398	N	AUC	——		RECO
SWEET SUE/MELANCHOLY(QUARTET)	VI	25473	E	AUC	——		RECO
LOVE ME OR LEAVE ME/EXACTLY	VI	25406	G+	AUC	——		RECO
WHERE OR WHEN/I CRIED FOR	BB	11456	N	AUC	——		RECO
SMOKE DREAMS/GEE BUT YOU'RE	VI	25486	V	AUC	——		RECO
OPUS 1/2/SWEET GA. BROWN	VI	26091	N	AUC	——		RECO
'S WONDERFUL/I MUST HAVE	VI	26090	N	AUC	——		RECO
SMOOTH ONE/GOOD ENOUGH	CO	36099	V	AUC	——		RECO
ALWAYS/JAPANESE SANDMAN	VI	25024	N	AUC	——		RECO
MARGIE/RUSSIAN LULLABY	VI	26060	N	AUC	——		RECO
CAPRICE XXIV PAGANINI/I'M HERE	CO	36411	N	AUC	——		SI,B
IT HAD TO BE YOU/MY HONEY'S	BB	11056	N	AUC	——		SI,B
WHERE OR WHEN/I CRIED FOR	BB	11456	N	AUC	——		SI,B
KING PORTER/SOMETIMES I'M	VI	25090	N	AUC	——		MAYE
JINGLE BELLS/SANTA CLAUS	VI	24145	N	AUC	——		MAYE
SANDMAN/GOOD BYE	VI	25215	N	AUC	——		MAYE
GOODY GOODY/IT'S BEEN SO	VI	25245	N	AUC	——		MAYE
STOMPIN' AT SAVOY/BREAKIN'	VI	25247	N	AUC	——		MAYE
BASIN ST. BLUES/BUDDHA SM.	VI	25258	N	AUC	——		MAYE
SENT. MOOD/THESE FOOLISH	VI	25351	N	AUC	——		MAYE
PICK POURSELF UP/DOWN SO.	VI	25387	N	AUC	——		MAYE
MOON GLOW/DINAH(QUARTET)	VI	25398	N	AUC	——		MAYE
ST.LOUIS BL/CLARINET MARM.	VI	25441	N	AUC	——		MAYE
ALEXANDER'S RAG TIME BAND	VI	25445	N	AUC	——		MAYE
BUGLE CALL RAG/AFTER	VI	25467	N	AUC	——		MAYE
SWEET SUE/MY MELONCH.(QUART)	VI	25473	N	AUC	——		MAYE
TIGER RAG/WHISPERING(QUARTET)	VI	25481	N	AUC	——		MAYE
RUNNIN'WILD/THIS YR'S KISSES	VI	25529	N	AUC	——		MAYE
CHLOE/IDA(QUARTET)	VI	25531	N	AUC	——		MAYE
MAN I LOVE/AVALON(QUARTET)	VI	25644	N	AUC	——		MAYE
LIZA/SMILE(QUARTET)	VI	25660	N	AUC	——		MAYE
SUGARFOOT STOMP	VI	25678	N	AUC	——		MAYE
LOCH LOMOND/CAMEL HOP	VI	25717	N	AUC	——		MAYE
1 O'CLOCK JUMP/DON'T BE	VI	25792	N	AUC	——		MAYE
SING SING SING, 1 & 2	VI	25706	N	AUC	——		MAYE
MY MELANCHOLY BABY/WRAPPIN'	VI	25880	N	AUC	——		MAYE
BUMBLE BEE STOMP/CHIRIBIRIB	VI	26087	N	AUC	——		MAYE
BLUE ROOM/MAKE BELIEVE	VI	26088	N	AUC	——		MAYE
I NEVER KNEW/SWEET SUE	VI	26089	N	AUC	——		MAYE
'S WONDERFUL/I MUST HAVE	VI	26090	N	AUC	——		MAYE
OPUS 1/2/SWEET GA. BR(QUARTET)	VI	26091	N	AUC	——		MAYE
I MUST SEE ANNIE TONIGHT	VI	26110	N	AUC	——		MAYE
ANGELS SING/SENT FOR YOU	VI	26170	N	AUC	——		MAYE
DOWN HOME RAG/MUSIC MAESTRO	COE	5011	N	AUC	——		MAYE
WHO/SOMEDAY SWEETHEART(TRIO)	BB	10463	N	AUC	——		MAYE
ROSETTA/I WANT TO BE HAPPY	VV	10760	N	AUC	——		MAYE
DIZZY SPELLS/I'M DING DONG	BB	10903	N	AUC	——		MAYE
MARGIE/FAREWELL BLUES	BB	10973	N	AUC	——		MAYE
CHANGES/RUSSIAN LULLABY	BB	11226	N	AUC	——		MAYE
WHERE OR WHEN/CRIED FOR YOU	BB	11456	N	AUC	——		MAYE
SING SING SING, 1 & 2 (12")	VI	35205	N	AUC	——		MAYE

JIMMY GORDON

BOOGIE WOOGIE BLUES	DE	7849	N	AUC	——		ROSE

GOTHAM STOMPERS

ALABAMA HOME DUB OF VA		629	N	SAL	1.25		ROSE

TEDDY GRACE

LOVE ME OR LEAVE ME/CRAZY BL	DE	2050	E	AUC	——		MELO

GLEN GRAY

CASA LOMA STOMP/DARDANELLA	VI	24256	E+	AUC	——		NAUL
NO NAME JIVE, 1 & 2	DE	3089	E+	AUC	——		NAUL
CASA LOMA STOMP/FOR YOU	HA	1412	N	SAL	2.50		HARV
HOBOKEN BUCKET/LAST NIGHT	DE	2281	N	AUC	——		RECO
NONAME JIVE, PARTS 1 & 2	DE	3089	E	AUC	——		RECO

JOE GREENE'S TRIO

DANCING STARS/XYLOPHONIA	PE	15023	F	SAL	.50		CLIP

SONNY GREER

BEGGARS BLUES/SAT.NIGHT FUNCT.	CO	2833	V	AUC	2.00		ABRA

BOBBY HACKETT

DA-DA-STRAIN/YOU ESPECIALLY	VO	4142	E	AUC	——		RO,H
CLEMENTINE/JAMAIN	VO	4062	E	AUC	——		RO,H
JAZZ BAND BALL/DREAMS	VO	4047	E	AUC	——		RO,H

HALFWAY HOUSE ORCHESTRA

SNOOKUM/IT BELONGS(A.BRUNIES)	CO	1041	V	T-A	——		MANC

FRED HALL'S JAZZ BAND

WEST END BLUES/MO. SQUABELE	RE	8655	E	AUC	3.00		ABRA

FRED HAMM

SUGAR FOOT STOMP	VI	20023	E	T-A	——		UCOV

FOR DISPOSITION

LIONEL HAMPTON

SHOE SHINER'S DRAG/IN THE	HMV	26011	N	T-A	——		BORN
CHINA STOMP/RHYTHM RHYTHM	VI	25586	V	AUC	1.00		DEWI
BOGO JO/OPEN HOUSE	VI	27341	V	AUC	1.00		DEWI
JIVIN'THE VIBRES/STOMP	VI	25535	G	T-A	——		THOM
ON SUNNY SIDE OF STREET	VI	25592	N	T-A	——		THOM
JUST COULDN'T TAKE IT	VI	25662	V	T-A	——		THOM
YOU'RE MY IDEAL/SUN WILL	VI	25771	E	AUC	——		THOM
DOWN HOME JUMP/ROCK HILL	VI	26114	V	T-A	——		THOM
CAN'T GET STARTED/BREAKD.	VI	26453	V	T-A	——		THOM
JIVIN' WITH JARVIS/BLUE	VI	26724	N	T-A	——		THOM
ON EVERY BLOCK/SAILOR	VI	26724	N	T-A	——		THOM
PIG FOOT SONATA/JUST LAFFS	VI	26793	E	T-A	——		THOM
ALTITUDE/I LOST MY MIND	VI	27316	N	T-A	——		THOM
EARLY SESSION HOP	VI	26393	N	T-A	——		RAAB
HAVEN'T NAMED IT YET	VI	26476	N	T-A	——		RAAB
SUN WILL SHINE/YOU'RE MY	VI	25771	E+	AUC	——		BAKE
MUSKAT RAMBLE/RING DEM BELLS	VI	26017	E+	AUC	——		BAKE
HOT MALLETS/LIGHTS ARE LOW	VI	26371	E+	AUC	——		BAKE
12TH ST.RAG/AIN'T CHA COMIN'	VI	26362	N	AUC	——		BAKE
EARLY SESSION HOP/ONE SWEET	VI	26393	E+	AUC	——		BAKE
PIANO STOMP/I SURRENDER DEAR	VI	25606	N	AUC	——		CLEA
DRUM STOMP/CONFESSIN	VI	25658	N	AUC	——		CLEA
CHINA STOMP/RHYTHM RHYTHM	VI	25586	N	AUC	——		CLEA
HOUSE OF MORGAN/I'D BE LOST	VI	26751	N	AUC	——		CLEA
GIN FOR XMAS/HEEBIE JEEBIES	VI	26423	N	AUC	——		CLEA
MUSKRAT RAMBLE/RING DEM	VI	26017	E	T-A	——		WINT
FLYING HOME/SAVE IT MAMA	VI	26595	N	T-A	——		EDEL
JIVIN' THE VIBRES/STOMP	VI	25535	E	AUC	2.00		ABRA
NOW I KNOW	DE	18535	E	AUC	——		GARD
SHOE SHINERS DRAG(G+)/WOOD(N)	VI	26011	E	AUC	——		RECO
SHUFFLIN AT THE HOLLYWOOD	VI	26254	N	AUC	——		RECO
ON THE SUNNY SIDE/I KNOW THAT	VI	25592	V	AUC	——		RECO
JUDY/THE OBJECT OF AFFECT.	VI	25699	N	AUC	——		RECO
3/4 BOOGIE/GIVE ME SOME SKIN	VI	27409	N	AUC	——		RECO

HANDY'S ORCHESTRA

LIVERY STABLE/JAZZ DANCE	CO	2419	G	T-A	——		BOUL
WAY DOWN SOUTH/LOVELESS LOVE	VAR	8162	N	AUC	——		CARR
BEALE ST.BLUES/ST.LOUIS BL	VAR	8163	N	AUC	——		CARR

THE HAPPY SIX

BROKEN TOY	CO	3546	G	AUC	——		CLIP
SING SONG MAN	CO	3594	G	AUC	——		CLIP

HARLEM HOT SHOTS

LOVE IS JUST AROUND CORNER	ME	13333	N	T-A	——		RAAB
DUST OFF THAT OLD PIANO/HOUSE	PE	16095	V	AUC	——		MELO

PHIL HARRIS

CONSTANTLY/GROOVE SONG	OK	3583	N	STA	——		CRON

COLEMAN HAWKINS

CRAZY RHYTHM/HONEYSUCKLE ROSE	VI	26219	N	T-A	2.00		STUR
CRAZY RHYTHM/HONEYSUCKLE ROSE	VI	26219	E	AUC	2.00		DEWI
BOUNCING WITH BEAN/WHEN DAY	BB	10693	N	AUC	3.00		DESP
BODY & SOUL	BB	10523	N	AUC	——		MAYE
MEDITATION/WHAT HARLEM IS	DE	742	E+	AUC	——		MAYE
NETCHA'S DREAM/CHICAGO	DE	661	E+	AUC	——		MAYE
CHICAGO	DE	661	N	T-A	——		RAAB
HONEYSUCKLE ROSE/NETCHA'S DR	DE	3881	E	AUC	——		BAKE
SHEIK OF ARABY/MY BLUE HEAVN	BB	10770	N	AUC	——		CLEA
SWEET LORRAINE/MAN I LOVE	SIG	90001	N	AUC	——		CLEA
STAR DUST/WELL ALL RIGHT	DE	18251	N	SAL	2.00		SIEG
WHEN DAY IS DONE/BOUNCING	BB	10693	E	AUC	——		MASL
MEDITATION/WHAT HARLEM IS TO	DE	742	E	AUC	——		MASL
SHEIK OF ARABY/MY BLUE HEAVN	BB	10770	E	AUC	——		MASL
BODY & SOUL/FINE DINNER	BB	10523	E	AUC	——		MASL
JAMAICA SHOUT/HONEYSUCKLE R.	DE	3358	E	AUC	——		MASL
BODY & SOUL/FINE DINNER	BB	10523	N	AUC	——		JONE
MEDITATION/HARLEM IS TO ME	DE	742	N	T-S	2.00		KAPL
JAMAICA SHOUT/HONEYSUCKLE	DE	3358	N	T-S	2.00		KAPL
BOUNCING WITH BEAN/WHEN DAY IS	BB	10693	N	AUC	——		RECO
DISORDER AT BOARDER/FEELING	APOLLO	753	N	SAL	1.50		RECO
RAINBOW MIST/WOODYN' YOU	APOLLO	751	N	SAL	1.50		RECO
HONEYSUCKLE ROSE/NETCHA'S	DE	3881	E+	SAL	1.50		RECO
BODY & SOUL/FINE DINNER	BB	10523	N	T-A	——		PARK

ERSKINE HAWKINS

TUXEDO JUNCTION/GIN MILL SP	BB	10409	N	T-A	——		BORN
SWINGIN' ON LENOX AVE/NO SOAP	BB	10292	E	AUC	——		RECO
TEXEDO JUNCTION/GIN MILL	BB	10409	N	AUC	——		RECO
BLUE SEA/I LOVE YOU TRULY	BB	11419	N	AUC	——		RECO
RIFFTIME/TONIGHT YOU BELONG	BB	11161	N	AUC	——		RECO
HEY DOC/DOMEONE'S ROCKING	BB	11277	N	SAL	.75		RECO
JUNCTION BLUES/ASHES IN TRAY	BB	10790	N	AUC	——		RECO

EDGAR HAYES

STARDUST/IN MOOD V/G	DE	1882		STA	1.00		CRON

GRACE HAYES

ANYTHING BUT LOVE/MUST HAVE	VI	21571	E	AUC	——		KIRS

JOE HAYMES

PUT ON WHITE ROBE	CO	2716	G	AUC	——		ROSH
GET CANNIBAL	VI	24353	E	AUC	——		ROSH

MONK HAZEL

IDEAS/GIT WIT IT	BR	4182	N	SAL	1.25		ROSE

HORACE HEIDT

TOY TRUMPET/HISTORY OF SWING	BR	8048	V	AUC	——		ROSE
(MANY ON BRUNSWICK AND COLUMBIA)	——	-		AUC	——		WILL

FLETCHER HENDERSON

SUGAR FOOT STOMP/WHAT BLUES	CO	35668	N	T-A	——		BORN
DOWN HEARTED BLUES/GULF COAST	PU	1406	V	T-A	——		BORN
MONEY BLUES/STAMPEDE	CO	35669	N	T-A	——		BORN
EVERY WOMAN'S BL(ACC. ROSA)	VO	14682	N	T-A	——		BORN
CLARINET MARMALADE	BR	3406	E	T-A	——		PODE
PENSACOLA/ OBODY'S ROSE	CO	532	V	AUC	——		BAKE
STAMPEDE/GREAT CAESAR'S GH.	VO	3534	N	AUC	——		BAKE
SUGAR FOOT STOMP/NAGASAKI	VO	3322	E	AUC	——		BAKE
GRAND TERRACE SWING/STEALIN	VO	3213	N	AUC	——		CLEA
STAMPEDE/GREAT CAESAR'S GH.	VO	3534	E	AUC	——		MASL
ST.LOUIS SHUFFLE/VARIETY	BB	10246	E	AUC	——		MASL
LIMEHOUSE BLUES/WRAPPING IT	DE	157	E	AUC	——		MASL
BIG JOHN SPEC HAPPY AS DAY	DE	214	N	AUC	——		MASL
LIZA/HOTTER 'N HELL	DE	555	E	AUC	——		MASL
RUG CUTTER SWING/WILD PARTY	DE	342	E	AUC	——		MASL
THE STAMPEDE/JACKASS BLUES	CO	654	G	AUC	——		JACO
SWEET LADY/GYPSY BLUES	BS	2025	G	AUC	——		JACO
GO 'LONG MULE (LOUIS)	CO	228	V	T-A	——		EDEL
COPENHAGEN/WORDS (LOUIS)	VO	14926	V	T-A	——		EDEL
TNT/CAROLINA STOMP(LOUIS)	CO	509	G	T-A	——		EDEL
HOW CO E YOU DO ME(LOUIS)	RE	9739	G	T-A	——		EDEL
BIST BLUES/OLD BLACK JOE	PE	36042	V	T-A	——		POLS
NEW KING PORTER/CAN YOU TAKE	CO	35671	N	T-A	——		POLS
MALINDA'S WEDDING/TAKE ME	BB	5513	N	T-A	——		POLS
RHYTHM OF TAMBOURINE	VO	——	N	T-A	——		HOLL
SWANEE BUTTERFLY/YEARNING	CO	3475	N	AUC	——		ABRA
SAVING MYSELF FOR YOU	VO	4154	N	AUC	——		GARD
BIG JOHN SPECIAL/HAPPY AS DAY	DE	214	E	AUC	——		RECO
STEALIN'APPLES/GRAND TERRACE	VO	3213	G+	AUC	——		RECO
MEMPHIS BLUES/SHANGHAI SHUF.	DE	158	N	AUC	——		RECO
PIXIE FROM DIXIE/ME GO WELL	CO	36289	E	AUC	——		RECO
RHYTHM OF TAMBOURINE/IT'S	VO	3487	V	AUC	——		RECO
BLUE LOU/CHRISTOPHER COLUM.	VO	3211	E	AUC	——		RECO
I NEVER CARE/HE'S THE HOTTEST	CO	209	N	AUC	——		RECO
TIDAL WAVE/DOWN SOUTH CAMP	DE	213	E	AUC	——		RECO

HORACE HENDERSON

AIN'T MISBEHAVIN/SMOOTH SAIL.	OK	5900	N	AUC	——		RECO

ROSA HENDERSON

EVERY WOMAN'S BLUES(HAWKINS)	VO	14582	N	T-A	——		BORN
YOU CAN'T BE LIKE MY LAST MAN	VO	15215	E	AUC	——		MELO

WOODY HERMAN

LAS CHIAPENECAS/STRING PEARLS	DE	4176	V	AUC	.50		DEWI
BISHOP'S BL/WOODSHEDDIN	DE	3972	E	AUC	.50		DEWI
WOODCHOPPER'S BALL/BIG WIG	DE	2440	E	AUC	.50		DEWI
CHIP'S BOOGIE WOOGIE/BLUES	DE	3577	E	AUC	.50		DEWI
ROSETTA/LOVE ME	DE	2728	N	AUC	——		ROTH
FURTRAPPERS BALL	DE	3643	N	AUC	——		CLEA
WOODCHOPPERS BALL	DE	2440	N	AUC	——		CLEA
FORT WORTH JAIL/TOO LATE	DE	4293	N	AUC	——		CLEA
FURTRAPPER'S BALL	DE	3643	N	AUC	1.50		REIN

MILT HERTH TRIO

HOMECOOKIN/MINUET IN JAZZ	DE	2087	N	T-A	——		BORN
JOSEPHINE/LAST SHUFFLE	DE	1699	V	T-A	——		UCOV

CURLY HICKS & TAPROOM BOYS

DIGA DOO/OLD MAN MOUNTAIN	BB	8759	V	T-A	——		KELS

J. C. HIGGINBOTHAM

HIGGINBOTHAM BLUES	CO	36011	N	T-A	——		PODE
HIGGINBOTHAM BL/GIVE ME TELE	OK	8772	N	AUC	——		CARR

BERTHA CHIPPIE HILL

TROUBLE IN MIND/GEORGIA MAN	OK	8312	G	T-A	——		VOEL
PRATT CITY BLUES	VO	1406	V	T-A	——		EDEL

TINY HILL

(MANY; SEND FOR LIST)	OK, VO			AUC	——		WILL

RICHARD HIMBER

PARADE OF BANDS,PARTS 1 & 2	VI	25754	N	AUC	——		ROSE

EARL HINES

GRAND PIANO BL/BLUE NIGHTS	BB	6744	N	T-A	——		BORN
GRAND PIANO BL/BLUE NIGHTS	BB	6744	V	AUC	.50		DEWI
BOOGIE WOOGIE ON ST.LOUIS BL	BB	10674	N	AUC	——		MAYE
ROSETTA/DEEP FOREST	CO	35878	N	SAL	2.00		SIEG

(EARL HINES CONTINUED NEXT PAGE)

FOR DISPOSITION

(EARL HINES, CONTINUED)

HONEYSUCKLE ROSE (INSP. CHIP)	Vo	3586	E	AUC	——	BAKE
ROSETTA/GLAD RAG DOLL(SOLO)	BB	10555	E	AUC	——	MASL
SUNNY SIDE/MELANCHOLY (SOLO)	Vi	27562	E	AUC	——	MASL
THE EARL/SOME HOW	BB	11432	N	AUC	——	VAND
RHYTHM SUNDAE/I CAN'T BEL.	OK	6250	N	AUC	——	RECO
THE EARL(N)/SOMEHOW(G)	BB	11432	V	AUC	——	RECO
BLUE DRAG/OH YOU SWEET THING	BR	6345	V	AUC	——	RECO
WE FOUND ROMANCE/JUST TO BE	BR	6960	N	AUC	——	RECO
SENSATIONAL MOOD/I LOVE YOU	BR	6379	N	AUC	——	RECO
PIANO MAN/FATHER STEPS IN	BB	10377	V	AUC	——	RECO
BOOGIE WOOGIE ST.LOUIS BLUES	BB	10674	V+AUC		——	RECO
LES HITE						
BOARD MEETIN/WORLD IS WAIT.	BB	11109	E	AUC	——	RECO
JOHNNY HODGES						
SWINGIN'IN THE DELL/LOVE IN	Vo	4335	E	AUC	1.00	DEWI
JEEP'S BL/RENDEZVOUS WITH R.	Vo	4115	G	AUC	1.00	DEWI
I LET A SONG GO OUT OF HEART	Vo	4046	G	AUC	1.00	DEWI
KRUM ELBOW BLUES/THERE'S	Vo	4351	V	AUC	1.00	DEWI
I KNOW WHAT YOU DO/DREAM BL	Vo	5353	E	AUC	1.00	DEWI
RENT PARTY BL/RABBIT'S JUMP	Vo	5100	V	AUC	1.00	DEWI
MISSISSIPPI DREAMBOAT	Vo	4849	V	AUC	1.00	DEWI
SWINGIN' ON THE CAMPUS/LIKE	Vo	4710	G	AUC	1.00	DEWI
JEEP IS JUMPIN/PRELUDE TO	Vo	4386	G	AUC	1.00	DEWI
THINGS AIN'T/SQUATTY ROO	BB	11447	N	T-A	——	FERG
DANCE OF GOON/HOMETOWN BL	Vo	4941	E+AUC		——	BAKE
MY DAY/SILVERY MOON	Vo	3948	E+AUC		——	BAKE
DANCING ON STARS/ANOTHER	Vo	4622	E+AUC		——	BAKE
RENT PARTY/RABBIT'S JUMP	Vo	4335	E	AUC	——	BAKE
SWINGIN' IN DELL/LOVE IN E/F	Vo	5100	—	AUC	——	BAKE
EMPTY BALLROOM BL/YOU WALKED	Vo	4213	V	AUC	——	RECO
JITTERBUG'S LULLABY/BL SERE.	Vo	4309	E	AUC	——	RECO
DOOJII WOOJII/MISS. DREAMS.	Vo	4849	V	AUC	——	RECO
GOOD QUEEN BESS/THAT'S THE	BB	11117	G+AUC		——	RECO
JEEP'S BLUES/RENDEZVOUS WITH	Vo	4115	V+AUC		——	RECO
PRELUDE KISS/JEEP JUMPIN	Vo	4386	E	STA	——	CRON
PASSION FLOWER/GOING OUT	CAN.	83	——	N	T-A	PARK
THE HOKUM BOYS						
SELLING THAT STUFF/BEEDLE UM	PARA	12714	V	AUC	——	MELO
BILLIE HOLIDAY						
NIGHT & DAY/MAN I LOVE	Vo	5377	E	T-A	——	BORN
DREAM OF LIFE/THAT'S ALL	Vo	4631	E	T-A	——	FERG
FALLING IN LOVE AGAIN/GHOST	Vo	5609	V	AUC	——	BAKE
TELL ME MORE/LAUGHING AT LIFE	OK	5719	N	AUC	——	RECO
THE VERY THOUGHT OF YOU	OK	4457	G+AUC		——	RECO
THE MAN I LOVE/NIGHT & DAY	OK	5377	N	AUC	——	SI,B
HOTSY TOTSY GANG						
OUT WHERE BLUES BEGIN	BR	4200	N	AUC	——	FEHR
I COULDN'T IF I WANTED TO	BR	4112	N	AUC	——	FEHR
FUTURISTIC RHYTHM	BR	4200	V+T-A		——	EDEL
EDDY HOWARD						
OLD FASHIONED LOVE/STARDUST	CO	35771	N	AUC	——	CLEA
PAUL HOWARD						
HARLEM/CALIFORNIA SWING	VI	23354	N	AUC	——	CARR
THE RAMBLE/MOONLIGHT BLUES	VI	39068	N	AUC	——	CARR
DEAN HUDSON						
RED RIVER VALLEY/CAN'T YOU	OK	——	N	AUC	——	CLEA
WILL HUDSON						
CORRIGAN HOP	BR	8195	N	AUC	——	ROSE
SPIKE HUGHES						
ARABESQUE/NOCTURNE	DE	18170	N	AUC	——	MASL
SOMEONE STOLE GABRIEL'S HORN	DE	3563	N	AUC	——	CARR
ALBERTA HUNTER						
I'M DOWN/MY OLD DADDY	VI	20651	N	T-A	——	BORN
MAKE THAT THING(BRAD.MEAN 4)	OK	8268	V	AUC	——	MELO
HUNTER'S SERENADERS						
SENSATIONAL MOOD	Vo	1621	G	T-A	——	KAPL
LULU JACKSON						
CARELESS LOVE BLUES	Vo	1193	F+T-A		——	RAAB
PAPA CHARLIE JACKSON						
FAKING BLUES/SHAKE THAT TH.	PARA	12281	E	AUC	——	MELO
(4 DIFFERENT RECORDS)	PARA	——	N	TRA	——	WALL
FRANKIE "HALF PINT" JACKSON						
HOW CAN I GET IT	Vo	1257	F+T-A		——	RAAB
HARRY JAMES						
TAIN'T WHAT YOU DO/2 O'CLOCK	BR	8337	G	AUC	——	ROSE
HOOGE POOGE/FOOLS RUSH IN	HIT	7066	V	AUC	——	ROSE
MR.FIVE BY FIVE/THAT SOLDIER	CO	681	V	T-A	——	BORN
MELANCHOLY BABY/SILENT	CO	36434	E	AUC	——	CLAR
COMES LOVE/CAN'T AFFORD DREAM	BR	8395	G	AUC	——	BAKE

(HARRY JAMES CONTINUED NEXT COLUMN)

(HARRY JAMES, CONTINUED)

JUGHEAD/J. P. DOOLEY III	CO	36487	N	AUC	——	BAKE
TRUMPET RHAPSODY, 1 & 2	CO	36160	N	AUC	——	CLEA
ONE DOZEN ROSES	CO	36566	E+AUC		——	CLEA
SWANEE RIVER	CON	3009	N	AUC	——	CLEA
I CRIED FOR YOU/LET ME UP	CO	36623	N	AUC	——	CLEA
BOO WOO/WOO WOO(PETE JOHNSON)	CO	35958	V+AUC		——	ABRA
I NEVER PURPOSELY HURT YOU	CO	35947	E	AUC	——	RECO
SILENT LOVE/MELANCHOLY BABY	CO	36434	V	AUC	——	RECO
FEET DRAGGIN'BLUES/HERB COMES	CO	35227	N	AUC	——	RECO
BOO WOO/WOO WOO	BR	8318	V+AUC		——	RECO
JAM SESSION AT VICTOR						
BLUES/HONEYSUCKLE(HAIR CRACK)	VI	25559	E	AUC	——	ABRA
FREDDIE JENKINS						
OLD FASHIONED LOVE/NOTHIN'	BB	6129	N	AUC	——	CARR
BUNK JOHNSON						
THRILLER RAG/WHEN I LEAVE	JI	11	N	T-A	——	POLS
CHARLIE JOHNSON						
HARLEM DRAG/HOT BONES	VI	38059	N	AUC	——	CARR
HOT TEMPERED BLUES/YOU AIN'T	VI	21247	N	AUC	——	CARR
JAMES P. JOHNSON						
BLEEDING HEARTED BL/YOU CAN'T	VI	19123	N	T-A	——	POLS
JAMES (STUMP) JOHNSON						
SNITCHER'S BLUES/ DUCK YAS	QRS	7049	V	T-A	——	POLS
KI KI JOHNSON						
WRONG WOMEN BLUES/LADY YOUR	QRS	7003	V	AUC	——	KIRS
LIL JOHNSON						
LOST MY BABY BLUES/KEEP ON	BB	8251	N	T-A	——	BORN
LONNIE JOHNSON						
I WANT A LITTLE/DEATH	OK	8691	N	T-A	——	BORN
FRIENDLESS & BLUE	DE	7487	N	AUC	——	ROTH
HARLEM TWIST(DUKE ELLINGTON)	OK	8633	G	T-A	——	KINS
WIPE IT OFF	VO	03013	G	TRA	——	BROO
BLUES IN G	OK	8575	N	TRA	——	BROO
DOWN IN ALLEY/BLUES IN G	OK	8575	N	AUC	3.00	ABRA
LOUISE JOHNSON (C.C.LOFTON)						
ALL NIGHT LONG BL	DUB OF PARA	12992	V	SAL	1.25	ROSE
MARGARET JOHNSON						
GOOD WOMAN BLUES/2ND HANDED	VI	20652	N	T-A	——	BORN
PETE JOHNSON-JOE TURNER						
ROLL 'EM PETE/BOOGIE WOOGIE	CO	C-44	E	T-A	——	BORN
PETE JOHNSON						
627 STOMP/PINEY BROWN BL	DE	18121	E	AUC	.50	DEWI
627 STOMP/PINEY BROWN BL	DE	18121	V	AUC	——	BAKE
CHERRY RED/BABY LOOK	OK	4997	N	T-A	——	EDEL
KAYCEE ON MY MIND/BLUES ON	DE	3384	V	AUC	——	LEVI
BASEMENT BOOGIE/DEATH RAY	DE	3830	E	AUC	——	LEVI
JUST FOR YOU/PETE'S MIXTURE	DE	8582	E	AUC	——	LEVI
6TH AVE. EXPRESS	VI	27506	N	SAL	1.00	GARD
BOOGIE WOOGIE MAN	VI	27505	N	SAL	1.00	GARD
MOVIN' THE BOOGIE	VI	27507	N	SAL	1.00	GARD
PINEY BROWN BLUES	DE	18121	N	SAL	1.00	GARD
STOVEPIPE JOHNSON						
DEVILISH BLUES/GREEN GRASS	Vo	1203	N	AUC	——	KIRS
ISHAM JONES						
MEMPHIS BLUES/FRANKIE & JOHN	BR	2423	E	AUC	——	MELO
THE ONE I LOVE/WOP BLUES	BR	2595	E	AUC	——	MELO
THUNDER OVER PARADISE(HERMAN)	DE	605	N	AUC	——	KIRS
JINGA BULA/SING SING	BR	5031	E	AUC	——	GARD
WABASH BLUES/MA	BR	5065	G	STA	——	CRON
MAGGIE JONES						
BACK BITIN' MAMA/DRIVE	CO	14127	G+T-A		——	EDEL
ANYBODY HERE WANT TO TRY	CO	14063	E+T-A		——	LEVI
RICHARD M. JONES JAZZ WIZARDS						
TICKLE BRITCHES BLUES	VI	38040	V	T-A	——	RAAB
NEW ORLEANS SHAGS	OK	8290	G	TRA	——	WALL
JAZZIN BABIES(SLIGHT CRACK)	VI	21203	G	TRA	——	WALL
AFRICANHUNCH/(MORTON, REV.)	VI	21345	G	TRA	——	WALL
JUNGLE BAND						
JUNGLE MAMA/DOG	BR	4450	V+AUC		——	CLAR
JUNGLE KINGS						
FRIAR'S PT.SHUFFLE	DUB OF PARA	12654	N	SAL	1.25	ROSE
CHINA BOY/FRIAR'S PT.(NUGGSY)	UHCA	3	N	T-A	——	POLS
HAL KEMP						
(MANY ON BR & VICTOR; SEND FOR LIST)	—	STA	——		——	WILL
LOVE & DIME/WILL LOVE FIND	BR	7334	E	AUC	——	RECO
GOT A DATE/SERENADE(¼" CHIP)	BR	7319	V	AUC	——	RECO
PARDON MY LOVE/DOWN BY RIV.	BR	7366	V+AUC		——	RECO
3 FISHES/CHESTNUT TREE	VI	26264	N	STA	.75	CRON
WITHOUT WARNING (⅛" CHIP)	BR	7509	G	STA	.75	CRON

FOR DISPOSITION

STAN KENTON

GAMBLER'S BLUES (12")	DE	15063	N	AUC	——	GARD

JOHN KIRBY

IT FEELS SO GOOD/E. BLUES	OK	4624	E+T-A		——	BORN
COMIN' BACK	VI	27890	- T-A		——	PODE
IT'S ONLY A PAPER MOON	VI	27598	- T-A		——	PODE
BUGLER'S DILEMMA/CLOSE SHAVE	VI	27568	N	AUC	——	CLEA
COMIN' BACK/KEEP SMILIN	VI	27890	N	SAL	1.00	RECO
TWEED ME/NIGHT WHISPERS	VI	27667	N	SAL	1.00	RECO

ANDY KIRK

WORRIED LIFE BLUES/BOOGIE	DE	4381	E	T-A	——	BORN

KNICKERBOCKERS

TONIGHT OR NEVER/IT'S GREAT	CO	2526	V	T-A	——	FERG

GENE KRUPA

BLUE RHYTHM FANTASY, 1 & 2	OK	5627	N	T-A	——	BORN
WHO/FULL DRESS HOP	OK	6009	V	AUC	.50	DEWI
FLAMINGO/LEAVE ME OFF UP	OK	6210	V	AUC	.50	DEWI
DRUMBOOGIE/HOW BOUT MESS	OK	6046	V	AUC	1.00	DEWI
WIRE BRUSH STOMP/HAMTRAMCK	OK	6106	V	AUC	1.00	DEWI
3 LITTLE WORDS/LUCKY GUY	CO	35336	N	AUC	——	NAUL
SWING IS HERE/I HOPE GABRIEL	BB	10705	E	AUC	——	BAKE
MUTINY IN PARLOR/GONNA CLAP	VI	25263	N	AUC	——	BAKE
JUNGLE MADNESS/YOU TAUGHT	BR	8400	E	T-A	——	WINT
WIRE BRUSH STOMP/WHAT DOES	BR	8146	V	T-A	——	WINT
AFTER YOU'VE GONE/KICK IT	OK	6278	V	AUC	——	RECO
GREEN EYES	OK	6222	N	SAL	1.50	RECO
I HOPE GABRIEL/SWING IS HERE	BB	10705	N	AUC	——	RECO

BILLY KYLE

SUNDAYS RESERVED/BALL	VA	574	N	AUC	2.00	ABRA

KAY KYSER

(MANY ON BR & CO; SEND FOR LIST)	——		-	AUC	——	WILL

LADD'S BLACK ACES

BEALE ST. MAMA/SUGAR BLUES	GE	5075	V+T-A		——	GREE

TOMMY LADNIER

WEARY BLUES/JA DA	BB	10086	N	T-A	——	LEVI

LANIN'S SOUTHERN SERENADERS

AUNT HAGAR'S CHILD/SHAKE IT	EM	10439	V	T-A	——	GREE
SATANIC BLUES/EDDIE LEON BL	RE	9191	V+T-A		——	GREE

ROTH LEE

SWEET SOMETHING/MAYBE SOME SUNSHINE		3002	N	AUC	——	CARR

CHESTER LEIGHTON

CHEERFUL LITTLE EARFUL	CL	5125	V	T-A	——	FERG

MEADE LUX LEWIS

HONKYTONK TRAIN BLUES	HMV	8579	E	T-A	——	BORN
H.T.TRAIN(PARAMOUNT REISSUE)	SIG	65101	N	T-A	——	STUR
HONKY TONK TRAIN/WHISTLING	BB	10175	N	T-A	——	EDEL
MR. FREDDIE BLUES/CELESTE BL	DE	3831	E+T-A		——	LEVI
YANCY SPECIAL	DE	3387	E	T-A	——	LEVI

TED LEWIS

JAZZNOCRACY/WHITE HEAT	DE	107	V+AUC		——	CLAR
SOME OF THESE DAYS/BUGLE CALL	COE	4269	E+AUC		——	CLEA
MY MAMMA'S IN TOWN/ST.LOUIS	CO	697	G	AUC	——	MELO
STEPPIN'OUT/UNFORTUNATE BL	CO	48	E	T-A	——	MANC
WISTFUL & BLUE/IF YOU SEE SAL	CO	844	E	T-A	——	MANC
HOME AGAIN BLUES/WANG WANG BL	CO	3464	G	AUC	.50	CLIP
WOND'RING	CO	2857	G	AUC	——	CLIP
JUNGLE BLUES/JAZZ HOLIDAY	CO	1525	E	T-A	——	KELS

VIRGINIA LISTON

EARLY IN MORN(C.WMS BLUE 5)	OK	8187	V+T-A		——	LEVI
MAKE ME A PALLEY	OK	8247	N	T-A	——	S&B

LITTLE BROTHER

FARISH ST. JIVE	BB	10177	N	T-A	——	RAAB
NEVER GO WRONG BLUES	BB	6825	E	AUC	——	KIRS
FARISH ST. JIVE	BB	10177	N	AUC	——	KIRS

VINCENT LOPEZ

LOPEZ SWING/RENDEZVOUS	ME	60714	E	STA	——	CRON

THE LOUISIANA FIVE

YOU CAN'T GET LOVIN	CO	2857	G	AUC	——	CLIP

LOUISIANA RHYTHM KINGS

LAST CENT/BASIN STREET	BRE	02506	N	T-A	——	KAPL

LOUISIANA SUGAR BABES

WILLOW TREE/'SIPPI	VI	21348	N	T-A	——	FERG
THOU SWELL/PERSIAN RUG	VI	21340	N	AUC	2.00	ABRA

LUMBERJACKS

SPANISH DREAM	RO	779	V+AUC		——	CLAR

JIMMY LUNCEFORD

WHITE HEAT	VO	5156	E	STA	——	PODE
WHITE HEAT	VI	24586	E	STA	——	PODE
BLUE PRELUDE/PEACE	DE	3892	V	AUC	——	CLAR
RUNNIN' WILD/FOUR OR FIVE	DE	503	N	AUC	——	ROTH
HELL'S BELLS/OLD GREY BONNET	DE	1506	E+AUC		——	NAUL

(JIMMY LUNCEFORD CONTINUED NEXT COLUMN)

(JIMMIE LUNCEFORD, CONTINUED)

ORGAN GRINDERS SWING/SLEEPY	DE	908	V	AUC	——	NAUL
SOLITUDE/STRATOSPHERE	DE	299	E+AUC		——	NAUL
JAZZNOCRACY/CHILLEN GET UP	VI	24522	E	AUC	——	NAUL
WHITE HEAT/JAZZNOCRACY	BB	5713	N	AUC	——	CLEA
CHARMAINE/OH BOY	DE	628	E+AUC		——	CLEA
SWEET SUE/DOWN BY OLD MILL	DE	1927	N	AUC	——	CLEA
BLUES IN NIGHT 1 & 2	DE	4125	V	T-S	1.25	NEWT
HE AIN'T GOT RHYTHM/SLUMMING	DE	1129	N	T-S	1.25	NEWT
MOOD INDIGO/ROSE ROOM	DE	131	E	T-A	——	STUR
POSIN'/CHARMAINE	DE	3514	N	AUC	——	VAND
BLUES IN THE GROOVE/I'M IN	VO	5395	E	AUC	——	RECO
WHITE HEAT/LEAVING ME	VI	24586	G+AUC		——	RECO
PLEASE SAY THE WORK/WHATCHA	CO	35625	G+AUC		——	RECO
MIXUP(N)/BLUE AFTERGLOW(E)	CO	35919	E+AUC		——	RECO
SWINGIN' ON C(E)/LET'S(N)	CO	35726	E+AUC		——	RECO
BLUES IN THE NIGHT	DE	4125	E+AUC		——	RECO
GONE/IMPROMPTU	DE	4083	E	AUC	——	RECO
24 ROBBERS/I HAD A PREMONIT.	DE	3713	N	AUC	——	RECO
TIME'S A WASTIN/WELL ALL	VO	4887	E	AUC	——	RECO
WHEM/LUNCEFORD SPECIAL	OK	5326	E+AUC		——	RECO
YOU LET ME DOWN/I WANT	VO	5033	V	AUC	——	RECO
WHITE HEAT/YOU CAN FOOL	VO	5156	E	AUC	——	RECO
EASTER PARADE/I'M ALONE	CO	35484	V	AUC	——	RECO
BLUE BLAZES/BABY WON'T YOU	VO	4667	N	AUC	——	RECO
STOMP IT OFF/BLUE HEAVEN	DE	712	V	AUC	——	RECO
RED WAGON/YOU AIN'T NOWHERE	CO	35782	E	AUC	——	RECO
ROCK IT FOR ME/BAREFOOT BL	CO	35860	N	AUC	——	RECO
BELGIUM STOMP/THINK OF ME	VO	5207	E	AUC	——	RECO
MONOTONY IN 4 FLATS/I AIN'T	CO	35567	V	AUC	——	RECO
LOVE NEST/TEASIN' TESSIE BR.	DE	1734	N	AUC	——	BUCK
HELL'S BELLS/OLD GREY BONNET	DE	1506	N	AUC	——	BUCK
FLIGHT OF THE JITTERBUG	CO	35967	E	AUC	1.50	S &B

BIG MACEO

WORRIED LIFE BL/TEXAS BLUES	BB	8827	N	T-A	——	BORN

WINGY MANNONE

ISLE OF CAPRI/MIRACLES	VO	2913	E	AUC	——	RO,H
IT IS TRUE DIXIE/GOODY GOODY	VO	3191	G	AUC	——	RO,H
WEST WIND/SHOESHINE BOY	VO	3192	E	AUC	——	RO,H
HONEY DON'T/IN THE GROOVE	BB	6616	E	AUC	——	RO,H
EASY LIKE/LET ME	BB	6618	V	AUC	——	RO,H
OH SAY CAN YOU SWING/BOO HOO	BB	6806	V	AUC	——	RO,H
DON'T CHANGE/PRECIOUS TO ME	BB	7002	E	AUC	——	RO,H
IMAGE OF YOU/LIFE WITHOUT	BB	7003	E	AUC	——	RO,H
PRISONER'S SONG/MUST BE REL.	BB	7014	E	AUC	——	RO,H
PREEZE/BLUES HAVE GOT ME	ME	13323	E	AUC	——	RO,H
MARCH WINDS/LOVE IS JUST	ME	13333	E	AUC	——	RO,H
WALKIN THE STS/SEND ME	BR	6940	E	AUC	——	RO,H
TAR PAPER STOMP/TIN ROOF BL	CH	40005	E	AUC	——	RO,H
IT'S NO FUN/RHYTHM SAVED	BB	6360	E	AUC	——	RO,H
ISN'T LOVE/ONCE IN AWHILE	BB	6393	E	AUC	——	RO,H
YOU'RE NOT THE KIND/JUST	BB	6472	V	AUC	——	RO,H
RIVER MAN/AFTERGLOW	BB	6483	E	AUC	——	RO,H
COTTAGE BY MOON/IT CAN HAPPEN	BB	6536	V	AUC	——	RO,H
FANCY MEETING/GOOD MAN H.F.	BB	6537	V	AUC	——	RO,H
GYPSY IN ME/SAID WOULDN'T LAST	BB	6549	V	AUC	——	RO,H
CAN'T PRETEND/FINE ROMANCE	BB	6606	V	AUC	——	RO,H
CAT'S HEAD/SADNESS DUB OF	CO	14282	N	SAL	1.25	ROSE
MY HONEY'S LOVIN' ARMS/WHEN	BB	300801	E	T-A	——	BORN
BUTTER & EGG MAN/WEARY BL	DE	7415	N	T-A	——	EDEL
UP THE COUNTRY/SHAKE	DE	7366	N	T-A	——	EDEL
SEND ME (REVERSE E)	BR	6940	V	T-A	——	HOLL
SWING BROTHER/NICKEL SLOT	OK	41573	V	AUC	3.00	ABRA
CAT'S HEAD/SADNESS WILL BE	CO	14282	N	AUC	——	RECO
DINNER FOR THE DUCHESS	BB	10909	G+AUC		——	RECO
TORMENTED/YOU STARTED ME	BB	6359	G	AUC	——	STEI
DALLAS BLUES/HICKORY HOUSE	BB	6375	N	AUC	——	STEI
EVERY ONCE IN A WHILE/ISN'T	BB	6393	N	AUC	——	STEI
IT'T THE GYPSY/AND THEY SAID	BB	6549	G	AUC	——	STEI
COTTON TOWN/DID YOU MEAN IT	BB	6605	G	AUC	——	STEI
SWEET LORRAINE/F.N. IN HARLEM	BB	6816	F+AUC		——	STEI
LIFE WITHOUT YOU/IMAGE OF YOU	BB	7003	V	AUC	——	STEI
EVERYTHING YOU SAID/GETTIN	BB	7197	E	AUC	——	STEI
DOWN STREAM/WHERE'S THE WAITER	BB	7391	V	AUC	——	STEI
MARIUCCIA/YAMO YAMO	BB	7395	N	AUC	——	STEI
ROYAL GARDEN/IN THE BARREL	BB	10331	N	AUC	——	STEI
FAREWELL BL/BEALE ST. BLUES	BB	10401	N	AUC	——	STEI
FARE THEE/LIMEHOUSE BLUES	BB	10432	N	AUC	——	STEI
BLUE LOU/HOW LONG BLUES	BB	10749	N	AUC	——	STEI
WHEN MY SUGAR/HONEY'S LOVIN'	BB	30-0801	E	AUC	——	STEI
JUST ONE GIRL/SHE'S CRYING	OK	41569	N	AUC	——	STEI

(WINGY MANNONE CONTINUED NEXT PAGE)

FOR DISPOSITION

(WINGY MANNONE, CONTINUED)

WEARY BLUES/BIG BUTTER & EGG	CH	40055	V	AUC	——	STEI
SLIPHORN SAM(WITH RUSS MORGAN)	CO	3067	N	AUC	——	STEI
BLUES HAVE GOT ME/BREEZE	PE	16081	N	AUC	——	STEI
I'M IN LOVE/YOU'RE AN ANGEL	VO	2933	G	AUC	——	STEI
EVERY LITTLE MOMENT/BLACK COF.	VO	2963	G	AUC	——	STEI
A LITTLE DOOR(REV.WINDY CITY 4)	VO	2989	E	AUC	——	STEI
A LITTLE DOOR/LOVE & KISSES	VO	2989	V	AUC	——	STEI
YOU LET ME DOWN/FINGERS	VO	3135	G	AUC	——	STEI
GOODY GOODY/IS IT TRUE WHAT	VO	3191	G	AUC	——	STEI

JOE MARSALA

SLOW DOWN/BULL'S EYE	DE	3715	N	AUC	——	KIRS
SALTY MAMA BL/WANDERING MAN	GENR	1717	N	T-A	——	POLS

DAISY MARTIN JAZZ BELLHOPS

WON'T BE BACK TILL YOU CHANGE	OK	8001	G	AUC	——	MELO

PAUL MARES & FRIARS SOCIETY ORCH

NAGASAKI/LAND OF DREAMS	CO	35880	N	T-A	——	BORN

CLYDE MCCOY

WHISPERING/THERE'LL BE	DE	461	N	AUC	——	ROTH
(MANY; SEND FOR LIST)	DE	——	-	AUC	——	WILL

VIOLA MCCOY & BOB RICKETTS BAND

GULF COAST BL/TIRED O'WAITIN	GE	5151	V	AUC	——	KIRS

DICK MCDONOUGH

PUBLIC MELODY NO.1/CABIN OF	PE	70908	E	AUC	——	KIRS

BROWNIE MCGEE

BARKIN BULL BLUES/MY BABY	OK	05812	E	T-A	——	KELS

JIMMY MCHUGH

GREAT BIG WAY	HA	823	V+	AUC	——	CLAR
GREAT BIG WAY(BG, TEA)	HA	823	E	T-A	——	WINT
WHOOPEE STOMP (BG, TEA)	VE	1836	E	T-A	——	WINT
BABY	HA	795	E	AUC	2.00	ABRA
I DON'T CARE/THAT PERSON	HA	763	N	AUC	2.00	ABRA
I DON'T CARE/THAT PERSON	HA	763	E	AUC	——	BUCK

HAL MCINTYRE

SOUTH BAYOU SHUFFLE	VI	27855	N	AUC	——	ROSE
PLAY #49/WHEN YOU'RE A LONG	VI	27992	N	AUC	——	ROSE

MCKENZIE-CONDON

CHINA BOY/SUGAR	CO	35951	E	AUC	.75	SCHW

RAY MCKINLEY

BUGLE CALL RAG/NEW ORLEANS	DE	3685	E+	T-A	——	BORN

MCKINNEY'S COTTON PICKERS

CHERRY	VI	21730	V	T-A	——	PODE
MILENBURG JOYS	BB	10954	N	T-A	——	PODE
PEGGY/I'D LOVE IT	VI	38133	V	AUC	1.00	DEWI
OKAY BABY/I WANT A LITTLE G.	VI	23000	G	AUC	.50	DEWI
IT'S TIGHT LIKE THAT/RAINBOW	VI	38013	G	AUC	.50	DEWI
ONE HOUR/ZONKY	VI	38118	V	AUC	.50	DEWI
MISS HANNAH/WAY I FEEL	VI	38102	V	AUC	.50	DEWI
I FOUND NEW BABY/SAVE IT MAM.	VI	28061	G	AUC	.50	DEWI
BEEDLE UM BUM/SELLING	BB	6595	E	AUC	——	CLAR
TIGHT LIKE THAT/(MOTEN, REV.)	BB	6304	E	AUC	——	CLAR
MILENBERG JOYS	VI	21611	V	TRA	——	BROO
PUT IT THERE/STOP KIDDING	VI	38025	E	AUC	2.00	ABRA

JIMMY MCPARTLAND

ECCENTRIC/PANAMA	DE	3363	N	AUC	——	ROSE
SUGAR/WORLD IS WAITING	DE	18043	E	T-A	——	BORN
PANAMA/ECCENTRIC(½" CHIP)	DE	3363	E	STA	1.00	CRON

FRANK MELROSE

JELLY ROLL STOMP	BR	7062	G	TRA	——	BROO

MEMPHIS HIGHT HAWKS

SHANGHAI HONEYMOON	VO	2593	N	AUC	——	CARR

MEMPHIS JUG BAND

LINDBERG HOP/SUGAR PUDDING	VI	21740	N	T-A	——	BORN
WHITEWASH STATION BL/STEALIN	VI	38504	N	T-A	——	BORN

JOHNNY MERCER

BOB WHITE/JAMBOREE JONES	BR	7988	E	AUC	——	RECO

METRONOME ALL STARS

BUGLE CALL RAG/1 O'CLOCK JUMP	VI	27314	N	T-A	——	UCOV
BLUE LOU/THE BLUES	VI	26144	E	T-A	——	UCOV
ONE O'CLOCK JUMP/BUGLE CALL	VI	27314	N	SAL	1.00	SIEG
ROYAL FLUSH/I GOT RHYTHM	CO	36499	N	SAL	1.50	RECO

MEZZ MEZZROW

SENDIN' THE VIPERS/APOLOGIES	VI	25019	E	AUC	——	ROSE
35TH & CALUMET/OLD FASHIONED	VI	25202	E	AUC	——	ROSE
HOT CLUB STOMP/SWING SESSION	VI	25612	E	AUC	——	ROSE
BLUES IN DISGUISE/THAT'S HOW	VI	25636	E	AUC	——	ROSE
APOLOGIES/SENDIN' THE VIPERS	VI	25019	E	AUC	——	MELO
APOLOGIES/SENDIN' THE VIPERS	VI	25019	N	AUC	3.00	ABRA

HAZEL MEYERS (J.SMITH & HENDERSON)

CHICAGO BOUND BL/MASON-DIXON	VO	14725	V+	AUC	——	KIRS

MID-WAY DANCE ORCHESTRA

BUDDY'S HABIT/COTTON PICKERS	CO	51	N	AUC	——	KIRS

BUBBER MILEY

WITHOUT YOU EMALINE	VI	38138	E	T-A	——	PODE

GLENN MILLER

STRING OF PEARLS/DREAMING	BB	11382	V+	AUC	——	CLAR
FAREWELL BLUES/INDIAN SUMMER	BB	10495	E+	AUC	——	NAUL
KING PORTER STOMP/REVERIE	BB	7853	E+	AUC	——	NAUL
GLEN ISLAND SPEC./TWILIGHT	BB	10388	V	AUC	——	NAUL
RUG CUTTERS SWING/PENN 65000	BB	10754	N	AUC	——	CLEA
TUXEDO JUNCTION/DANNY BOY	BB	10612	N	AUC	——	CLEA
MY MELANCHOLY BABY/STAR DUST	BB	10665	N	AUC	——	CLEA
ANVIL CHORUS, 1 & 2	BB	10982	N	AUC	——	CLEA
STRING OF PEARLS/DAY DREAMING	BB	11382	N	AUC	——	CLEA
SLEEPY TIME GAL/I GOT RHYTHM	OK	5051	E	T-A	——	WINT
SONG OF THE VOLGA BOATMEN	BB	11029	N	AUC	——	RECO
RUG CUTTER'S SWING/PENN 65000	BB	10754	V+	AUC	——	RECO

RAY MILLER

VENETIAN LOVE BOAT	CO	3557	-	AUC	——	CLIP
AFTER THE RAIN	CO	3546	F	AUC	——	CLIP
WILD ABOUT HARRY/DEEDLE DUM	CO	3640	F+	AUC	——	CLIP
MISSISSIPPI HERE I AM	BR	4194	V	AUC	——	CONN
BEALE ST. BLUES/12TH ST. RAG	OK	4709	V	AUC	——	VAND
WHO WOULDN'T BE JEALOUS(MUGGSY)	BR	4131	E	AUC	——	RECO

MILLS BLUE RHYTHM BAND

MERRY GO ROUND/UNTIL REAL TH	CO	3147	N	AUC	——	ROSE
SAVAGE RHYTHM/I'M SORRY	BR	6229	V	AUC	1.00	DEWI
RIDE RED RIDE/CONGO CARAVAN	CO	3087	E	AUC	——	NAUL
DANCING DOGS/BROWN SUGAR	CO	3044	V	AUC	1.00	ABRA

MILLS BROTHERS

NAGASAKI/LAZY BONES	BRE	01800	E+	T-A	——	BORN

MILLS CAVALCADE

LIZA LEE/RHYTHM LULLABY	CO	3066	N	AUC	2.00	ABRA

MILLS HOTSY TOTSY GANG

DOIN' THE NEW LOW DOWN	BR	4014	G+	T-S	1.50	KAPL

MILLS MUSICAL CLOWNS

RAILROAD MAN/BABY	PE	15111	G	AUC	1.00	CLIP

MISSISSIPPI JOOK BAND

DANGEROUS WOMAN(1/8" CHIP)	ME	61271	V	TRA	——	BROO
SKIPPY WHIPPY	ME	61165	E	TRA	——	BROO

THE MISSOURIANS

SWINGIN' DEM CATS/TWO HUNDRED	VI	38145	V	AUC	1.00	DEWI

MISSOURI JAZZ BAND

FOUR WALLS	BA	7007	F+	SAL	.50	CLIP

MIFF MOLE

WILD OAT JOE/CREAM IN COFFEE	OK	41153	V	T-A	——	UCOV
AFTER YOU'VE GONE	UHCA	24	V	T-A	——	RAAB
SHIM-ME-SHA-WABBLE	CO	35953	E	T-A	——	RAAB
AFTER YOU'VE GONE/SHIM-ME-	UHCA	24	N	T-A	——	POLS
HONOLULU/ONE STEP	BR	——	E+	T-A	——	HOLL
MOANIN'LOW/BIRMINGHAM BERTHA	OK	41273	V	AUC	2.00	ABRA
THE NEW TWISTER/FEELIN' NO	VO	3074	N	AUC	——	CARR
DARKTOWN STRUTTER'S BALL	OK	40784	N	AUC	——	CARR

MONETTE MOORE

MOANIN' SINNER BLUES/HARD	VI	20484	N	T-A	——	BORN

CHAUNCEY MOREHOUSE

ON THE ALAMO/BLUES;B FLAT	VARI	608	N	AUC	——	CARR

RUSS MORGAN

(MANY ON BR, DE; SEND FOR LIST)	——	—	STA	——	WILL	
JOHNSON RAG/CHINA DOLL	DE	2778	V+	STA	1.00	CRON

JELLY ROLL MORTON

DOCTOR JAZZ	DUB OF VI	20415	N	SAL	1.25	ROSE
SMOKE HOUSE/STEAMBOAT	DUB OF VI	20296	N	SAL	1.25	ROSE
SWEET ANETA/COURTHOUSE	DUB OF VI	38093	N	SAL	1.25	ROSE
FICKLE FAY/THAT'LL NEV.	DUB OF VI	23019	N	SAL	1.25	ROSE
MUSHMOUTH SHUFFLE	DUB OF VI	23004	N	SAL	1.25	ROSE
I HATE MAN(LIZZIE MILES)	DUB OF VI	38571	N	SAL	1.25	ROSE
DIRTY/SWINGIN THE ELKS	GENR	1711	E	T-A	——	BORN
MAMA'S GOT A BABY	GENR	1710	N	T-A	——	PODE
DEAD MAN BLUES/SIDEWALK BL	VI	20252	G	AUC	3.00	DEWI
DIXIE HOME/THAT'S LIKE IT	VI	38601	V	AUC	3.00	DEWI
PONCHATRAIN/FUSSY MABEL	VI	38125	V	AUC	3.00	DEWI
WOLVERINE BL/MR.JELLY LORD	VI	21064	G	AUC	3.00	DEWI
GA. SWING/MOURNFUL SERENADE	VI	38024	G	AUC	2.00	DEWI
BLACK BOTTOM STOMP/THE CHANT	VI	20221	E	T-A	——	FERG
BUDDY BOLDEN SAY/HIGH SOCIETY	BB	10434	N	AUC	——	KIRS
WHY/GET THE BUCKET	GENR	1706	N	AUC	——	BAKE
SHAKE IT/IF YOU KNEW	GENR	1707	N	AUC	——	BAKE
HOME IN SOUTHERN TOWN	GENR	1710	E+	T-S	1.50	KAPL
BIG LIP BLUES	GENR	1704	E+	T-S	1.50	KAPL
BOOGABOO/SHOE SHINERS	BB	7725	N	T-A	——	KAPL
TANK TOWN BUMP/BURNIN' ICE	VI	38075	G	AUC	——	KIRS
(GENERAL ALB;10 SIDES;SOLOS)	GENR	4001-	E	AUC	——	CONN

(JELLY ROLL MORTON CONTINUED NEXT PAGE)

FOR DISPOSITION

(JELLY ROLL MORTON, CONTINUED)

SHOE SHINERS DR./SHREVEPORT VI 21658 F+AUC —— CONN
THE PEARLY/BEALE STREET BLUES BB 10252 N AUC —— CONN
MR. JELLY LORD/MIDNIGHT BR 80040 N AUC —— CONN
CLIMAX/WEST END BB 10442 E AUC —— CONN
OH DIDN'T HE RAMBLE BB 10429 V AUC —— CONN
N.O. BUMP/PRETTY LIL VI 38078 N T-A —— EDEL
HARMONY BLUES/LITTLE LAWRENCE VI 38135 E T-A —— EDEL
RED HOT PEPPER/DEEP CREEK VI 38055 V T-A —— EDEL
BURNING ICEBURG/TANK TOWN VI 38075 G TRA —— WALL
DIDN'T HE RAMBLE BB 10429 V TRA —— WALL
BALLIN' THE JACK BB 10450 N TRA —— WALL
MR. JELLY LORD/MIDNIGHT MAMA BR 80040 N T-A —— KELS
PANAMA/SWEET SUBSTITUTE GENR 1703 N T-A —— POLS
WHY/GET THE BUCKET GENR 1706 N T-A —— POLS
DIRTY DIRTY/SWINGIN' ELKS GENR 1711 N T-A —— POLS
MR. JELLY LORD VI 21064 G T-A —— HOLL
SHREVEPORT BB —— V T-A —— HOLL
SHREVEPORT(ELLINGTON, REV.) BB 7710 N AUC —— RECO

BENNIE MOTEN

SOUTH/SHE'S NO TROUBLE VI 24893 E T-A —— BORN
TROUBLE IN MIND VI 21739 V SAL 1.00 PODE
HARMONY BLUES VI 20406 E SAL 1.00 PODE
KANSAS CITY SHUFFLE VI 20485 V SAL 1.00 PODE
18TH ST. STRUT OK 8242 G SAL 1.00 PODE
SOUTH VI 24893 E SAL 1.00 PODE
SWEETHEART OF YESTERDAY/MARY VI 38114 V AUC 1.00 DEWI
BABY DEA/12TH ST. RAG VI 20946 V AUC —— VAND
K.C. BREAKDOWN/LOW-DOWN VI 21693 N AUC 2.00 ABRA
MOTEN STOMP VI 20955 V AUC —— BUCK

MOUND CITY BLUE BLOWERS

ONE HOUR/HELLO LOLA BB 10037 E TRA —— BROW
(MANY ON BRUNSWICK) BR —— E T-A —— S&B

SPUD MURPHY

ECSTACY/DANCING WITH A DEB DE 2109 N AUC —— VAND

MUSICAL STEVEDORES

HAPPY RHYTHM/HONEYCOMB CO 14406 N T-A —— FERG
HAPPY RHYTHM/HONEYCOMB CO 14406 N AUC —— KIRS
HAPPY RHYTHM/HONEYCOMB CO 14406 E T-A —— KELS

CLIFF NAZARRO

TAP DANCE/I'LL REMEMBER BB 10433 N AUC —— KIRS

OZZIE NELSON

YOU REMINDED/SHEIK ARABY BB 7517 E STA 1.00 CRON
WHO FLAME/STOMPIN STADIUM BB 7814 E STA 1.00 CRON
PERFIDA/MAN COMES AROUND BB 10626 V STA .75 CRON
LITTLE GUPPY/BREAKIN BACK BB 11403 N STA 1.00 CRON

ROMEO NELSON

GETTIN' DIRTY/SO GLAD DUB OF VO 1447 N SAL 1.25 ROSE

NEW ORLEANS BLACK BIRDS

RED HEAD/PLAYING THE BLUES VI 38027 G AUC 1.00 DEWI

NEW ORLEANS RHYTHM KINGS

TIN ROOF/THAT'S PLENTY-DUB OF GE 5105 V SAL 1.25 ROSE
TIN ROOF BLUES/THAT'S PLENTY GE 5105 E T-A —— PODE
TIN ROOF/A3 (ROUGH START) GE 5105 G AUC —— CLAR
GOLDEN LEAF STRUT OK —— V TRA —— DEAN
SHE'S CRYIN' FOR ME BB 10556 V+T-A —— RAAB
SHE'S CRYIN' FOR ME VI 19645 V AUC —— BAKE

NEW ORLEANS OWLS

THAT'S PLENTY/NEW TWISTER CO 1547 V T-A —— LEVI

FRANKIE NEWTON

ROSETTA/WORLD IS WAITING BB 10176 N T-A —— KAPL
WHO BB 10216 V TRA —— BROO

THE NEW YORKERS

HELLS BELLS/I'M NUTS VI 24247 E STA 1.25 CRON

RED NICHOLS

BUDDY'S HABITS/BONEYARD BR 3477 V T-A —— EDEL
MAKE MY COT/SUGAR VI 21056 N AUC 2.00 ABRA
SLIPPIN' AROUND VI 21397 N AUC 2.00 ABRA
FIVE PENNIES/FEELIN' NO PAIN CO 1229 N AUC 2.00 ABRA
ALICE BLUE GOWN/PRETTY GIRL BR 4456 E AUC —— RECO
FIVE PENNIES/JAPANESE SANDMAN BR 3855 E AUC —— RECO
POOR BUTTERFLY/CAN'T (12") BR 20062 G+AUC —— RECO
OR.DIXIE I-STEP/IMAGINATION BR 3989 E AUC —— RO,H
ALLAH'S HOL/ROSES OF PICARDY BR 4286 E AUC —— RO,H
CAN'T WE BE FRIENDS/HAPPY BR 4510 E AUC —— RO,H
WHO/CAROLINA MORNING BR 4925 E AUC —— RO,H
BACKBEATS/BUGLE CALL BR 6816 E AUC 4.00 RO,H
HARLEM/3 LITTLE WORDS BR 7460 E+AUC —— RO,H
FEELIN' NO PAIN/IDA BR 3626 N T-A —— PODE
BUDDY'S HABITS/BONEYARD BR 3477 V AUC 1.00 DEWI
IDA/FEELIN' NO PAIN BR 3626 V AUC 1.00 DEWI

(RED NICHOLS CONTINUED NEXT COLUMN)

(RED NICHOLS, CONTINUED)

WASHBOARD BLUES/THAT'S NO BAR.BR 3407 G AUC 1.00 DEWI
CLARINET MARMALADE/SWEET SUE BR 6266 V AUC 1.00 DEWI
MEAN DOG BLUES/CORNFED BR 3597 G AUC 1.00 DEWI
AVALON/NOBODY'S SWEETHEART BR 3854 V AUC 1.00 DEWI
CHINA BOY (ROUGH START) BR 4877 V AUC —— CLAR
FIVE PENNIES/HARLEM TWIST VI 21560 E AUC —— KIRS

GEORGE NOBLE

BED SPRING BL/SISSY MAN BL Vo 02923 N AUC —— KIRS

RAY NOBLE

TIGER RAG/JAPANESE SANDMAN VI 24577 N T-A —— THOM
BASIN ST.BLUES/MELANCHOLY VI 25007 N T-A —— THOM
DINNER FOR ONE PLEASE/WHERE VI 25187 E T-A —— THOM
LITTLE OLD LADY/NOW VI 25448 E T-A —— THOM
THANKS/GOODNIGHT LITTLE HMV 6413 V AUC —— MELO
HOW WOULD WE BE WRONG/BAD FOR HMV 6396 V AUC —— MELO

JIMMY NOONE

FOUR OR FIVE TIME/EVENING Vo 1185 V+T-A —— EDEL
SWEET SUE/I KNOW YOU KNOW Vo 1184 V T-A —— EDEL
FOUR OR FIVE TIMES Vo 1185 G AUC —— ACKE
LOVE ME OR LEAVE ME Vo 1272 G AUC —— ACKE
LULLABY OF BROADWAY Vo 2908 V T-A —— PODE
I'M GOING HOME/THEN YOU'RE BB 8649 N T-A —— PODE
FOUR OR FIVE TIME/EVERY EVE Vo 1185 G AUC —— BAKE
KNOW THAT YOU KNOW(DAN POLO) DE 3863 N AUC —— KIRS

RED NORVO

BLUES IN E FLAT BR —— N T-A —— HOLL
CUCKOO IN THE CLOCK(BAILEY) Vo 4698 V SAL 1.00 GARD
MY LOVE FOR YOU Vo 4953 N SAL 1.00 GARD
KISS ME WITH YOUR EYES Vo 4648 N SAL 1.00 GARD
I SURRENDER DEAR/TOMBOY Co 3977 E AUC —— BAKE

O'BRYANT'S WASHBOARD BAND

SKOODLUM BLUES/MIDNIGHT PARA 12260 G+T-A —— EDEL
3 J BLUES/STEPPIN' ON GAS PARA 10087 E AUC 5.00 ABRA

HUSK O'HARE

CLOVER BLOSSOM BL/NIGHT GE 4921 E AUC —— KIRS
NIGHT/CLOVER BLOSSOM BL GE 4921 V AUC —— ABRA

KING OLIVER

FROGGIE MOORE/MANDY DUB OF GE 5135 N SAL 1.25 ROSE
JAZZIN' BABIES/DIPPER DUB OF OK 4975 N SAL 1.25 ROSE
MULE FACE BLUES/BOOGIES WO. BB 6778 N T-A —— BORN
SNAG IT/SUGAR FOOT STOMP VO 15503 V AUC 3.00 DEWI
STRUGGLE BUGGY/DON'T YOU VI 23001 V AUC 2.00 DEWI
TOO LATE/WHAT YOU WANT ME BB 7242 G AUC 2.00 DEWI
JUST GONE GE —— V TRA —— DEAN
CANAL STREET GE —— G TRA —— DEAN
SNAG IT/(REV.DEWEY JACKSON) BR 80039 N T-A —— KELS
DIPPERMOUTH/RED ONION JI 10 G+AUC .50 SCHW
SOUTHERN STOMPS PARA 12088 V AUC —— HOLL
SOMEDAY SWEETHEART/WA WA WA BR 3373 V AUC —— ABRA
CALL OF THE FREAKS(FRICTION) BB 6546 E AUC —— SI,B

ORIGINAL DIXIELAND JAZZ BAND

TIGER RAG/SKELETON JANGLE VI 18472 E AUC —— KIRS
CLARINET MARM(REV.GOODMAN) VI 25411 E+AUC —— NAUL

ORIGINAL MEMPHIS FIVE

INDIGO BL/DA DA STRAIN(CHIP) BELL 177 G AUC —— MELO
SAD NEWS BLUES GREY GULL 1184 V AUC —— MELO
SWEET PAPA JOE CA 478 E SAL .75 BUCK
SHIMMY LIKE MY SISTER KATE RE 9365 N SAL 1.00 BUCK
STOP YOUR KIDDIN/BEE'S KNEES RE 9395 V SAL .75 BUCK

WILL OSBORNE

IT'S A WHOLE NEW THING VARS 6104 N SAL 1.25 GARD
SHENANIGANS DE 1611 N SAL 1.25 GARD

HOT LIPS PAGE TRIO

MY FIGHTIN'GAL/JUST ANOTHER BB 8660 E AUC —— MASL
EVIL MAN BLUES/DO IT IF YOU BB 6639 E AUC —— MASL
LAFAYETTE/SOUTH DE 18124 N SAL 1.25 GARD
GOOD OLD BOSOM BREAD DE 7451 N SAL 1.00 GARD
FEELIN' HIGH AND HAPPY BB 7569 V SAL .75 BUCK

PARENTI'S LIBERTY SYNCOPATORS

CABARET/PAPA (RIM CHIP) Co 545 V AUC —— CLAR

TINY PARHAM

ECHO BLUES/WASHBOARD WIGGLES VI 38076 G AUC 1.00 DEWI
BLUE ISLAND BLUES/SUBWAY SOBS VI 38041 V AUC —— KIRS
TINY'S STOMP VI 38060 N AUC —— ACKE
SUBWAY SOBS VI 38041 N AUC —— ACKE

SANTO PECORA BACK ROOM BOYS

MAGNOLIA BLUES Co 36159 N T-A —— PODE

JACK PETTIS

SPANISH DREAM/NEW LOW DOWN VI 21559 E T-A —— WINT

ROBERT PETWAY

BERTHA LEE BL/IN THE EVE BB 4008 N T-A —— BORN

FOR DISPOSITION

CHARLES PIERCE

NOBODY'S SWEETHEART/SISTER	Co	35950	N	T-A	——		——	BORN
NOBODY'S SWEETYEART	BRO	1174	V	T-A	——		——	HOLL

PIGMEAT TERRY

MOANING THE BLUES/BLACK SHEEP	De	7829	N	T-A	——		——	BORN

PIRON'S NEW ORLEANS ORCHESTRA

WEST INDIES BLUES/DO DOODLE	Vi	19255	E	T-A	——		——	BORN
SUD BUSTIN/W. INDIES BLUES	Co	14007	E	AUC	——		——	KIRS

BEN POLLACK

DEEP JUNGLE/SWING OUT DUB OF	Co	2879	N	SAL		1.25		ROSE
CHERIE/LOUISE(BG, MCP, TEA)	Vi	21941	V+	AUC	——		——	MURC
FUTURISTIC RHYTHM/LET'S SIT	Vi	21858	N	AUC	——		——	FEHR
HE'S THE LAST WORD	Vi	20425	E	AUC	——		——	FEHR
BASHFUL BABY	Vi	22074	N	AUC	——		——	ABRA
LOUISE/MA CHERIE	Vi	21841	E	AUC		2.00		ABRA
WAH WAH/IF I COULD BE (DIG)	PE	15325	V	AUC	——		——	ABRA
SENTIMENTAL BABY	Vi	21827	E	AUC	——		——	GARD
SNAKE CHARMER(PICK-A-RIB BOYS)	DE	1488	V	AUC	——		——	GARD
SWEET SUE (B.GOODMAN)	Vi	21437	E	AUC	——		——	GARD

DICK POWELL

GOIN' SHOPPIN'/WORDS IN HEART	BR	7407	N	AUC	——		——	KIRS
LULLABY OF B'WAY/BELIEVE IN	BR	7374	N	AUC	——		——	KIRS

TEDDY POWELL

BOOGIN' ON THE DOWNBEAT	BB	11176	V	AUC	——		——	ROSE

SAM PRICE

TEED-UP/FRANTIC	DE	8642	N	SAL		1.00		GARD

LOUIS PRIMA

AFRAID TO DREAM/DANGER LOVE	Vo	3628	E	AUC	——		——	MASL
WORRY BLUES/IT'S THE RHYTHM	BR	7471	V	AUC	——		——	MASL
WEATHER MAN/PLAIN OLD ME	BR	7499	V	AUC	——		——	MASL
EXACTLY LIKE YOU	DE	2279	E	SAL		1.25		GARD
SHOW ME THE WAY	DE	2242	N	SAL		1.00		GARD
LOOK OUT/PERCY	VARS	8247	N	SAL		1.00		GARD
DANCE WITH A DOLLY	VARS	8245	N	SAL		1.00		GARD

QUINTET OF THE HOT CLUB OF FRANCE

PARAMOUNT STOMP/SWINGING WITH	Vi	27272	E	AUC	——		——	GREE
BLUE DRAG/CRAZY RHYTHM	ROY	1778	N	SAL		1.50		GARD
SWINGING WITH DJANGO	Vi	27272	N	SAL		1.25		GARD
SWANEE RIVER/ULTRAFOX	ROY	1785	N	SAL		1.50		GARD
ORIENTAL SHUFFLE/ARE YOU	Vi	26506	N	T-A	——		——	SMIT
DRIVING ME CRAZY/EXACTLY	Vi	26733	N	T-A	——		——	SMIT
VIPER'S DREAM/MINOR'S SWING	Vi	26216	N	T-A	——		——	SMIT
MINOR'S SWING/VIPER'S DREAM	Vi	26216	N	AUC	——		——	BUCK
(MANY)	—	———	E	T-A	——		——	S&B
LIVEHOUSE BLUES/AFTER GONE	Vi	25511	N	T-A	——		——	THOM
VIPER'S DREAM/MONOR SWING	Vi	26318	N	T-A	——		——	THOM
EXACTLY LIKE YOU/CRAZY	Vi	26733	N	T-A	——		——	THOM
PARAMOUNT STOMP/SWINGING	Vi	27272	N	T-A	——		——	THOM
BLUE DRAG/CRAZY RHYTHM	ROY	1778	N	T-A	——		——	THOM
CHASING SHADOWS/MOMENTS	ROY	1798	N	T-A	——		——	THOM
CHASING SHADOWS	—	———	N	AUC	——		——	MELO
I'VE HAD MY MOMENTS	ROY	1798	N	AUC	——		——	MELO
LADY BE GOOD/THAT'S PLENTY	ROY	1754	N	AUC	——		——	MELO
BLUE DRAG/CRAZY RHYTHM	ROY	1778	N	AUC	——		——	MELO
SWANEE RIVER/ULTRAFOX	ROY	1785	N	AUC	——		——	MELO
GEORGIA ON MIND/IN STILL	Vi	26578	N	T-A		2.00		HARV

MA RAINEY

SEE SEE RIDER/JEALOUS H.ELS	UHCA	85	E	AUC	——		——	CONN
STACK O'LEE BLUES/YONDER	SI	908	N	T-A	——		——	BORN
LAST MINUTE BL/BO-WEAVIL BL	PARA	12080	G+	AUC	——		——	BAKE
SOUTH BOUND BLUES/LAWD SEND	PARA	12227	E	AUC	——		——	MELO

CASPER REARDON

AIN'T MISBEHAVIN/SENT.MOOD	MA	133	N	AUC	——		——	CARR

RED CAPS

SNAKES HIPS/APPLE SAUCE	OK	4838	V	AUC	——		——	KIRS

DON REDMAN

CHANT OF WEED/SHAKIN'AFRICAN	BR	80036	N	AUC	——		——	ROSE
SUNNY SIDE OS ST/EXACTLY LIKE	VAR	580	N	AUC	——		——	ROSE
CHANT OF WEED/SHIM-ME-SHA	BB	10765	N	T-A	——		——	BORN
MOONRISE ON LOWLANDS	ME	60709	N	T-A	——		——	PODE

RHYTHM KINGS

ONE MORE TIME/WALKIN' BABY	Vi	23276	N	AUC	——		——	CARR

RHYTHMAKERS

MEAN OLD BED BUG BL/YELLOW	Co	35882	N	AUC	——		——	MASL
OH PETER/WHO STOLE THE LOCK	Co	35841	E	AUC	——		——	MASL
WHO STOLE THE LOCK/OH PETER	Co	35841	N	T-A	——		——	POLS
SHINE/IT'S GONNA BE YOU	UHCA	111	N	T-A	——		——	BORN

RHYTHM MANIACS

PAGAN LOVE/SOMEBODY (FAZOLA)	Vo	3655	N	T-A	——		——	KINS

JOSEPH ROBECHAUX

LIVING IN SIN/JIG MUSIC(V)	Vo	2645	E	AUC		3.00		ABRA
THE RIFF	Vo	2592	V	AUC	——		——	ACKE

DICK ROBERTSON

I CRIED FOR YOU(B. HACKETT)	DE	2260	N	AUC	——		——	CLEA
(MANY WITH HACKETT; SEND FOR LIST)	——	-		STA	——		——	WILL

PAUL ROBESON

ST. LOUIS BLUES/BANJO SONG	HMV	8219	N	T-A	——		——	BORN

ELZADIE ROBINSON

BACKDOOR BLUES/WHISKEY BL	PARA	12509	V	T-A	——		——	BORN

MAURICE ROCCO

BOOGIE WOOGIE/TONKY BLUES	DE	8523	N	T-A	——		——	BORN
ROCCO BLUES/RHUMBOOGIE	DE	8504	N	AUC	——		——	KIRS

GIL RODIN

HELLO BEAUTIFUL	CR	3046	V	AUC	——		——	CLAR

GINGER ROGERS & JOHNNY MERCER

EENY MEENY/DON'T MENTION LOVE	DE	638	E	AUC	——		——	KIRS

ADRIAN ROLLINI

BACKYARD/WATERFALL	Do	139	E	AUC		3.00		ABRA
VIBROLLINI/JITTERS	DE	1132	N	AUC	——		——	ROTH

HARRY ROY

PIANO MADNESS/PORCUPINE RAG	DE	1043	V+	AUC	——		——	NAUL

LUIS RUSSELL

SAVOY STOMP/DR. BLUES	VO	3480	N	T-A	——		——	PODE
FEELIN' THE SPIRIT	PARL	1882	N	T-A	——		——	PODE
PANAMA	PARL	R963	N	T-A	——		——	PODE

PEE WEE RUSSELL

DINAH	HRS	1000	N	TRA	——		——	STUR
JIG WALK/ABOUT FACE	CMS	539	N	AUC	——		——	GARD

DERYCK SAMPSON

CANAL ST.BOOGIE/HOMELESS	BEA	7004	N	T-A	——		——	BORN
K.C.BOOGIE/CHINESE BOOGIE	BEA	7005	N	T-A	——		——	BORN

COON SANDERS

THAT'S ALL THERE IS/EVERYTH.	Vi	19750	E	AUC	——		——	MELO

SAVANNAH SYNCOPATORS

JACKASS BLUES (½" CHIP)	BR	3245	V	T-A	——		——	BOUL

JAN SAVITT

QUAKER CITY JAZZ/SUGAR FOOT	BB	10005	N	AUC	——		——	CLEA

SCRANTON SIRENS (DORSEY)

WHY SHOULD I BELIEVE IN YOU	OK	40297	V	T-A	——		——	THOM
FATE/3 O'CLOCK IN MORN	SIRENS	1001	N	AUC	——		——	S&B

HAZEL SCOTT

BLUES IN E FLAT/BOOGIE WOOGIE	DE	18340	N	T-A	——		——	BORN

RAYMOND SCOTT

RECKLESS NIGHT/DINNER MUSIC	BR	8000	N	T-A	——		——	BORN

SEATTLE HARMONY KINGS

HOW MANY TIMES	Vi	20133	E	SAL		.75		BUCK
DARKTOWN SHUFFLE/GIRL	Vi	19772	G	STA	——		——	CRON

SHARKEY & SHARKS OF RHYTHM

SWING LIKE A RUSTY GATE	Vo	3470	E	AUC	——		——	ACKE

ART SHAW

BLUES IN NITE/THIS TIME THE	Vi	27609	N	AUC	——		——	ROSE
BLUES A & B	Vo	4401	V	AUC	——		——	S—D
BEGIN BEGUINE/INDIAN LOVE CALL	BB	7746	V	AUC	——		——	S—D
ANY OLD TIME/BACK BAY SHUFF.	BB	7759	E	AUC	——		——	S—D
COPENHAGEN/BLUE HEAVEN	BR	7827	E+	AUC	——		——	NAUL
MAN I LOVE/VILIA	BR	10126	N	AUC	——		——	CLEA
LADY BE GOOD/I SURRENDER DEAR	BB	10430	N	AUC	——		——	CLEA
ALL IN FUN/ALL THE THINGS YOU	BB	10492	N	AUC	——		——	CLEA
CONCERTO FOR CLARINET I & 2	Vi	36383	N	AUC	——		——	CLEA
NEEDLE NOSE/CARNIVAL	Vi	27860	N	AUC	——		——	CLEA
DAY AFTER DAY/DEEP IN DREAM	BB	10046	E	T-A	——		——	GREE
IF YOU EVER CHANGE/YOU GROW	BB	10195	E	T-A	——		——	GREE
SAY IT WITH KISS/IT TOOK	BB	10079	E	T-A	——		——	GREE
COPENHAGEN/SOFTLY AS MORNING	BB	10054	E	AUC	——		——	RECO
IF IT'S YOU/OLD OLD CASTLE	Vi	26760	N	AUC	——		——	RECO
NIGHTMARE/IT'S LONG WAY	Vo	4306	E	AUC	——		——	RECO
PYRAMID/THIS IS ROMANCE	Vi	27343	N	SAL		1.00		RECO
BLUES, I & 2	Vi	27411	V	AUC	——		——	RECO
BLUES, A & B	BR	7947	V	AUC	——		——	RECO
DR.LIVINGSTONE/WHEN THE QUAIL	Vi	27289	N	SAL		1.00		RECO

JOEL SHAW

ONE-MAN WOMEN/INDIANA	CR	3451	V	AUC		2.00		ABRA

ZUTTY SINGLETON

KING PORTER STOMP/SHIM-ME-SHA	DE	18093	E+	T-A	——		——	BORN
KING PORTER STOMP/SHIM-ME-SHA	DE	18093	N	T-A	——		——	POLS
KING PORTER STOMP/SHIM-ME-SHA	DE	18093	E	AUC	——		——	GARD

SIOUX CITY SIX

FLOCK O' BLUES	BRE	02207	N	T-A	——		——	PODE
I'M GLAD/FLOCK O'BL(CHIP)	GE	5569	G+	TRA	——		——	STUR

NOBLE SISSLE

THAT'S WHAT LOVE DID/YOU	DE	778	N	AUC	——		——	JACO
TAIN'T FIT NIGHT/I WONDER WHO	DE	766	N	AUC	——		——	JACO
RHYTHM OF BROAD.MOON/I TAKE	DE	847	N	AUC	——		——	JACO
YOU CAN'T LIVE IN HARLEM	DE	778	N	AUC	——		——	RECO
I TAKE TO YOU/RHYTHM BROAD.	DE	847	N	AUC	——		——	RECO

FOR DISPOSITION

SLIM & HIS HOT BOYS
MISSISSIPPI STOMP/THAT'S PL. Vi 38044 G AUC 1.00 DEWI

BESSIE SMITH
ST.LOUIS BL(LOUIS) DOB OF Co 14064 N SAL 1.25 ROSE
DOWNHEARTED BLUES/GULF COAST Co 3844 E AUC —— KIRS
YELLOW DOG(HENDERSON'S HOT 6) Co 14075 E+T-A —— LEVI
SOBBIN' HEARTED BLUES/RECKLES Co 14056 V+T-A —— LEVI
YOUNG WOMAN BLUES/HARD TIME Co 14179 N AUC —— RECO
THEM'S GRAVEYARD WORDS Co 14209 N AUC —— RECO
LOCK & KEY/TROMBONE CHOLLY Co 14232 N AUC —— RECO
GIN HOUSE BL/LOST YOUR HEAD Co 14158 N AUC —— RECO
IT WON'T BE YOU/STANDIN' IN Co 14338 N AUC —— RECO
N.O. NOP SCOP/KEEP IT TO YOUR.Co 14516 N AUC —— RECO
RECKLESS BLUES/SOBBIN'HEARTED Co 14056 N AUC —— RECO
DYING GAMBLER BL/SING SING PR.Co 14051 N AUC —— RECO
WOMAN'S TROUBLE BLUES/LOVE ME Co 14060 N AUC —— RECO

CLARA SMITH
THE BASEMENT BL/MAMAS GONE Co 14039 E AUC —— MELO
ALL NITE BL/F.HENDERSON PIANO)Co 3966 F+AUC —— ANDE
CLEARING HOUSE BLUES Co 14019 F+AUC —— ANDE
COURT HOUSE BLUES(ARMSTRONG) Co 14073 N AUC —— RECO
STEAMBOAT MAN/SOBBIN,SISTER Co 14344 NAUC —— RECO
HE'S MINE/STEEL DRIVIN' SAM Co 14053 N AUC —— RECO
JELLY LOOK WHAT/IT'S ALL COM. Co 14319 N AUC —— RECO
JELLY BEAN BL/RACE TRACK BL Co 14294 N AUC —— RECO
CHEATIN'DADDY/YOU DON'T KNOW Co 14192 N AUC —— RECO
IT'S TITE LIKE THAT/DADDY Co 14398 N AUC —— RECO
YOU DON'T KNOW MY MIND/I'M GO Co 14013 N AUC —— RECO

JABBO SMITH
ABSOLUTELY/HOW CAN CUPID DE 1712 N AUC —— JACO
RHYTHM IN SPAIN/MORE RAIN DE 1980 N AUC —— JACO

MAMIE SMITH
IF YOU DON'T WANT ME/MEMORIES OK 4228 G AUC —— ROSE
K.C.MAN BL/LADY LUCK BLUES OK 4926 E+T-A —— BORN

PINE TOP SMITH
BIG BOY THEY CAN'T DO THAT Vo 1256 N T-A —— PODE

TRIXIE SMITH & DOWN HOME SYNCOPATORS
FREIGHT TRAIN BL/DON'T SHAKE PAR. 1807 F AUC —— RO,H

SOUTH STREET TRIO
NEED MORE BL/WHISKEY & GIN Vi 20402 V T-A —— GREE

SPANIER-BECHET
SWEET LORRAINE/LAZY RIVER HRS 2000 N AUC 5.00 DESP
4 OR 5 TIMES/CHINA BOY HRS 2001 N AUC 5.00 DESP

MUGGSY SPANIER
LONESOME ROAD BB 10766 N T-S 3.00 PODE
LONESOME ROAD/MANDY BB 10766 E T-A —— FERG
CHICAGO/CAN'T WE BE FRIENDS DE 4168 E T-A —— FERG
DINAH/WHAT DID I DO BB 10682 N AUC 3.00 DESP
CHICAGO/CAN'T WE BE FRIENDS DE 4168 N T-A —— UCOV
SISTER KATE/DIPPERMOUTH BB 10506 N T-A —— UCOV
DINAH/BLACK & BLUE BB 10682 N T-A —— UCOV
DINAH/BLACK & BLUE BB 10682 N AUC —— CLEA
LONESOME ROAD/MANDY BB 10766 N AUC —— KAPL
AT SUNDOWN/BLUIN' BLUES BB 10719 N AUC —— KAPL
DIPPERMOUTH/SISTER KATE BB 10506 N AUC —— KAPL
RELAXIN' TOURO(EDGE BITES) BB 10532 N AUC —— KAPL
DINAH/BLACK & BLUE BB 10682 N TRA —— STUR
CHICAGO/FRIENDS DE 4168 N STA —— CRON

SPECKLED RED
THE DIRTY DOZEN/WILKINS ST. BR 7116 V T-A —— BORN
DIRTY DOZEN/WILKINS STREET BR 7116 V T-A —— HOLL

LEITH STEVENS
ROYAL GARDEN BLUES/LA DE DOOD Vo 4210 E T-A —— GREE

REX STEWART
MY SUNDAY GAL/WITHOUT A SONG BB 10946 N T-A —— FERG
SOME SATURDAY/(I" HAIR CRACK) BB 11258 N AUC —— BAKE
SUGAR HILL/SWING BABY SWING Vo 3644 E+AUC —— BAKE

JOE SULLIVAN
MINOR MOOD BRE 02099 N T-A —— KAPL

MAXINE SULLIVAN
LOCH LOMOND DE 3954 N AUC —— ROTH
LOCH LOMOND/I'M COMING VIRGINI OK 3654 N AUC —— RECO

WILBUR SWEATMAN'S ORIG.JAZZ BAND
I'LL SAY SHE DOES/LUCILLE Co 2752 E AUC —— MELO

TAMPA RED & CHICAGO FIVE
SHE SAID IT/I SEE YOU BB 6990 N T-A —— BORN

TAMPA BLUE JAZZ BAND
DYING WITH THE BL/I'M SO UNL. OK 4573 G AUC —— ROSE

ART TATUM
LONESOME GRAVEYARD/CORRINE DE 8563 N AUC —— BAKE
AFTER YOU'VE GONE/THE SHOUT DE 468 E AUC —— MASL
TIGER RAG/LULLABY OF LEAVES DE 18051 N AUC —— MASL

(ART TATUM CONTINUED NEXT COLUMN)

(ART TATUM, CONTINUED)
HUMORESQUE/ELEGIE DE 18049 N AUC —— MASL
WEE BABY BLUES/BATTERY BOUNCE DE 8526 E AUC —— MASL
CORINNE CORRINA/LONESOME DE 8526 N AUC —— MASL
SWEET LORRAINE/GET HAPPY DE 18050 E T-A —— LEVI
TIGER RAG/LULLABY DE 10051 N AUC —— GARD
HUMORESQUE/ELEGIE DE 18049 N AUC —— GARD
CHLOE-/SHEIK OF ARABY DE 2052 E AUC —— RECO
STOMPIN AT SAVOY(N)/LAST(G) DE 8536 V AUC —— RECO

JACK TEAGARDEN
DIRTY DOG/IT'S SO GOOD(BG) UHCA 39-40 N T-A —— BROW
A RHYTHM HYMN/BLUE RIVER DE 4071 N AUC —— RECO
I WANNA HAT/I'M TAKING MY Co 35244 E AUC —— RECO
ST.JAMES INFIRMARY/BLACK & DE 3844 E AUC —— RECO
MUDDY RIVER BL/WOLVERINE BL Co 35927 E+AUC —— RECO
YOU KNOW/THE LITTLE MAN BR 8435 N AUC —— RECO
WHAM/LOVE FOR SALE VAR 8202 N AUC —— RECO

FRANK TESCHMACKER
JAZZ ME BL/BARRELHOUSE UHCA 61 N T-A —— BORN

JOHNNY TEMPLE
CORRINE CORRINA/BABY DON'T DE 7825 N T-A —— FERG

ALEC TEMPLETON
STARDUST/AND THE ANGELS SING Vi 26353 N T-A —— BORN

TENNESSEE MUSIC MEN
LOVELESS LOVE(ROY CARROL,REV.)HA 1406 N AUC —— RO,H
BUGLE CALL RAG/DEEP HARLEM HA 1415 N AUC —— RO,H
BABY/NO TRUMPS HA 1422 N AUC —— RO,H

TENNESSEE TEN
WAITIN'FOR EVENIN' MAIL Vi 19109 E AUC —— MELO

TEXAS BLUES DESTROYERS
LENOX AVE.SHUF/DOWN IN MOUTH Vo 14913 N AUC —— CARR

SIPPIE THOMAS
YOU GONNA NEED ME HELP Vi 38502 E AUC —— MELO

THREE KEYS
BASIN ST.BLUES/WAH-DE-DAH BR 6423 E AUC —— KIRS

THE TRAVELERS
BREAKAWAY(T.DORSEY,TRUMPET) OK 41260 G T-A —— RAAB

FRANKIE TRUMBAUER
AIN'T MISBEHAVIN'/SOMEBODY BR 7665 N AUC —— ROSE
BLESS YOU SISTER PARL 1882 N T-A —— PODE
CRYIN' ALL DAY OK 40966 V T-A —— HOLL
BALTIMORE/HUMPTY DUMPTY OK 40926 V AUC 3.00 ABRA
CLARINET MARM/WAY DOWN YONDER OK 4412 G+AUC —— RECO
PLANTATION MOODS/TROUBLED Vi 24834 N AUC —— RECO
MANHATTAN RAG/WHAT WOULDN'T OK 41330 N AUC —— CARR

TOMMY TUCKER
MOONLITE COCKTAIL/I SAID NO OK 6526 E SAL 1.15 KIRS

JOE TURNER
BLUES IN THE NIGHT/CRY BABY DE 7885 N T-A —— BORN
GOIN' TO CHICAGO (SLACK TRIO) DE 4093 N AUC —— RECO

UNIVERSITY SIX
SAN/TIGER RAG HA 224 G T-A —— BOUL

VAN EPPS TRIO
KAKUDA/OLD FOLKS RAG (12") Vi 35400 G AUC —— CLIP

VARSITY SEVEN
SAVE IT PRETTY MAMA VARS 8135 N AUC —— GARD
POM POM/HOW LONG VARS 8173 N AUC —— GARD
SHAKE IT AND BREAK IT VARS 8179 N AUC —— GARD

JOE VENUTI
NOTHING/SOMETHING DE 2312 E AUC —— KIRS
FLIP/FLOP DE 2313 N AUC —— KIRS
WASTING MY LOVE/DEEP DOWN SO. Vi 23018 V AUC —— MELO
GOING PLACES/DOING(VENUTI-LANG)OK 40825 V+AUC —— GREE
LITTLE GIRL/EMPO DI MODERNAGE Co 2488 N AUC —— RECO

SIPPIE WALLACE
SHORTY GEO.(EDDY HEYWOOD,PIANO)OK 8106 G AUC —— MELO
BED ROOM BLUES/TIGHT WOMAN OK 8439 N T-A —— S&B

FATS WALLER
SEND ME/SQUARE FROM DELA. BB 10730 N T-A —— BORN
DRY BONES/MY MOMMIE SENT ME BB 10892 E AUC 1.00 DEWI
DREAM MAN/YOU'RE NOT ONLY OY. BB 10261 E AUC 1.00 DEWI
LOOKIN' GOOD BUT FEELIN BAD Vi 38086 V AUC 1.00 DEWI
HONEYSUCKLE ROSE/BREAKIN THE Vi 24826 E AUC 1.00 DEWI
MY VERY GOOD FRIEND MILKMAN Vi 25075 G AUC 1.00 DEWI
I'M ON A SEE SAW/YOU'RE SO Vi 25120 G AUC 1.00 DEWI
SPREADIN' RHYTHM ROUND Vi 25211 G+T-A —— RAAB
YO 'RE LAUGHIN AT ME Vi 25530 G T-A —— RAAB
ALLIGATOR CRAWL(SOLO) BB 10098 N T-A —— RAAB
CURSE OF AN ACHING HEART Vi 25394 E+AUC —— BAKE
JITTERBUG WALTZ/WE MEED LOVE BB 11518 N AUC —— CLEA
HONEYSUCKLE ROSE/BREAKIN ICE Vi 24826 E+AUC —— CLEA
12TH ST. RAG/SWEET SUE Vi 25087 N AUC —— CLEA

(FATS WALLER CONTINUED NEXT PAGE)

FOR DISPOSITION

(FATS WALLER, CONTINUED)

I CAN'T GIVE YOU ANYTHING	BB	10573	N	AUC	——	CLEA
FEETS' TOO GIB/SUITCASE SUSIE	BB	10500	E	SAL	1.50	SIEG
HONEYSUCKLE ROSE(12 INCH)	VI	36206	N	AUC	3.00	HARV
AFTER YOU'VE GONE(PIANO DUET)	VI	22371	N	AUC	2.00	HARV
HARLEM FUSS/MINOR DRAG	VI	38050	V	T-A	——	EDEL
NOBODY'S BUSINESS(S.MARTIN ACC)	DK	8043	V	AUC	2.00	ABRA
LOVE OR LEAVE/FALLING	VI	22092	E	AUC	2.50	ABRA
UP JUMPED YOU WITH LOVE	BB	300814	N	SAL	1.00	GARD
THE MORE I KNOW YOU/LET'S	VI	25348	N	AUC	——	RECO
BOND ST/THAT A PRETTY MISS	BB	10437	E	AUC	——	RECO
BY THE LIGHT OF SILVERY MOON	BB	11569	E	SAL	.65	RECO
YACHT CLUB SWING/MUSKRAT RAM.	BB	10035	G	AUC	——	RECO
BLESS YOU/IT'S THE TUNE	BB	10393	V	AUC	——	RECO
CRAZY BOUT BABY/UNTIL REAL	—	——	V	AUC	——	RECO
LATCH ON/DINAH	VI	25471	E	AUC	——	RECO
THERE'LL BE SOME CHANGES	BB	10322	V	SAL	1.00	RECO
CAN'T GIVE YOU ANYTHING BUT	BB	10573	G	AUC	——	RECO
FAIR & SQUARE/THERE'S HONEY	VI	25891	E	AUC	——	RECO
ST.LOUIS BL/AFTER YOU'VE GONE	VI	22371	E	AUC	——	RECO
WEST WIND(G)/SING AN OLD(V)	VI	25253	G	AUC	——	RECO
SWEET SUE(E)/12TH ST.RAG(V)	VI	25087	V	AUC	——	RECO
BUCK JUMPIN(E)/BELLS OF SAN(G)	BB	11324	V	AUC	——	RECO
I UNDERSTAND(V)/PANTIN IN PAN	BB	11175	E	SAL	1.00	RECO
COME & GET IT/CHANT OF GROOVE	BB	11262	V	AUC	——	RECO
SAD SAP SUCKER/RUMP STEAK SER.	BB	11296	V	AUC	——	RECO
LOVE OR LEAVE ME/I'VE GOT A	VI	22092	N	AUC	——	RECO
PORTER'S LOVE(N)/SWINGIN'(V)	BB	10016	E	AUC	——	RECO
DON'T GIVE ME JIVE(N)/YOU MUST	BB	11539	E	AUC	——	RECO
JITTERBUG WALTZ/NEED A LITTLE	BB	11518	E	AUC	——	RECO
CASH FOR TRASH/THAT GET'S IT	BB	11425	E	SAL	1.00	RECO
PAN PAN/OH BABY SWEET BABY	BB	11383	E	AUC	——	RECO
BY THE LIGHT/SWING OUT TO V.	BB	11569	E	AUC	——	RECO
STOP PRETENDING/HEY STOP KIS	BB	10829	E	SAL	1.00	RECO
GOOD MAN IS HARD TO FIND/HOW	BB	10143	V	AUC	——	RECO
RATHER CALL YOU BABY/OUR LOVE	VI	25681	N	AUC	——	BUCK
WASHBOARD RHYTHM BOYS						
BOY IN BOAT/SOMEBODY(1/8" CH)	VI	23368	V	T-A	——	LEVI
WASHBOARD SAM						
BACK DOOR/GONNA MOVE	BB	7001	V	T-A	——	KELS
WASHINGTON WHITE						
THE PANAMA LTD/FRISCO TRAIN	VI	23295	N	T-A	——	BORN
ETHEL WATERS						
DA DA STRAIN/GEORGIA BL	BS	14120	V	AUC	——	MELO
AIN'T GONNA SIN/GIVE ME HEART	DE	141	N	AUC	——	VAND
I'LL GET ALONG/YOU'RE SWEET.	DE	1613	N	AUC	——	VAND
AM I BLUE/BIRMINGHAM BERTHA	CO	1837	E	T-A	——	GREE
DINAH/SWEET MAN	CO	487	F	T-A	——	GREE
SHAKE THAT THING/NO MAN'S	CO	14116	F	T-A	——	GREE
SHOO SHOO BOOGIE BOO/DO I	CO	1905	N	AUC	——	RECO
I GOT RHYTHM/3 LITTLE WORDS	CO	2346	N	AUC	——	RECO
DINAH/YOU'RE GOING TO LEAVE	DE	234	N	AUC	——	RECO
THAT DA DA STRAIN/GA. BLUES	BS	14120	N	AUC	——	RECO
HANDY MAN(ACC. J.P.JOHNSON)	CO	14353	V	AUC	——	BUCK
CHICK WEBB						
GO HARLEM/DEVOTING MY TIME	DE	995	V	AUC	——	ROSE
HOLIDAY IN HARLEM/MELODY	DE	1521	E	AUC	——	NAUL
MIDNITE IN MADHOUSE/DIPSY DO.	DE	1587	E	AUC	——	NAUL
A-TISKET A-TASKET/LIZA	DE	1840	V	AUC	——	NAUL
STOMPING AT THE SAVOY	CO	2926	E	AUC	——	CLEA
HAVE MERCY/I'M UP A TREE	DE	2468	N	AUC	——	VAND
I'M UP A TREE/HAVE MERCY	DE	2468	N	AUC	——	RECO
TRUE/LONESOME MOMENTS	VO	3101	N	AUC	——	RECO
NOLAN WELSH (R.M.JONES ACC.)						
NOLAN WELSH BL/BOUNDING BL	OK	8425	N	AUC	——	KIRS
BOB WHITE						
I'M THE WOOGIE MAN(BOOGIE WOOG)	BB	8595	V	AUC	——	ROSE
TED WHITE'S COLLEGIANS						
TIGER RAG/SHIRT TAIL(BG,TEA)	JEWEL	15577	V	T-A	——	FERG
PAUL WHITEMAN						
FOUND A NEW BABY/GENERAL	CAP	101	V	AUC	——	ROSE
AFTER YOU'VE GONE/NOBODY'S	CO	2098	V	AUC	2.00	DEWI
BUTTON UP YOUR OVERCOAT/MY	CO	1736	V	AUC	1.00	DEWI
BODY & SOUL/SOMETHING	CO	2297	V	AUC	1.00	DEWI
LOVER,COME BACK TO ME/MARIAN.	CO	1731	G	AUC	1.00	DEWI
I'M ON CREST OF WAVE/WHAT D'YA	CO	1465	V	AUC	1.00	DEWI
MARY/CHANGES	VI	21103	V	AUC	1.00	DEWI
LITTLE PAL/SEVENTH HEAVEN	CO	1877	V	AUC	1.00	DEWI
YOU TOOK ADVANTAGE/DO I HEAR	VI	21398	V	AUC	1.00	DEWI
HAPPY FEET/BENCH IN PARK	CO	2164	V	AUC	1.00	DEWI
LOUISE/BLUE HAWAII	CO	1771	G	AUC	1.00	DEWI
I'M WINGING HOME/WHEN YOU'RE	VI	21365	V	AUC	1.00	DEWI

(PAUL WHITEMAN CONTINUED NEXT COLUMN)

(PAUL WHITEMAN, CONTINUED)

S'POSIN'/LAUGHING MARION	CO	1862	V	AUC	1.00	DEWI
AT TWILIGHT/WHEN YOU'RE	CO	1993	V	AUC	1.00	DEWI
MUTINY/JEEPERS(2 T'S)	DE	2222	G	+AUC	——	MURC
RAMONA/LONELY MELODY(BIX)	VI	21214	E	AUC	——	MURC
SUNSHINE/BACK YARD(BIX;½"CR)	VI	21240	N	AUC	——	MURC
LONELY EYES/WISTFUL (BING)	VI	20418	E	TRA	——	THOM
MUDDY WATER(BING)	VI	20508	E	TRA	——	THOM
SO BLUE/SONG OF WANDERER	VI	20570	E	TRA	——	THOM
PRETTY LIPS/SIDE BY SIDE(B)	VI	20627	E	TRA	——	THOM
COLLETTE/BROKENHEARTED(BING)	VI	20757	E	TRA	——	THOM
I'LL ALWAYS REMEMBER/LOVE	VI	20784	E	TRA	——	THOM
DANCING TAMBOURINE/SHADY	VI	20972	N	TRA	——	THOM
THE CALINDA(BIG)	VI	20982	E	TRA	——	THOM
OL MAN RIVER/MAKE BELIEVE	VI	21218	E	TRA	——	THOM
SMILE(BIX)	VI	21228	E	TRA	——	THOM
SAN/POOR BUTTERFLY	VI	24078	E	AUC	——	CLAR
EVENING/IF YOU	CO	1484	E	+AUC	——	CLAR
OUT O'TOWN GAL	CO	1505	V	+AUC	——	CLAR
BLUE NIGHT/ROSES	CO	1553	E	+AUC	——	CLAR
ORANGE BLOSSOM/YOUR	CO	1845	V	+AUC	——	CLAR
LONELY MELODY(BIX)	VI	21214	E	T-A	——	UCOV
MISSISSIPPI MUD/FROM MONDAY	VI	21274	E	T-A	——	UCOV
JUST A MEMORY	VI	20881	E	AUC	——	CLEA
JAPANESE SANDMAN/WHISPERING	VI	18690	E	AUC	——	CLEA
SOME SUNNY DAY	VI	18891	E	AUC	——	CLEA
I'M JUST WILD ABOUT HARRY	VI	18938	E	AUC	——	CLEA
CAROLINA IN THE MORNING	VI	18962	E	AUC	——	CLEA
GOTTA GET A GIRL	VI	19569	E	AUC	——	CLEA
PARADE OF WOODEN SOLDIERS/O	VI	21304	N	AUC	——	CLEA
OLD MAN RIVER/SHOW BOAT	VI	35912	N	AUC	——	CLEA
TOOK ADVANTAGE OF ME	VI	21398	E	AUC	——	MELO
EVERYTHING'S MADE FOR LOVE	VI	20514	E	AUC	——	KIRS
LONELY MELODY/RAMONA	VI	21214	V	AUC	——	KIRS
DOLLY DIMPLES/COQUETTE	VI	21301	V	AUC	——	KIRS
'TAIN'T SO/THAT'S MY WEAK.	CO	1444	E	T-A	——	MANC
CREST OF WAVE/WHAT D'YA SAY	CO	1465	E	T-A	——	MANC
WASHBOARD BLUES/HIGHWATER	VI	36206	N	AUC	3.00	HARV
LAZY/WHAT'LL I DO	VI	19299	V	SAL	.50	CLIP
REACHING FOR SOMEONE/WHEN	CO	1822	V	T-A	——	CULP
SAN/POOR BUTTERFLY	VI	24078	N	T-A	——	CULP
SWEET SUE/CAN'T GIVE YOU ANY	CO	50103	E	AUC	——	KIRS
TAIN'T SO HONEY TAIN'T SO	CO	1444	V	T-A	——	BOUL
MARIANNE/LOVER (2 DIGS)	CO	1731	G	T-A	——	BOUL
MISSISSIPPI MUD/LONELY MELODY	VI	25366	N	T-A	——	POLS
OUT OF TOWN/DRIFTWOOD	CO	1505	N	AUC	3.00	ABRA
I'D RATHER CRY/BE LONG?	CO	1496	N	AUC	3.00	ABRA
JEEPERS CREEPERS/MUTINY IN	DE	2222	N	AUC	——	RECO
LONELY MELODY(BIX)	VI	21214	E	AUC	——	RECO
SAN/POOR BUTTERFLY (BIX)	VI	24078	E	AUC	——	RECO
PAUL WHITEMAN'S RHYTHM BOYS						
RHYTHM KING/MY SUPPRESSED D.	CO	1629	V	AUC	1.00	DEWI
MISS.MUD/SWEET LIL	VI	20783	V	AUC	1.00	DEWI
EVENING STAR/LAST NIGHT	CO	1401	E	T-A	——	MANC
WA-DA-DA/GRANDMA	CO	1455	E	+T-A	——	RAAB
LOUISE/BLUEBIRDS BLACKBIRDS	CO	1819	V	T-A	——	BOUL
RHYTHM KING/SUPPRESSED DES.	CO	1629	V	T-A	——	BOUL
RHYTHM KING/SUPPRESSED DES.	CO	1629	N	AUC	2.00	ABRA
MONDAY ON/WHAT PRICE LYRICS	VI	21302	N	AUC	2.00	ABRA
A BENCH IN THE PARK(SCRATCH)	CO	2223	E	AUC	——	RECO
WHOOPEE MAKERS						
BUGLE CALL RAG	PE	15126	V	T-A	——	PODE
MAKIN FRIENDS	CO	36010	E	T-A	——	PODE
BUGLE CALL/ST.LOUIS BLUES	PE	15126	G	T-A	——	KAPL
IT'S SO GOOD/LOVABLE SWEET	OR	1668	G	AUC	2.00	ABRA
ST.LOUIS BLUES/BUGLE CALL	PE	15126	N	AUC	——	CARR
CLARENCE WILLIAMS						
SUGAR BLUES/AIN'T GONNA GIVE	VO	2805	N	AUC	——	RO,H
SASHAY OH BOY/BIG FAT MAMA	VO	2838	N	AUC	——	RO,H
SAVING FOR BABY/JUNGLE CR.	VO	2909	N	AUC	——	RO,H
TOP OF THE TOWN/MORE THAN	BB	6918	E	AUC	——	RO,H
CRYIN' MOOD/WANTED	BB	6932	E	AUC	——	RO,H
BREEZE/BEER GARDEN BL	VO	2541	E	AUC	——	RO,H
CAN SEE YOU/ANYTHING BUT YOU	VO	2958	V	AUC	——	RO,H
YAMA YAMA/LADY LUCK BLUES	VO	2991	V	AUC	——	RO,H
SUNDAY OFF/MOTHER'S DAY	VO	3195	G	AUC	——	RO,H
SATURDAY NIGHT JAG	DUB OF PARA	12870	V	SAL	1.25	ROSE
WANTED/CRYIN	BB	6932	N	T-A	——	BORN
CHURCH ST. SOBBIN BL/Y.Y.BL	OK	81865	V	T-A	——	BORN
MANDY MAKE UP YOUR MIND	OK	40260	V	T-A	——	PODE
TEXAS MOANER BLUES	OK	8171	G	AUC	——	BAKE
SHOUT SISTER/WHERE OLD MAN R.	OK	8821	V	+T-A	——	WINT

(CLARENCE WILLIAMS CONTINUED NEXT PAGE)

FOR DISPOSITION

(CLARENCE WILLIAMS, CONTINUED)

JAZZ LIPS/GRAVIER ST.	Co	14193	V+T-A	—	—	WINT
BEER GARDEN BLUES	Vo	2541	G TRA	—	—	BROO
YAMA YAMA BLUES	OK	8525	E TRA	—	—	BROO
CLOSE FIT BLUES	OK	8510	E TRA	—	—	BROO
LAZY MAMA	OK	8592	V TRA	—	—	BROO
P.D.Q. BLUES	BR	7000	V TRA	—	—	BROO
TERRIBLE BLUES	HRS	31	N TRA	—	—	STUR
CANDY LIPS/NOBODY(SHORT CRACK)	OK	8440	V T-A	—	—	LEVI
MANDY/I'M A LITTLE BLACKBIRD	OK	40260	V T-A	—	—	LEVI
COAL CART BLUES	HRS	—	N T-A	—	—	HOLL
WALK BROAD/FELT THAT WAY	OK	8629	V AUC	2.00		ABRA
LAZY MAMA/MOUNTAIN CITY	OK	8592	E+AUC	2.00		ABRA
JACKASS/WHAT'S THE MATTER	OK	40598	V+AUC	3.00		ABRA
P.D.Q. BLUES/CUSHION FOOT	Vo	1083	E AUC	3.00		ABRA
LONG FOR ME/BOTTOMLAND	Co	14244	E AUC	2.00		ABRA
BARE FOOT/LONG TIME PAPA	OK	8073	G AUC	2.00		ABRA
SHAKE THAT/GET IT FIXED	OK	8267	V AUC	2.00		ABRA
COOTIE WILLIAMS						
TOASTED PICKLE/TOP & BOTTOM	OK	6336	E AUC	2.00		DEWI
BLUES IN MY CONDITION	OK	6224	V AUC	2.00		DEWI
OL' MAN RIVER/LESSON IN "C"	Vo	4086	E AUC	—	—	BAKE
TOASTED PICKLE/TOP & BOTTOM	OK	6336	N AUC	—	—	RECO
BOUDOIR BENNY/AIN'T GRAVY GOOD	Vo	4726	V AUC	—	—	RECO
WEST END BLUES/G MEN	OK	6370	N AUC	—	—	RECO
FESS WILLIAMS						
ALLIGATOR CRAWL	BR	3589	N AUC	—	—	GARD
GEORGE WILLIAMS & BESSIE BROWN						
BALD HEADED MAMA/SCAT	Co	14065	E AUC	—	—	MELO
GEORGE WILLIAMS & CLARENCE WILLIAMS						
A WOMAN GETS TIRED/GAL AIN'T	Co	14002	N AUC	—	—	RECO
JOHN WILLIAMS' SYNCO JAZZERS						
GOOSE GREASE	DUB OF PARA	12457	N SAL	1.25		ROSE
MARY LOU WILLIAMS						
DRAG 'EM	UHCA	37-38	V TRA	—	—	BROO
WILLIAMSON'S BEALE STREET ORCHESTRA						
BEAR WALLOW BLUES/MEMPHIS SC.	VI	20555	N T-A	—	—	BORN
SPENCER WILLIAMS						
DEATH IS ON YOUR TRACK/JOHNS.	OK	8691	N T-A	—	—	BORN
EDNA WINSTON						
JOOGIE BLUES/EVER AFTER ON	VI	20654	E AUC	—	—	KIRS
DUKE WILSON & 10 BLACKBERRIES						
BEALE STREET BLUES	PE	15617	V AUC	—	—	CLAR
EDITH WILSON						
MY HANDY MAN AIN'T/I'LL GET	VI	38624	E AUC	—	—	KIRS
LENA WILSON						
I NEED YOU(ACC.F.HENDERSON)	Vo	14631	V AUC	—	—	MELO
TEDDY WILSON						
MISBEHAVIN(QUARTET)	DUB OF BR	7964	N SAL	1.25		ROSE
WHEN YOU'RE SMILING(V)/CAN'T	BR	8070	V AUC	—	—	RECO
EARLY SESSION HOP/LADY OF MYS.	Co	35207	N AUC	—	—	RECO
MISS BROWN TO YOU/SWEET LOR.	BR	8087	E AUC	—	—	RECO
SUGAR/MORE THAN YOU KNOW	BR	8319	G+AUC	—	—	RECO
THE MOOD I'M IN/SENTIMENTAL	BR	7844	V AUC	—	—	RECO
EASY LIVING/FOOLIN'MYSELF	BR	7911	V AUC	—	—	RECO
THINGS ARE LOOKING UP	BR	8015	V+AUC	—	—	RECO
WOLVERINES						
SENSATION	DUB OF GE	5542	N SAL	1.25		ROSE
OH BABY/COPENHAGEN	DUB OF GE	5453	N SAL	1.25		ROSE
SUSIE/FIDGETY FEET	DUB OF GE	5454	N SAL	1.25		ROSE
GOOD MAN HARD/ROYAL G	DUB OF BR	4000	N SAL	1.25		ROSE
RIVERBOAT SHUFFLE/LAZY	HRS	—	V+AUC	—	—	CLAR
ROYAL GARDEN BL/GOOD MAN	BR	4000	E+T-A	—	—	EDEL
CRAZY QUILT/BURNIN' ME UP	BR	3332	N AUC	—	—	ABRA
SHIM-ME-SHA/NEW TWISTER	BR	3707	N AUC	—	—	CARR
ALBERT WYNN'S GUTBUCKET FIVE						
PARK.STOMP (PUNCH MILLER)	BR	80041	N T-A	—	—	KELS
WYNN'S DALLAS DANDIES						
ST.LOUIS BLUES/LOVED ONE	ME	12051	G T-A	—	—	KAPL
JIMMY YANCEY						
YANCEY STOMP/STATE ST.(SOLO)	VI	26589	E AUC	—	—	MELO
5 O'CLOCK BL/TELL EM (SOLO)	VI	26590	E AUC	—	—	MELO
MELLOW BLUES/SLOW EASY (SOLO)	VI	26591	E AUC	—	—	MELO
RECEIVED LETTER	DUB OF Vo	05464	N SAL	1.25		ROSE
HENRY YOUNGMAN						
GAGS & SUPER GAGS, 1 & 2	BB	10871	N AUC	—	—	KIRS
BOB ZURKE						
TOM CAT ON THE KEYS/EVERYB.	VI	26526	V AUC	—	—	RECO
HOLY SMOKE/SOMEBODY TOLD ME	VI	26446	E AUC	—	—	RECO
BETWEEN DEVIL/I'VE FOUND NEW	VI	26355	N AUC	—	—	RECO
HOBSON ST. BLUES/EACH TIME	VI	26317	E AUC	—	—	MELO
BETWEEN DEVIL/I'VE FOUND NEW	VI	26355	N AUC	—	—	KIRS

ALBUMS

HOT TRUMPETS (8 SIDES)	Co	66	N T-A	—	—	POLS
EARL HINES (8 SIDES)	Co	41	N T-A	—	—	POLS
DUKE ELLINGTON (8 SIDES)	Co	38	N T-A	—	—	POLS
BOOGIE WOOGIE (8 SIDES)	Co	44	N T-A	—	—	POLS
GEMS OF JAZZ VOL. 5(10 SIDES)	DE	324	E+T-A	—	—	POLS
KING LOUIS (PRE-WAR)	Co	28	E+AUC	—	—	MONT
CHICAGO JAZZ	DE	121	E+AUC	—	—	MONT
HODES, NOONE, MCPARTLAND	DE	324	E AUC	—	—	MONT
LOUIS HOT FIVE (PRE-WAR)	Co	57	E+AUC	—	—	MONT
BOOGIE WOOGIE NO. 1	DE	137	N AUC	2.00		DEWI
CHICK WEBB	DE	138	N AUC	2.00		DEWI
GEMS OF JAZZ NO. 1	DE	200	N AUC	3.00		DEWI
GEMS OF JAZZ NO. 2	DE	201	N AUC	3.00		DEWI
WALLER ON THE IVORIES	VI	109	N AUC	2.00		DEWI
PANASSIE & DELAUNAY'S HOT JAZZ						
1937 - MARCH TO DECEMBER	—	—	E AUC	—	—	RO,H
1938 - JANUARY TO DECEMBER	—	—	E AUC	—	—	RO,H
1939 - FEBRUARY, MARCH AND APRIL-MAY	—	—	E AUC	—	—	RO,H
1939 - SPECIAL JANUARY ISSUE	—	—	E AUC	—	—	RO,H
DISCO-QUIN. HOT CLUB OF FRANCE	—	—	E AUC	—	—	RO,H
H.R.S. RAG						
1941 - JANUARY, MARCH, AUGUST	—	—	E AUC	—	—	RO,H
SEPTEMBER,OCTOBER, NOVEMBER, DECEMBER	—	—	E AUC	—	—	RO,H
MELODY MAKER - ENGLAND						
1937 - NOVEMBER 6/13/27; DEC 4/11/18/25			AUC	—	—	RO,H
1938 - JANUARY 1/8/15/22	—	—	E AUC	—	—	RO,H
JAZZ INFORMATION						
VOLUME 1, COMPLETE EXCEPT #1	—	—	E AUC	—	—	RO,H
VOLUME 1, #1 SPECIAL	—	—	E AUC	—	—	RO,H
EXTRA COPIES OF VOLUME 1: #4, #13 (2), #14 (2), #25, #26	—	—	E AUC	—	—	RO,H

WANTED CONTINUED FROM PAGE 11

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Questions and Answers . . .

A Column Conducted
By ERNEST BORNEMAN.

All questions should be addressed to ERNEST BORNEMAN, NATIONAL FILM BOARD, OTTAWA, ONTARIO, CANADA.

I

More than 30% of all questions received this month dealt with the very last installment of the JAZZ AND THE ANTHROPOLOGIST serial and especially with my suggestion that a single big band playing real improvised contrapuntal jazz could change the whole course of our music for the next years to come. One writer points out, rather aggressively, that "even now there are not enough musicians left to form a single seven piece orchestra that can play improvised jazz continuously, night after night, without becoming a bore to the public," and even if there were enough musicians available, "there would be no way of financing the project on a businesslike basis."

Another writer shifts the argument a little by suggesting that "even though there may be colored musicians who can play that way, there certainly wouldn't be enough white men to form a band that can play together in the manner you suggest. You would have to form a mixed outfit and that would immediately run you into the same old set of prejudices, booking troubles and other difficulties with the union and the management."

I think all this is by far too pessimistic. All big urban centers with populations over, say, 300,000, hold a sufficient number of middle-class jazz lovers to make a twelve or thirteen piece outfit a feasible project. Proof comes from the very success of the dozen or more spots with an honest music policy in New York alone.

As to the line-up of the band, let me suggest some names for a colored and for a white band. All musicians are chosen not only as individual improvisers but as parts of various ensemble groupings as suggested in my original article. Pick any five reeds, seven brass, four rhythm, out of this total list and you will find that they stand a reasonable chance of sounding together almost without rehearsal.

FIRST GROUP:

Trumpet or cornet: Bunk Johnson, Mutt Carey, Nat Dominique, Sidney de Paris, Cootie Williams, Bill Coleman, Henry Allen, Charlie Shavers, Lips Page, Clarence Brereton.
Trombone: Ory, Higginbotham, Wells, Trickie Sam, Sandy Williams.
Clarinet: Bechet, Simeon, Lewis, Bigard, Hall, Nicholas.
Alto: Pete Brown, Tab Smith, Johnnie Hodges, Charlie Holmes, Bennie Carter, Willie Smith.
Tenor: Happy Cauldwell.
Bass or Baritone: Carney.
Piano: Ammons or Johnson.
Guitar: St. Cyr, Casey, Lucie, Addison.
Bass: Foster, Braud, Page.
Drums: Baby Dodds, Tubby Hall, Singleton, Catlett.

SECOND GROUP:

Trumpet or cornet: Spanier, Kaminsky, McPartland, Davison.
Trombone: Julian Laine, Turk Murphy, Brunis, O'Brien, Teagarden.
Clarinet: Mezzrow.
Alto: Boyce Brown.
Tenor: Freeman, Bud Hunter, Dick Clark.
Piano: Sullivan, Stacey, Hodes, Bean, Zack.
Guitar: Herman Forest, Eddie Condon.
Bass: Bernstein.
Drums: Wettling, Tuft, Krupa.

II

Mr. Louis Applebaum points out that I could have simplified my explanation of the blues scale and its evolution by linking it to the development of the normal diatonic out of its pentatonic and modal predecessors: To the simple pentatonic —C D F G A C—the half steps E and B were added later to make up the diatonic C D E F G A B C—thus the blues singer's tendency to diminish the intervals leading to E and B—the third and the seventh.

III

Miss Ruth Sparks writes to enquire for some short explanation of the origin of Boogie. My guess, though insufficiently verified at present, is that it stems directly from the guitar accompaniment of the old-time blues singer. Listen to Leadbelly's "Fannin' Street" and you will hear the twelve string guitar in a per-

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Jazz and the Anthropologist

(*Continued from page* 5)

Copland and Thompson. And inevitably so: there is little in these American composers which is not borrowed from Europe and would therefore seem trite to the Europeans themselves. But there is a great deal in American popular music which does not stem from Europe and thus holds the attraction of novelty, if not originality, for the Europeans who have not heard it before. This element of originality in American popular music—and it is the only element of originality on the whole musical horizon of America—is the Negro tradition which entered popular music not only via jazz but, long before, via Minstrelsy and Holy Roller music. The story of American folk music begins not with the Mayflower but with a slave ship of 1619, when, as John Rolfe tells in his *Generall Historie* of John Smith, "about the last of August came in a Dutch man-of-warre that sold us twenty negars."

By 1670, there were 2000 slaves working in Virginia alone. By 1680, fifty percent of the population were of African stock.[1] Fifty years later, tobacco as a staple crop had given way to rice and indigo and the indentured white servants of the seventeenth century had given way to African slaves; the plantation system had become an established production economy.[2] At the turn of the nineteenth century, cotton and sugar plantations were introduced and the last vestiges of indentured labor disappeared.[3] From the first 300 slaves of Virginia in 1649, slavery spread to the Carolinas and to Maryland where the slaves became one-third of the population in 1715. In 1720, Louisiana made slavery legal, and in 1750 Georgia followed suit.[4] By 1754, 36 per cent of the population of the five colonies were Negro slaves (222,000 out of 609,000).[5] E. D. Morel says that between 1680 and 1786 2,130,000 slaves were sent to the British colonies in America, and 1,850,000 between 1776 and 1800. Brian Edwards, in his History of the West Indies, says that between 1790 and 1800 74,000 annually were shipped from Africa. In 1808, the slave trade was made illegal in America, yet over 2,500,000 slaves were landed within the next fifty years "after slavery."

Geoffrey Gorer, in his essay on "The City of Harlem," says that these Negro slaves could with justice be called the original Americans, for at any rate one line of their ancestry had been in the United States longer than any comparable group of white Americans. Most of the Negroes came to America before the end of the eighteenth century; most of the whites in the middle of the nineteenth, and even later. Gorer suggests that a Negro Social Register, based on ancestry, might well be set up. The only reason why no slave ship has yet been named in rivalry to the Mayflower might well lie in the fact that 50 to 60 per cent of the slaves usually died during the passage from Africa to the New World.

Packed in the holds of the galleries, one above the other, the slaves were given no more than four or five feet in length and two or three feet in height so that they could neither lie at full length nor sit upright. They were chained, right hand to left leg, and attached in rows to long iron bars. In this position they spent the months of their fetid voyage, coming up once for less than a minute to empty their pails of vomit and excrement. The close proximity of so many naked human beings, their bruised and festering flesh, the prevailing dysentery and the general accumulation of filth made it impossible for any European to stay in the holds for more than a few minutes without fainting. The Africans fainted and recovered, or fainted and died. During the storms, the hatches were battened down and the heaving vessel hurled the slaves against their chains.[6]

Pierre de Vaissiere mentions the typical case of the captain who, held up by calms and adverse winds, poisoned his cargo and threw the bodies overboard, and the other case of the captain who had some of his slaves killed and cooked to feed the others with their meat.[7] Fear of their cargo bred a savage cruelty in the crew. One captain, to strike terror into the slaves, killed one of them and, dividing his entrails into 300 pieces, made each of the others eat a piece, threatening to kill those who refused to eat human flesh.[8]

When the surviving slaves arrived at the slave markets, they were examined for defects by the American buyers, then branded on both sides of their breast with a hot iron and shipped further inland.

Life on the plantations was not so much different from life on the slave ships. Sir Harry Johnson, in *The Negro in the New World,* gives this characteristic encounter between a plantation owner named Souther and an average

Negro without any particular crime to his discredit: ". . . The Negro was tied to a tree and whipped with switches. When Souther became fatigued with the labor of whipping, he called upon a Negro man of his and made him 'cob' Sam with a single. He also made a Negro woman of his help to 'cob' him. And, after 'cobbing' and whipping, he applied fire to the body of his slave, about his back, belly and private parts. He then caused him to be washed down with hot water in which pods of red pepper had been steeped. The Negro was also tied to a log, and to the bed-post, with ropes, which choked him, and he was kicked and stamped upon by Souther. This sort of punishment was continued and repeated until the Negro died under its affliction."

Thus the mortality on the plantations soon became as high as that on the slave ships. Of 7,000 slaves sent to South Carolina between 1819 and 1831, only 3,500 were still alive at the end of the twelve years.[9]

To prevent slaves from gaining enough knowledge to make resistance possible, laws were passed to forbid the teaching of any written language. In 1816, Mexico ordered all literate Negroes to be killed; at once 600 of them were done to death. South Carolina sentenced literate Negroes to fifty strokes of the whip. Even in the North, literacy among Negroes was systematically kept below two per cent up to the time of the Civil War.

Naturally, like every healthy people, the Negroes rebelled against this sort of treatment instead of being kept from rebellion by it. The story of the "docile nigger" is as much of a myth as that other Southern fable of the well-meaning plantation patriarchy. Both stories are simultaneously denied by the hundred and thirty armed slave rebellions between 1670 and 1865.[10]

Under the constant pressure of rebellion, the whole slave economy began to crumble. The New York revolt of 1672 "influenced Massachusetts to forbid further importation of slaves in 1713 and led Pennsylvania, in August, 1712, to place a high duty on slaves which effectively discouraged their importation." [11]

The 1740 Charleston revolt resulted in the prohibition law on the import of Africans which lasted until 1750.[12] "South Carolina itself passed laws in 1740 for the purpose of lessening the danger. Slave importations were taxed and the funds so raised were designated for the importation of white Protestant settlers. At the same time, rather vague laws were passed, requiring better food and clothing for slaves and providing that they should not be worked over fourteen hours a day in winter or fifteen hours in summer." [13]

From 1825 to 1832 there were slave revolts in Mexico which forced the Mexican Government in 1829 to abolish slavery. The result was that within a few months' time slave trading also dwindled across the border, in Virginia. Finally, in 1831, the Nat Turner revolt followed and led to "an open and decisive break between the North and the South." [14]

In the beginning, the slaves, asked to go to war against the North, fought poorly and sluggishly as soldiers will fight if they have nothing to fight for. The moment Congress declared all slaves in rebel territory to be free, the slaves deserted and immediately began to fight with almost miraculous valor on behalf of the North. Colonel T. W. Higginson declared that "it would have been madness to attempt with the bravest white troops what I successfully accomplished with the blacks."

At the same time, the remaining Negroes in the South carried out a kind of primitive general strike, a gigantic sabotage, which finally broke the resistance of the slave-owning states. Lincoln himself said that but for the assistance given by the Negroes, the North might have lost.

Yet, though the Civil War resulted in the abolition of slavery, it was not fought with that exclusive aim in mind. It was an economic struggle between the agricultural South and the industrial North, and —as in all economic struggles—the racial, religious and ideological issues were byproducts and not essentials of the battle. Thus the Negro problem in America, not unlike the Jewish problem in present-day Europe, was, and is, a sideline of the battle and not its main issue.

Slavery requires the slaves to be ignorant so as to prevent them from trying to improve their status; ignorance will do for the primitive labor methods of agriculture on the plantation pattern, but it won't do for the higher needs of intelligence demanded by industrial labor. Thus, if industry was to find a labor supply, it had to break the plantation system and use the Negroes for its own needs. In order to educate them for their job, it had to abolish slavery. Thus slavery was abolished in the wake of an economic demand and not as result of some kind-hearted abolitionist fancy. At the same time, the potential buying power of the freed Negro helped to increase the profits of the North's new consumer industries, and it was with this motive in mind that many a stout businessman helped the

Negro in his series of bitter rebellions which set the final stamp of practical enforcement on the verbose documents of abolition and emancipation.

Just as the disease which is most painful to the afflicted patient often represents the most interesting case to the doctor in attendance, so the most painful social afflictions and tyrannies of mankind often represent the most instructive cases for the historian. The historical research worker, unlike his more fortunate colleagues in other fields of scientific research, has no possibility of undertaking laboratory experiments, but he is fortunate in that history sets up her own laboratory experiments during periods of crisis, oppression and rebellion. Like vivisection, these experiments are painful and unpleasant, but they are our most important source of knowledge on our own group behavior. The most significant, and perhaps the most painful of these gigantic experiments of social vivisection during the last four hundred years, was the cutting-up of West-African tribes and their transplantation to the New World during the seventeenth and eighteenth century. It was the first case to permit a methodical investigation of some of the most pertinent problems of anthropology:

1. Are cultures and civilizations racial achievements?

2. Are they innate and inherited or are they produced postnatally by environment and education?

3. To what extent does the social pateirn influence the cultural pattern?

4. To what extent does the cultural pattern influence the social pattern?

5. What evidence can be deduced for a sociology of culture?

Or, to translate these questions into terms of music:

1. Was African music of the seventeenth century a general racial and tribal achievement or was it a monopoly and special achievement of some special caste or social group within the tribe?

2. Was African music innate and inherited in the individual or was it going to change and develop in a different social and geographical environment?

3. To what extent did the social pattern of slavery and plantation labor influence the development of Negro music in America?

4. To what extent did the existence of American Negro music influence the social pattern of its surroundings?

5. In terms of a sociology of music:

a. How much of the Africans' music was preserved in America?

b. What influences were active on the retention of the African musical heritage, and what influences were active on its relinquishment?

c. How much did the music of the Americans — Indian, English, French, Spanish, Dutch, etc.—influence the music of the Negroes?

d. Vice versa: How much did the music of the Africans influence that of the Americans—Indian, English, French, Dutch, Spanish—and in what way did the reactions of these groups differ from each other?

e. What were the social influences responsible for the development of new branches of Afro-American music from slave songs to jazz?

These are the questions we shall try to answer during the coming months.

REFERENCES QUOTED

1 L. C. Gray: History of Agriculture in Southern U. S. A., vol. II, p. 1025.

2 Ibid., vol. I, p. 308-309. Bruce: Economic History of Virginia, vol. II, p. 57. Phillips: American Negro Slavery, p. 75.

3 Where the soil was unsuitable for cotton and sugar, slavery was virtuously frowned upon and abolitionist argument flowered. Thus it was not the "meddling Yankee' but the good mountaineer of North Carolina, Kentucky and Tennessee who carried the spearhead of abolitionism, forming slave-aid societies and building the first stations of the underground railroad—proving —if still furthe proof was needed—that abolitionism was an economic rather than a humanitarian movement. Cf. C. L. R. James: A History of Negro Revolt, p. 27.

4 Gray, op. cit., vol. I, p. 335.

5 Apthker: American Negro Slave Revolts, Science and Society, vol. II, No. 4, p. 514. Other references supra and infra are sub-quoted from this source.

6 C. L. R. James: The Black Jacobins, p. 3.

7 De Vaissière: Saint Domingue, Paris, 1909, p. 162.

8 Ibid.

9 Gray, op. cit., vol. I, p. 335.

10 Apthker, op. cit., gives a list of dates and places of Negro rebellions, year by year, from 1663 to 1865.

11 New York Weekly Tribune, September 22, 1885. Lauber: Indian Slavery, p. 290. Keith: Chronicles of Pennsylvania, vol. II, p. 505.

12 Colonial Records of Georgia, vol. I, p. 50. Scarborough: Opposition to Slavery in Georgia, pp. 9, 12, 37, 73.

13 Wallace, Henry Laurence: p. 82. Channing: History of the United States, vol. II, p. 391. Annual Report of the American Historical Association, 1895, p. 657.

14 Apthker: op. cit., p. 530.

Questions and Answers . . .

(*Continued from page* 37)

fect anticipation of the player pianists rolling bass. Translate this sort of 4-to-the-bar guitar blues to the piano and add the influence of the ragtime era and the automatic piano: what emerges is pretty close to the first party piano boogie. Any other suggestions on this genesis of boogie will be very welcome. Please write to me if you have any information.

IV

Messrs. Browdon, Rowland, Cohn, Wilder, Levin and McGrath all write in to complain of my "criticism" of Goodman, Tatum and Hawkins in the May installment. Let me say quite categorically that no criticism of these men's musicianship was ever intended. If I say that Toscanini isn't a great jazzband leader or that Szigeti plays a poor jazz fiddle, no admirer of Toscanini or Szigeti would bother to contradict me. Yet when I say that Bix, Goodman, Tatum, Wilson are, or were, poor jazz musicians, a whole galaxy of authorities rise to challenge my judgment. Let me repeat then that these men are fine musicians, that they have great instrumental skill, that they are masters of their own chosen brand of music, but that this brand of music has little or nothing to do with jazz. Put them in a seven-piece band with proper jazz musicians like, say, Armstrong, Bechet, Brunis, J. P. Johnson, Johnnie St. Cyr, Pop Foster and Zuty or Wettling, let them play the blues without having a score or an arrangement to play from, and you will see what utter misfits they are: Goodman, Tatum and Wilson couldn't even be heard. Their florid line and their delicate touch would be lost. Passing notes would wreck their precious melodic line. No unity of collective improvisation could possibly be reached.

Bix's case is, of course, different from these men; he had the vigor and the spirit of collective improvisation, but his straight brass-band phrasing and his timing on the beat always prevented him from producing those inflections, quartertones and portamenti which are the basis of all Negro folk music and thus the defining mark of all proper jazz.

V

Mr. Richard Hornibrook Kendrigan sent in a very funny parody on the ANTHROPOLOGIST serial. If we can find time and space, we shall try to publish it in its entirety as soon as possible. Meanwhile let me ask a question: Is the anthropological vocabulary really too dull, pedantic and stilted to serve its purpose? It's inevitable that the scientific vocabulary should strike the lay reader as funny. Every single-minded aspersion always strikes us as comic if we don't share it. At the same time, there has been so much slick, smart tabloid writing in such contemporaries of ours as DOWNBEAT and METRONOME that we felt it was about time for us to follow a policy of dry analysis and strict musical research, even at the risk of becoming dull, tiresome and pedantic. There is no way of combining the two manners of writing. It's up to you, our readers, to let us know what you expect of us. Please write in to give us your opinion.

FOR SALE

VICTOR ALBUM C-28 - - $3.68

Symposium of Swing

(Plus 50c for packing mail orders—Express extra)

Includes "Sing, Sing, Sing" by Benny Goodman; "Can't Get Started" by Bunny Berigan; "Honeysuckle Rose" by Fats Waller and "Beale Street Blues" by Tommy Dorsey. 4-12" Records.

J. O'BYRNE DE WITT

51 WARREN STREET, ROXBURY, 19, MASS.

LEMME TAKE THIS CHORUS

Several months ago we discontinued the practice of setting up display ads for individual collectors. We wished to simplify the *Record Changer* so that, when the editor joined the Army, his successor could continue printing the publication with a minimum of difficulty.

Now that the Army has found me to be 4-F (physically, mentally or morally unfit) we will resume printing full-page and half-page ads for individual collectors. The rates: full-page, $10.00; half-page, $6.00; less than half-page, $2.00 for name and address and $1.00 per inch for body of ad.

MR. GULLICKSON

* * *

Well, it looks like the record exchanging business is not quite the cozy proposition it used to be for Mr. Gullickson. The first issues of *Recordiana* and the *Needle* certainly look better than the first issue of the *Record Changer*. I am reminded of a statement attributed to the late King Oliver in a *Downbeat* headline some years ago:—"Some educated cat stole my good mute idea."

* * *

You know,—that was a right nice editorial Arnold Gingrich wrote about New Orleans in the July issue of *Esquire*. I liked it so much that this very day I have sent them my subscription.

* * *

Bill Riddle of Baltimore writes:—I list, herewith, some corrections and additions to McCarthy's discography of Jelly Roll Morton:

1....New Orleans Rhythm Kings	
Sobbin' Blues (11535)	Ge 5219
Clarinet Marmalade (11540, 11540A)	Ge 5220
Mr. Jelly Lord (11541A, 11541C)	— —
Milenbury Joys (11551, 11551A, 11551C)	Ge 5217
London Blues (11550)	Ge 5221
2....Johnny Dunn & His Band	
Sgt. Dunn's Bugle Call B1(145749)	Co 14306
Buffalo Blues (145761)	— —
Ham and Eggs (145760)	Co 14358
You Need Some Lovin' (145762)	— —
3....Billie Young	
When They Get Lovin' They're Gone	VI 23339
You Done Played Out Blues	— —

4....Master numbers for Ge 5552 & Si 4038 are: *Jelly Roll Blues* (11911) and *Big Fat Ham* (11912).

5....*Tia Juana* and *Mamamita* (Ge 3043) are also on Si 4028.

6....Master numbers for Levee Serenaders on an original pressing of Vo 1154 are *Midnight Mama* (630) and *Mr. Jelly Lord* (632). These numbers are stamped in the wax periphery of the disc.

7....Jelly Roll Morton's Steamboat Four playing *Mr. Jelly Lord* (8065) is by a group consisting of Jelly Roll Morton, an alto sax, a banjo, and a kazoo. This side was also pressed on Triangle 11397.

8....The reverse of the Paramount *Steady Roll* by Jelly Roll Morton's Stomp Kings is pressed on Puritan 11332 and Triangle 11397 in addition to McCarthy's listings. On this side there is no piano or alto and the group sounds very much like the early Brunswicks by the Mound City Blue Blowers.

9....Add to McCarthy's Morton discography the recently discovered side *Frog-I-More* which is to appear on Steiner's and Davis' label.

10....There are two pianos on some of the Wilton Crawley sides. Jelly is extremely probable as one and the other I believe to be Luis Russell since the group seems to be made up of musicians from his band.

Corrections and differences of opinion are invited by the *Record Changer*.

FROM LOS ANGELES:

Orson Welles' radio jazz show goes on with Barney Bigard taking the clarinet on some of the broadcasts. Mutt Carey and Kid Ory (with rhythm) round out the band. Recent numbers played on the air are *Sugar Foot Stomp, Savoy Blues, Weary Blues* and *Tiger Rag*. The band also did a special broadcast under the auspices of the Standard Oil Company (of all people) and played an original *Blues in B Flat, Tin Roof Blues* and a rousing version of *Oh, Didn't He Ramble!*

There is a lot of talent around the town, as usual. Louis Armstrong, Meade Lewis and most of the others have their names up in big letters and play strictly for the customers. The sign in front of Kid Ory's place of employment says "Dancing," but he plays solid New Or-

leans. Wingy Mannone is back on Hollywood Boulevard and still favors Dixieland.

Zutty Singleton has joined Teddy Bunn's small outfit.

They say Bunk Johnson may appear in Los Angeles directly.—George F. Montgomery.

* * *

"Gentlemen:

"Congratulations on the articles by Mr. Borneman. To my mind they are the soundest and most enlightening articles of jazz criticism ever. They do two things: They place jazz in a proper perspective, and they lead to a constructive attitude. The best previous writings in this line have done one or the other, but not as incisively and certainly not both at once.

"The many articles you have carried which have dealt with personaliites and atmosphere have been good reading, yes, but I think now you've got into something better,—you've made a strike."—Art Feher, Cleveland, Ohio.

* * *

Irv. Jacobs of Jamaica, N. Y., writes: "In the August 1943 issue of the *Record Changer* Frank Holland submitted a list of 47 Whiteman records, supposedly the only Victor and Columbia records featuring Bix Beiderbecke. I have just bought a copy of Victor 21302 by the Rhythm Boys which features piano accompaniment on one side and violin, ukulele and piano on the other. Will Mr. Holland please point out where Bix can be heard on this record?"

Tom Henry (Cleveland) says his piano discography is progressing slowly, but that he sees the end of the job presently. "Cow Cow Davenport who is playing here has been helpful in straightening out several of my questions. I received a long letter from Albert McCarthy of *Jazz Music* in which he enclosed a most complete Davenport discography. However, I would like information on the following:

1. Serial number and reverse side of Sam Theard's *I'll Be Glad When You're Dead* on Brunswick.

2. Master numbers on Dora Carr's *Fifth Street Blues,* OK 8284; *Alabama Mistreater,* OK 8306; *He Don't Mean No Harm,* OK 8244. Iva Smith's *Rising Sun Blues,* Para 12436. Cow Cow Davenport's *Jim Crow Blues,* Para 12439.

3. All information possible on Will & Lil Brown's Black Patti record.

4. Has a Gennet record been issued of Charlie Davenport's *Kokomo Blues?*

"Davenport has been writing a story of his life and has left the papers for me to look over. It has possibilities."

* * *

Stewart & Bates of Camp Hill, Pa., who advertised Leonard Feather's All Stars *Mop Mop/My Ideal* (played once) CMS 548, for sale at 10c in the June Record Changer, complain that as yet they have had no offers for the record. Now come on, boys,—let's all support our advertisers,—won't somebody please buy Stewart and Bates' Leonard Feather record?

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SIX HUNDRED HARD-TO-FIND
JAZZ RECORDS
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PRESENTS

EDMOND HALL'S ALL STAR QUINTET

EDMOND HALL . . . . . CLARINET

VIBRAPHONE PIANO GUITAR BASS

(The names of the nationally known artists, associated with Edmond Hall on these records, cannot be disclosed.)

● No. 30 — 12 Inch — **ROMPIN' IN '44** / **SMOOTH SAILING**

● No. 31 — 12 Inch — **BLUE INTERVAL** / **SEEIN' RED**

$1.50 F.O.B. New York, Excl. of Fed., State and Local Taxes

WHILE hitherto BLUE NOTE has emphasized the continuing aspects of musical feeling derived from the old sung blues, it now interestingly extends its sphere of exploration. In the present records, it highlights some new phases of style that have been evolving during the past decade.

The instrumental grouping (BN No. 30 and No. 31) consisting of clarinet, piano, vibraphone, guitar, and bass, is not altogether uncommon. But here, the vibraphone is predominantly melodic, rather than percussionistic, with a characteristic filigree-like, ornamental line. The piano is similar, and both instruments complement each other. In general, it is in an arabesque style, abstract and delicate. The guitar style, on the other hand, stems from one particular way of playing associated with the early thirties, and its clipped strokes and full-bodied tone evoke an instant nostalgia. Finally, the clarinet, while employing the incisiveness and technical niceties necessary for certain kinds of invention, renders plain, by the quality of its intonation and the nature of its phrasing, the fact that its roots are in the blues mode of expression.

The music crystallizes the fusion of a newly-evolved rococo pattern, so to speak, with traditional expressive content.

As for the selections offered, **Rompin' in '44** is a relaxed piece, exploiting a central, rhythmically attractive motif. **Smooth Sailing** projects an interesting theme with ingenious integration of mood. **Blue Interval** has melodic invention at once delicate and subtle, with sustained line and sweeping scope. **Seein' Red** is rapid and climactic. Its brief introduction and coda, based on familiar ensemble figures, are good-humoredly satirical. —MAX MARGULIS

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THE RECORD CHANGER

Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson, circulation manager; Don Anderson, staff artist. Published every month at Fairfax, Virginia; copyright, 1944, Gordon Gullickson. $1.50 (U. S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION." The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

Column 1 of these sections shows the abbreviation of the label of each record:

BA—BANNER	COF—FRENCH COLUMBIA	HA—HARMONY	PE—PERFECT
BB—BLUEBIRD	CR—CROWN	HMV—HIS MASTER'S VOICE	QRS—QRS
BS—BLACK SWAN	DE—DECCA	HRS—HOT RECORD SOCIETY	RE—REGAL
BR—BRUNSWICK	DEF—ENGLISH DECCA	MA—MASTER	RO—ROMEO
BRE—ENGLISH BRUNSWICK	DEF—FRENCH DECCA	ME—MELOTONE	SW—SWING
BRF—FRENCH BRUNSWICK	DI—DIVA	OK—OKEH	UHCA—UNIT. HOT CLUBS
CA—CAMEO	DO—DOMINO	OR—ORIOLE	VAR—VARSITY
CMS—COMM. MUSIC SHOP	ED—EDISON	PAE—ENGLISH PARLOPHONE	VE—VELVETONE
CL—CLARION	EM—EMERSON	PAF—FRENCH PARLOPHONE	VI—VICTOR
CO—COLUMBIA	GE—GENNETT	PARA—PARAMOUNT	VO—VOCALION
COE—ENGLISH COLUMBIA	GRF—FRENCH GRAMOPHONE	PAT—PATHE	VOE—ENG. VOCALION

Condition of each record for disposition is shown by the following abbreviations:

N (New): Surface noise equal to an unplayed record; no visible or audible wear perceptible; original finish intact.

E (Excellent): Surface noise low, smooth, uniform. Not irregular or crackling, easily disregarded in listening. No perceptible distortion.

V (Very Good): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting.

G (Good): A moderate amount of surface noise; background may be somewhat irregular and crackling; some foreign noises, and a little distortion; on the whole, reasonably satisfactory listening without undue distraction of attention. Foreign noises definitely less prominent than the music.

F (Fair): Foreign noises, taken together, are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless, under these conditions, listening should be fairly satisfactory.

P (Poor): Foreign noises, collectively, are louder than the recorded music; continuous concentration is required, and there is little satisfaction in listening.

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The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

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A sample is shown on page 51.
The rate for classified advertising not submitted on these blanks is

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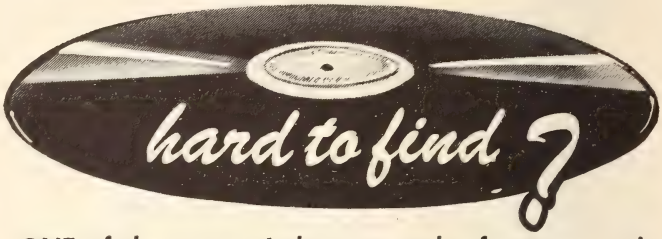

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"RECORD RARITIES . . . AT RECORD PRICES"

Chicago Documentary: Portrait of a Jazz Era

by Frederic Ramsey, Jr.

NOTE FOR CHICAGO DOCUMENTARY

by **Frederic Ramsey, Jr.**

A greater part of the material used for CHICAGO DOCUMENTARY comes from interviews transcribed while JAZZMEN was being prepared. The files of the Chicago *Defender,* which were industriously combed by William Russell in 1938, have also yielded much concrete information. There was so much of this material, and it covered so many years of jazz history, that the only adequate presentation seemed to be that of a documentary radio or film production. So something of this technique has been used, although DOCUMENTARY as published here is not intended to be produced without alterations. Music cues are for those who know the music, and for that equally large group of jazz listeners who must always have something to read while they listen. It was felt that perhaps the two functions of listening and reading might be profitably combined.

I. THE INFLUX

ARRATOR: Strike up the band for the tall, gray stones and the slight, shabby boards, for the Windy City gateway to the Middle West . . .,

USIC: BIG BUTTER AND EGG MAN FROM THE WEST, DOWN UNDER VOICE . . .

ARRATOR: Yes, BUTTER AND EGG MAN. It sounds a little dated now, and we smile as we hear May Alix sing . . .

AY ALIX: (UP ON CUE) . . . I want a butter and egg man away out in the west . . .
'Cause I'm getting tired of working all day
I want somebody who wants me to play
Pretty clothes have never been mine
But if my dream comes true sun's done gonna shine
'Cause I want a butter and egg man
Won't some great big butter and egg man want me?

ARRATOR: And Louis' reply:

RMSTRONG:
Heah, heah . . . Now, mama, I'm your big butter and egg man . . . But I'm different, honey . . .
'Cause I'm from 'way down in the south . . . now listen, baby,
I'll buy you all the pretty things that you *think* you need
A-ah-ah as long as I can keep this cornet up to my mouth
Ohhh — I'll play you a little minor in G
An' if you say it's necessary, baby, I'll even hit high C
Ohh, 'cause I'm your big butter and egg man . . .
Come here, baby, kiss me . . .
Big butter and egg man from 'way down south . . .

USIC: UP ON SOLO AND HOLD TO FINISH . . .

ARRATOR: But there's nothing dated about that cornet, is there? How did that music come out of the tall, gray stones, out of a butter and egg market for America? Well, it's quite a story . . .

OICE OF THE CHICAGO DEFENDER (Interrupting): Excuse me, sir, but I was there when it happened . . .

ARRATOR: Yes, and we're coming to that, too. But right now, we must get on with the show . . .

EFENDER: Well, when does your show begin, then?

ARRATOR: Oh, our story begins around 1911, when the Grand Theater played host to a traveling vaudeville attraction billed as the Original Creole Orchestra . . .

PEYTON OF THE DEFENDER:
The Original Creole Band came to Chicago in 1911 at the Grand Theater. Keppard and all there and Bill Williams made a hit and brought on jealousy of northern brothers . . .

NORTHERN BROTHERS (Interrupting):
What do you mean, jealousy? We just didn't play that way, that's all . . . our stuff was more legitimate, not that New Orleans hokum . . .

NARRATOR: Wait, wait, wait! This is getting out of hand! Now suppose we call upon a poet, our distinguished guest, to tell us what *he* heard. Ladies and gentlemen, our poet laureate! A man who sings 'the people, yes' . . . Carl Sandburg!

VOICE OF CARL SANDBURG:
I thank you. I wrote this poem in the early twenties, and called it Jazz Fantasia.* (RECITES):

Drum on your drums, batter on your banjoes,
Sob on the long cool winding saxophones,
Go to it, oh jazzmen.

Sling your knuckles on the bottoms of the happy
tin pans, let your trombones ooze, and go husha-
husha-hush with the slippery sandpaper.

Moan like an autumn wind high in the lonesome tree-
tops, moan soft like you wanted somebody terrible
cry like a racing car slipping away from a motorcycle
cop, bang-bang! you jazzmen, bang altogether drums,
traps, banjoes, horns, tin cans — make two people fight
on the top of a stairway and scratch each others' eyes
in a clinch tumbling down the stairs.

Can the rough stuff . . . now a Mississippi steamboat

*Carl Sandburg, *Smoke and Steel,* Harcourt, Brace, 1920, p. 63.

pushes up the night river with a hoo-hoo-hoo-OO . . .
and the green lanterns calling to the high soft stars
. . . and a red moon rides on the humps of the low river
hills . . . go to it, oh jazzmen.

ALL (CHORUS):
Bravo! Mr. Sandburg, bravo!

NARRATOR: But that's not all . . . let's hear from George Pops Foster, who used to play the river-boats:

POP FOSTER:
I left New Orleans with Louis, Sam Dutrey, Baby Dodds, Davy Jones, Johnny St. Cyr, William Rizley . . . Fate Marable's Band. On the steamer St. Paul out of St. Louis. We met the boat in Rock Island, Illinois, May, 1919. The boat would stop every night in a different town . . . big back wheel boats. They advertised, like one-nighters, but still you were on the boat. There was a big pretty dance floor, with soda fountains . . . and a place to sleep. We started playing about eight. The boat left at nine. Everybody was down there by then. We had to play fourteen numbers by 11:30. Those fourteen numbers just had to be up there. There were two intermissions, one ten-minute, one fifteen-minute. The day rides would take you a long ways. Then, the band would also get off the boat and go into the sugar cane . . .

MUSIC: TIP EASY BLUES, JONES AND COLLINS ASTORIA EIGHT, HOLD 30 SECONDS AND DOWN UNDER VOICE . . .

NARRATOR: It came up the river, breaking the old traditions . . .

MUSIC: SWELL 10 SECONDS, DOWN UNDER VOICE . . .

NARRATOR: It came up all of a sudden, before anyone had time to think about it, or try to prevent it. The jazzmen came by boat, they came by train. Storyville was closed, and Chicago called. When they didn't have the fare, they came "on the hog," just as Bessie sings it in *Yellow Dog Blues*, the way Handy wrote it; a "long, long story on a postcard!"

MUSIC: BRIDGE TIP EASY TO YELLOW DOG BLUES . . .

BESSIE SMITH (SINGS):
'*Dear Sue*: Your Easy Rider struck this burg today
On a south-boun' rattler, side-door Pullman car;
Seen him here, and he was on the hog.
Easy Rider's got to stay away, so he
Had to vamp it, but the hike ain't far, —
He's gone where the Southern cross the Yellow Dog.'

NARRATOR: And when they got to Rock Island, as Pop told us, maybe they hopped the Rock Island Line . . . and here's Huddie Leadbetter, to tell us about a ride on that line . . .

HUDDIE LEADBETTER (SINGS):
Oh, the Rock Island Line,
It's a mighty good road,
Oh, the Rock Island Line,
It's a road to ride.

Get your ticket at the station
On the Rock Island Line.

Oh, the Rock Island Line,
It's a mighty good road,
If you want to ride it,
You got to ride it like you find it . . .

NARRATOR: And when the long, long ride was over, what happened then?

LIL HARDIN:
I came up from Memphis in 1917. I got a job for three dollars a week, playing piano in a music store. One day the Original Creole Band came to town, without a pianist. They sent around and finally the music store sent me over to try out. I asked them what key to play in. They said, 'Hit it, gal!' I asked again, what key? 'Never you mind, just hit it, gal!' When we got through, they said: 'We want that gal to play with us all the time.' So we had a band at the De Luxe in 1918, with Sugar Johnny, trumpet; Lawrence Duhé, clarinet; Roy Palmer, trombone; Miner Hall, drums; Wellman Braud, bass. I played piano. We moved to the Dreamland later, with changes.

NAT DOMINICK:
I came in 1913. There was a band of Art Steward, with Elwood Graham, trumpet, and Cliff King, with Elair on drums. Perez was at the Royal Garden in Chicago, later the Usonia and the Sunset, with Arthur Sims; and at the Dreamland, various times. He came in later, 1915 or 1916. Then came up around 1920 again.

FRED TUBBY HALL:
I came to Chicago in March 1917 — was there long before Oliver, although I didn't have a real job for several months. In May, I got a job with a New Orleans Jazz Band—Keppard's brother on guitar, with Sugar Johnny, Lawrence Duhé, Roy Palmer, and Ed Garland, who was later replaced by Wellman Braud, on bass . . .

WELLMAN BRAUD:
I did not leave New Orleans with the Creole Band, but joined them in Chicago in 1917. That is when I took up string bass. Lil was with us then. They played swing music then, same as today, but more drive. People would shout in their chairs. We opened the Pekin, 1917. Played at Dreamland until one o'clock and then played at the Pekin till six in the morning. There were turnout houses nightly in both places. But Bill Bottoms of the Dreamland said he didn't like the idea of a 'jazz' band in his cabaret. Then Izzy Shaw booked us at the De Luxe and the 'Jazz Band' nearly ran Bottoms out of business. We opened at eight nightly and at ten o'clock we didn't have standing room. I would come down the street and the people would say, 'That's the bass picker from the jazz band!'

PRESTON JACKSON:
I came to Chicago in 1917. Richard Jones got me my first job, at 39th and Rhodes, a five-cent dancehall. It's torn down now. Perez was in Chicago at the Royal Gardens with Jimmy Noone, Paul Barbarin, Eddie Venson, Lottie Taylor, and Bill Johnson. For a while, Keppard played the De Luxe.

NARRATOR: I was hoping someone would mention *him*; Preston, please tell us some more about Keppard . . .

JACKSON: Well, compare him to Perez, who was the best teacher. *He* read very well. Keppard was just the opposite, all barrelhouse. He played two or three notes a bar, and was called King Keppard. He was tops. He

didn't have a lot of execution. Liquor killed Keppard, finally. He used to carry a water bottle full of liquor under his arm. One time a fellow said, 'We don't allow liquor on the job.' Keppard picked up the bottle and got ready to go. The guy told him to stay.

NARRATOR: . . . And here's Ferd Morton . . . Jelly Roll, how did the Creole Band sound to you?

JELLY ROLL MORTON: The Creole Band was tremendous. They really played jazz. The reason Baquet played straight, more or less, was because he was the only one who could read and they had him play the lead for that reason. He played it rather straight, down low. I never heard a man that could beat Keppard — his reach was so exceptional, both high and low, with all degrees of power, great imagination, and more tone than anybody. Any little place in the music that didn't have any notes on, he would fill right up. He really couldn't read a note. Liked to hear the tune first, because he didn't want to admit he couldn't read. He frequently found excuses; he would be having valve trouble, fingering the valves, shaking the instrument, spitting it out; all the while he would be listening. Somebody would bawl him out and he would say, 'Go ahead, I'll play my part!' Next time, he would pick up his horn and play right through the number.

NARRATOR: Thank you, Jelly Roll. We've only really heard from a smattering of the jazz "greats" who beat their way up the Mississippi to Chicago between 1910 and 1920. But this period and what was to follow, takes shape in our minds, if we just run over the sort of bands we could organize, at this time. with trumpets like Keppard, Armstrong. Oliver, Punch Miller, Lee Collins, Tom Ladnier, George Mitchell, Tig Chambers. and Nat Dominique; with trombones Kid Ory, Roy Palmer, Honoré Dutrey, Zue Robertson, George and Geechee Field, Preston Jackson, and Eddie Venson; clarinets Dodds, Noone, Simeon, Baquet, Bigard, Duhé, and Nicholas; drummers like Rabbitt, who played with Ma Rainey, Baby Dodds, Tubby Hall, Miner Hall, Dink Johnson, Jimmy Bertrand, Zutty Singleton, Andrew Hilaire, Paul Barbarin; pianos Hardin, Richard M. Jones, Jelly Roll Morton, Clarence Williams, and Lottie Taylor; bass players Lindsay, Foster, Garland, and Will Johnsons; guitarists Christian, St. Cyr, and Keppard's brother Louis. This was the mother vein that came to the South Side, shaping up the early twenties in Chicago's great jazz era . . .

PEYTON (Interrupting): Yes, Creole Brothers down South heard of the Creole Band's success and one by one, came to the land of free and plenty dollars, most of them top-notchers on their instruments . . .

NARRATOR: Richard Jones, you used to supervise a lot of those old Okeh recording sessions . . . how did the New Orleans jazzmen get to be such topnotchers . . . what was the 'knack' they brought to Chicago?

R. M. JONES: Music was different in New Orleans because many were too blamed ignorant to read, not like New York or Chicago musicians . . . Keppard and others practiced at the 25 Club, in New Orleans. They would all go down there after they got through with their jobs, late at night. I would play over the new pieces because I could read. Then some other pianist would get up and try to play it; perhaps he could play it a little better. But they would forget it before they got through and would have to fill in with a break and other stuff. That's where the improvisation came from. They had nothing to do all day but play checkers; so they couldn't help learning their instruments. There were no schools; if they wanted to take up an instrument, they had all the time in the world to perfect their playing . . .

NARRATOR: And in this way, their so-called "ignorance" perfected a fresh style that wasn't afraid of experiments, departing from the European, or occidental music that was strictly from books . . . that was what the northern brothers called 'New Orleans hokum.' And as we get well along in the twenties, Chicago's nightspots were filled with "ignorant" New Orleans musicians playing (MUSIC: SNEAK IN MELANCHOLY, LOUIS ARMSTRONG) to large, appreciative audiences, in a new life where the pace was faster; already, by 1920, Sugar Johnny had played himself to death; Keppard couldn't last indefinitely; Lottie Taylor was killed accidentally at a party one night, because someone got playful with a gun. On another night, Ed Venson was walking down one of the outside stairways characteristic of houses thrown together of slight, shabby boards, on Chicago's South Side; his long trombone slipped, and he grasped for it. Either the railing gave way, or he tripped on the stairs; Chicago lost another New Orleans jazzman . . .

MUSIC: SWELL MELANCHOLY 40 SECONDS, AND OUT ON SLOW FADE . . .

We are proud to present Frederic Ramsey's Chicago Documentary. Parts II and III will appear in the September and October issues of the Record Changer.

The Roots of AMERICAN NEGRO MUSIC

Chapter Five of the Anthropology of Jazz

By Ernest Borneman

When I hear the enthusiasts talking lightly of the "African roots" of jazz, I wonder invariably what part of Africa they are talking about. Africa is the largest of all continents. It has a greater variety of genetic and lingual groups than any comparable land mass. Negroes, generally considered the typical Africans, actually form a comparatively small part of the continent's population. Their music differs more profoundly from that of the Berbers in the North or the Bushman in the South than the music of any two European nations ever differed from each other during the whole history of the European tradition. During the 325 years that have elapsed since the first Negroes reached America, African music has changed more deeply than our music between Palestrina and Schönberg. And even within each lingually coherent group of African music there is a complex gradation from folksong through dance music to the highly skilled and highly specialized activities of the professional dancers and musicians. These gradations are never stable over any length of time and within any single community: their patterns have altered so much during the last three hundred years that any parallel drawn between the present-day music of African and American Negroes is highly suspect in its applicability to the key period of the seventeenth century when American Negro music split off from its African roots.

What emerges from the whole pool of data and observations accumulated during the last seventy-five years by anthropologists, Africanists and musicologists in search of African music is a pitifully small store of reliable information. What we do know with a fair degree of accuracy is the strictly functional nature of seventeenth century West-African music and the complete absence of any "art music" in the European sense of the term. All West-African music from the Gold Coast to the Ivory Coast had a strict purpose in the cultural pattern of the community. Each type of song was used by one group within the community, and by that group alone, to exert an effect on another group or on the Gods who controlled the affairs of the group. Thus arose the seven or eight basic types of song which regulated the community's pattern of culture:

1. Songs used by the young men to influence the young women: songs of courtship, songs of challenge, songs of scorn.

2. Songs used by mothers to calm and educate their children: lullabies, play songs, song games.

3. Songs used by the older men to prepare the adolescent boys for manhood: initiation songs, legends to perpetuate the history and tradition of the community, epic songs, ballads of famous ancestors.

4. Songs used by the religious and hierarchical heads of the community to keep its members under control: ritual songs to inspire feelings of mystery, solemnity, awe, submissiveness as well as community songs to arouse common emotions and a sense of joint participation.

5. Songs used by the warriors to arouse courage in battle, and instill fear in the enemy: battle songs, ballads commemorating past victories, legends of dead heroes.

6 Songs used by priests and doctors to influence nature: medicine songs, rain songs, bewitching songs, evil songs to hurt and kill the enemy as well as "good" songs to make friends, arouse love and heal disease.

7. Songs used by workers to make their task easier: worksongs, to stress the rhythm of labor, group songs to synchronize collectively executed work, team songs sung by one team to challenge and satirize the other.

All social occasions had their distinct functional music—weddings, childbirths, funerals, memorial services, seasonal holidays and all other group celebrations—each forming a distinct pattern, but all of them united by a common quality: they could be danced as well as sung, and it was in their function as dance music that all these songs transcended the level of functionalism and were raised to the level of artistic integrity.[1]

Herskovits calls this the very essence of African ceremonialism.[2] Geoffrey Gorer in "Africa Dances" goes so far as to say that "for the Negro the dancing has always held first place; the music, such as it is, and the decorative arts have all been evolved to supplement the dance.[3] They dance for joy, and they dance for grief; they dance to bring prosperity and they dance to pass the time. Far more exotic than their skin and their features is this characteristic of dancing; the West-African Negro is not so much the blackish man or the cannibal man or the primitive man as he is the man who expresses every emotion with rhythmical bodily movement." [4]

Some of the best writing on African dancing was done by Mr. Ivan T. Sanderson, F.R.G.S., a British zoologist, leader of the Percy Sladen Expedition to the Cameroon Mountains of West-Africa, who has also published some exceedingly interesting notes on the "History of Jazz Dances." Sanderson, after pointing out that "the Negroes of West Africa have a most highly complicated religion involving the recognition of countless spirits, sub-gods, taboos and festivals," goes on to explain that every one of these gods, spirits and ceremonies has "its own set of dances, each with its own dance rhythms—one for every occasion. They even change according to the season, and yet each is absolutely distinct. No two are quite alike, even in part, though many take over four hours to perform in full . . ." [5]

Movements, expressions and rhythms are set in their meaning, purpose and emotional overtone. Dancing, to the West-African, is an emotional experience of a highly stylized and traditional manner. It is integrated into the whole cultural pattern with a degree of formalism and ceremonial implications for which no parallel exists in European or American civilization. A number of anthropologists have drawn parallels between the highly formalized finger and arm movements of Hindoo dancing and the leg and hip movements of West-African dancing, but even this ingenious parallel is insufficient to explain the exact function of dancing in West-African culture. Hornbostal, in conversation, said to me some fifteen years ago that there might be a feasible comparison between the tea ceremony or the symbolic use of flowers in Ming China and the use of ceremonial dancing in seventeenth century West-Africa. Gorer finally gave up the attempt to find corresponding examples in our own civilization and said ". . . each rhythm has an emotional appeal which we . . . cannot appreciate any more than we could appreciate the violent effect which Plato claims for the Lydian and Dorian modes." These effects are obtained musically by means of complex rhythmical patterns which are stated in their first horizontal form as we might state a tune before introducing our first variation. After the rhythm has been duly understood and the first variations have been introduced, a second rhythmic phrase may be introduced in the manner of counterpoint, and the number of these polyrhythmic themes may well run into the dozen or more according to the number of instrumentalists taking part in the performance. During a performance of this sort, few melodic or harmonic elements are introduced. Differences of pitch are rarely used in the sense of melodic or harmonic structure; generally, they are used merely as differentiating factors to keep the various percussion instruments clearly separated.

Even more common than pitch in the strict sense of the word is the use of vocal slurs, vibrato sounds and other elements of timbre for the same purpose. Timbre, in its highly complex and ingenious use, is as basically and natively West-African as any rhythmical element that may be considered as a genuine Africanism. It is high time that the myth of African "jungle rhythm" were put in perspective by the propagation of some concrete facts and data on the use of timbre in African music which is the invariable and inseparable complement of its rhythmical structure.

How much of this music was preserved in America? We cannot answer the question unless we know how much of it ever reached the American continent. How much music did the slaves know? Were they representative of the whole of Africa? Did they come from all regions and from all classes?

"It is generally held that those Africans who were sold into slavery were an inferior group, the underlying assumption being that had this not been the case they would not have been captured and sold to the dealers. The ramifications of this belief are widespread. Thus, it is often verbally maintained, if not actually stated in print, that this is the reason for the relatively low standing that American Negroes have made in intelligence tests . . .[6] Investigation, however, shows this belief to be as untenable as is its companion hypothesis that large numbers of slaves were derived from all portions of Africa. The fact of the matter is that the social

classes from which the slaves were drawn represented all strata of African society . . . in all probability, as proportionately great or greater a number of upper class folk were caught in the net of the New World slavery as commoners. . . . The Negro peoples of the New World . . . represented a cross-section of the total population which, if it represents any weighting, is most likely weighted toward the upper cut of the scale." [7]

The "upper cut" of West-African society, the warriors and priests, are the carriers of African culture. In them was vested the whole tradition of music and dancing. Thus, as far as class and caste were concerned, American Negro music became the direct inheritor of African music and dancing.

As to the regions from which the slaves were drawn—even though the slavers moved from Guinea "westward and then south, past the Niger, down the Congo coast, past Loango and Angola, round the Cape of Good Hope and by 1789 even as far as Mozambique on the Eastern side of Africa,"[8] yet most of their human cargo was drawn from the West Coast where the most highly developed civilization, the most complex economy and the greatest density of population existed. Here "the development of techniques of all kinds" was the most advanced on the continent, "the Benin bronzes, the brass work of Dahomey, the weaving of the Ashanti, the wood carving of the Ivory Coast" were to be found "while pottery of a high grade, basketry and ironwork" were also in full development.[9]

As for musical instruments, "the wooden drum is found in this region, in addition to the skin-head drum, and is employed for beating out the 'drum language'" which we described in the first article in this series.[10] Further south, "the rock paintings of the Bushmen" and their dancing and singing "of an intricate character" were all swept up and integated into the westward sweep of slavery.[11]

These, then, were the peoples and cultures that went into the making of the patchwork quilt of American Negro civilization. On American soil they came into contact with representatives of well-nigh all European nations and of all classes within these nations, in addition to American Indians, a few odd Chinese railroad workers, restaurant keepers and laundry men. Finally, within each of the national groups of slave owners, "the contact of the Negroes with the cultures of their European masters varied in intensity . . . house servants and field hands had anything but equal opportunities to know the customs of their masters." [12]

Thus, right from the beginning, all those African songs and dances died out which had no functional need in the pattern of slave-and-master relations. There remained those songs and dances which fitted into the new cultural and economic pattern of the new world—work songs, love songs, lullabies, play songs, song games, animal songs, wedding and funeral songs, and a few odd songs to make magic—voodoo songs, medicine songs and bewitching songs of other types. Among the songs that died out swiftly there were the initiation songs, the legends to perpetuate the history and tradition of the African home community, the epic songs and ballads of famous ancestors, the ritual songs to inspire feelings of mystery, solemnity and awe, the community songs to arouse common emotions and a sense of joint participation, the battle songs, ballads of past victories and legends of dead heroes, and all the other Africanisms that found no parallel in American Negro culture. But out of the contact with white, red and yellow populations, and in the process of adapting their music to the Negro's own purpose, a whole new wealth of Afro-American music arose, and it is with this music that we are especially concerned in this series of articles for it is out of their tradition that the whole development from spirituals through blues to jazz and swing music took its food and stamina.

ANNOTATIONS

1 Cf. Elie Siegmeister's summary of folk music in "Music and Society" published by the Jazz Sociological Society in London, England.

2 Melville J. Herskovits, Professor of Anthropology at Northwestern University, in "A Social History of the Negro," Handbook of Social Psychology, Worcester, Mass., Clark University Press, 1935, p. 233.

3 Cf. the origin of our own music from its Greek roots. In Athens, an "orchestra" was a "dancing place."

4 Geoffrey Gorer: Africa Dances, Faber & Faber London, 1935, p. 303-4.

5 The Dancing Times, London, January 1935 p. 455-6. Gorer supports this. He was so impressed with a certain extremely complicated dance that he asked the dancers to repeat it "Not a single movement was altered." Op. cit. p. 317.

6 Those who know of the punishments meted out to slaves who were found trying to learn to read or write will hold different opinions on this subject. See the July issue of "The Anthropologist Looks at Jazz."

7 Herskovits, op. cit., p. 239-242.

8 C. L. R. James: The Black Jacobins, London 1938, p. 1.

9 Ibid.

10 Herskovits, op. cit., p. 220.

11 Ibid., p. 218.

12 Ibid., p. 213.

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THE DIXIE STOMPERS

CLAP HANDS/SPANISH SHAWL	HA	70	N
HI-DIDDLE-DIDDLE/SO IS YOUR OLD LADY	HA	179	E
ALABAMA STOMP/ALL ALONE MONDAY	HA	283	N
BLACK MARIA/BALTIMORE	HA	526	E

WALTER DAVIS (PIANO SOLOS)

BIDDLE STREET BLUES/FRISCO BLUES	BB	8961	N

ROY ELDRIDGE

HIGH SOCIETY/MUSKAT RAMBLE	VA	8154	N

ADELAIDE HALL—DUKE ELLINGTON

BABY/I MUST HAVE THAT MAN	BR	4031	N

GEORGIA COTTON PICKERS

LOUISIANA BO BO/SNAG IT	VE	2127	G

JEAN GOLDKETTE (Bix)

HUSHABYE/IDOLIZING	VI	20270	E
DINAH/AFTER I SAY I'M SORRY	VI	19947	E

GULF COAST SEVEN

DAYLIGHT SAVIN' BLUES/GA. ON MY MIND	CO	14373	N

HANDY'S ORCHESTRA OF MEMPHIS

LIVERY STABLE BLUES/THAT JAZZ DANCE	CO	2419	E

FLETCHER HENDERSON

WHAT I SAW IN ARKANSAS/INTRODUCE ROSIE	BR	3026	N
ROLL ON MISSISSIPPI/MOAN YOU MOANERS	VI	22698	N
THEN I'LL BE HAPPY	DE	3625	E
SLEEPY TIME GAL	DO	3613	V
HOT MUSTARD/CLARINET MARMALADE	BR	3406	E

JOHNNY HODGES

DOOJI WOOJI/MISSISSIPPI DREAMBOAT	VO	4849	N

BILLIE HOLIDAY

NO REGRETS/DID I REMEMBER	VO	3276	G

PETE JOHNSON (PIANO SOLOS)

BLUES ON THE DOWNBEAT/KC ON MY MIND	DE	3384	E

PAUL HOWARD'S QUALITY SERENADERS

OVERNIGHT BLUES/CHARLIE'S IDEA	VI	38070	E

"PAPA" CHARLIE JACKSON

SALT LAKE CITY BLUES/SALTY DOG BLUES	PARA	12236	V
FAKING BLUES/SHAKE THAT THING	PARA	12281	E
MAMA DON'T ALLOW IT/TAKE ME BACK	PARA	12296	G
LONG GONE LOST JOHN/LOOKING FOR A WOMAN	PARA	12602	G

TAFT JORDAN & MOB

IF THE MOON TURNS GREEN/NIGHT WIND	BA	33385	E

HAL KEMP

MARY LOU/IF I CAN'T HAVE YOU	BR	3792	N
LOVABLE/I DON'T DARE	BR	3937	E

ANDY KIRK

SPOSIN'/I'LL NEVER LEARN	DE	2510	N

EDDIE LANG—BOYD SENTER

HOT LIPS/THE GRIND OUT	OK	40888	N
WABASH BLUES/BOSS OF THE STOMPS	OK	40949	N

TED LEWIS

TRULY/AT LAST I'M HAPPY (MUGGSY)	CO	2408	N
HOMEMADE SUNSHINE/LAUGHIN' AT LIFE	CO	2311	N

ABE LYMAN'S SHARPS & FLATS

JAZZ HOLIDAY/SOME RAINY DAY	BR	4155	N
SAN/WEARY WEASEL	BR	3964	E

RAY MILLER

SISTER KATE/SHE'S MY GIRL FRIEND	BR	3829	N

MA RAINEY

HEAR ME TALKING TO YOU/PROVE IT ON ME	PARA	12668	E

LITTLE RAMBLERS (PINKETT—NICHOLAS)

I'M ON A SEE SAW/PAINTIN' THE TOWN RED	BB	6130	E

TIMME ROSENKRANTZ BARONS

WEE BIT OF SWING/THIS MY SOUVENIR	VI	25876	E

LOUISIANA SUGAR BABES

PERSIAN RUG/THOU SWELL	VI	21346	G

MEMPHIS NIGHT HAWKS

COME ON BABY/BISCUIT ROLLER	VO	1744	E

MEZZROW—LADNIER QUINTET

EVERYBODY LOVES MY BABY/NONE OF JELLY	BB	10090	V

ALICE MOORE—IKE RODGERS

BLACK EVIL BLUES/RIVERSIDE BLUES	DE	7028	N

BENNIE MOTEN

SOUTH/SHE'S NO TROUBLE	VI	24893	E

MOUND CITY BLUE BLOWERS

RED HOT/SAN	BR	2602	E

PHIL NAPOLEON

GO JOE GO/FINGER OUT OF MOUTH	VI	20605	N

RED NICHOLS

ON THE ALAMO/CHINATOWN	BR	4363	N
HOW LONG BLUES/FAN IT	BR	6160	G
PARKIN' IN MOONLIGHT/TIME CAN FLY	BR	6164	N

SEXTET RHYTHM CLUB LONDON

CALLING ALL BARS/MIGHTY LIKE BLUES	BB	10529	E

MARY LOU WILLIAMS (SOLOS)

THE ROCKS/THE PEARLS	DE	2796	N

JACK PETTIS & PETS

SPANISH DREAM/DOIN' THE LOW DOWN	VI	21559	E

BESSIE SMITH

BLEEDING HEARTED/MIDNIGHT(F.HENDERSON)	CO	3936	E
PINCHBACKS/EASE YOUR WINDOW-DOWN	CO	14025	V
DIXIE FLYER/BEEN A GOOD WAGON(LOUIS)	CO	14079	V
DYING GAMBLER'S BLUES/SING SING PRISON	CO	14051	V

FATS WALLER

PORTER'S LOVE SONG/DO ME A FAVOR	VI	24648	E
SWEETIE PIE/HOW CAN YOU FACE ME	VI	24737	E
NIGHT WIND/I BELIEVE IN MIRACLES	VI	24853	E
12TH ST. RAG/SWEET SUE	VI	25087	E
SO DARN CHARMING/I'M ON SEE-SAW	VI	25120	E
TAJN'T GOOD/HALLELUJAH	VI	25478	E

ETHEL WATERS

BIRMINGHAM BERTHA/AM I BLUE	CO	1837	E
SHAKE THAT THING/NO MAN'S MAMMA	CO	14116	E

PAUL WHITEMAN (Bix)

MY PET/I'M AFRAID OF YOU	VI	21389	N
COQUETTE/DOLLY DIMPLES	VI	21301	E
SAN/POOR BUTTERFLY	VI	24078	N

SPECIAL PRESSING: (NOT AN ACETATE)
JOE LOUIS - MARVA LOUIS (VOCAL WITH PIANO)
TOO MUCH COMPETITION/FOOLIN' MYSELF; 12 INCH
AUTOGRAPHED AND INSCRIBED TO BILL ROBINSON
"WORLD'S GREATEST TAP DANCER"
MINIMUM BID: $15.00

WANTED

4 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 3.
3 PRICE OFFERED FOR RECORD.
2 CATALOG NUMBER OF RECORD.
1 LABEL OF RECORD

1 2 3 4

ALL STAR BAND
THE BLUES/BLUE LOU — VI 26144 — — DUNN

LIL ARMSTRONG
BROWN GAL/OR LEAVE ME ALONE — DE 1092 — — DUNN

LOUIS ARMSTRONG
MUGGLES — OK 8703 — — HOLL
(ANY HOT 5, HOT 7) — OK — — — LUDA
WILLIE THE WEEPER — OK 8482 — — KRAG
ORY'S CREOLE TROMBONE — CO 35838 2.00 KRAG
(MOST ACCOMPANIMENTS; STATE PRICES) — — — — EDEL
PERDIDO ST. BLUES — DE 18090 — — DUNN
SLEEPY TIME DOWN SOUTH — DE 4140 — — DUNN
STARDUST/WRAP YOUR TROUBLES IN — OK 3172 — — DUNN
ALL OF ME/HOME — OK 3125 — — DUNN
OLD MAN MOSE (N TO E) — DE 622 — — WALL
NOW DO YOU CALL THAT A BUDDY — DE 3756 — — WALL
STRUTTIN' WITH BARBECUE — DE 1661 — — WALL
HE LIKES IT SLOW — OK 8355 — — BARR
DROPPIN' SHUCKS/WHO'S IT — OK 8357 4.00 BARR
SUNSET CAFE STOMP/BUTTER & — OK 8423 — — BARR
IRISH BLACK BOTTOM/YOU MADE — OK 8447 — — BARR
WILD MAN BLUES/BULLY LOW — OK 8474 — — BARR
MELANCHOLY BLUES/KEYHOLE BLUES — OK 8496 — — BARR
PUT 'EM DOWN BLUES — OK 8503 — — BARR
I'M NOT ROUGH — OK 8551 — — BARR
FIREWORKS/WEST END BLUES — OK 8597 — — BARR
TWO DEUCES/SQUEEZE ME — OK 8641 — — BARR

GUS ARNHEIM
(ANY WITH BING CROSBY) — — — — — FIEL

GEORGE AULD
SWEET SUE — VAR 8212 — — LUDA

LOVIE AUSTIN
(MANY; NEW OR EXCELLENT CONDITION) — PARA — — — KRAG
RAMPART STREET/DON'T SHAKE — PARA 12300 — — BARR
TOO SWEET FOR WORDS — PARA 12313 — — BARR
JACKASS BLUES/FROG TONGUE — PARA 12361 — — BARR

MILDRED BAILEY
I CAN'T FACE THE MUSIC — — — — — NEWT
WEEKEND OF A PRIVATE SECRETARY — BR — — — NEWT

CHARLIE BARNET
ROCKIN' IN RHYTHM (N TO E) — BB — — — WALL
SURREALISM (N TO E) — VAR 633 — — WALL
(ANY EXCEPT BB AND DE) — — — — — WALL

COUNT BASIE
(MANY ON COLUMBIA) — — — — — OWEN
LESTER LEAPS IN/DICKIE'S DREAM — VO 5118 — — OWEN
MISS THING, 1 & 2 — OK 4860 — — DUNN
GOIN' TO CHICAGO BLUES/9:20 SPEC. — OK 6244 — — DUNN

BEALE STREET WASHBOARD BAND
FORTY AND TIGHT/PIGGLY WIGGLY — ANY — — $10+ EDEL

SIDNEY BECHET
SHAG — BB 10022 — — BROO
WILD MAN BLUES — VI 26640 — — BROO
SLEEPY TIME DOWN SOUTH/I AIN'T G. — VI 27447 — — DUNN
LAZY RIVER/SWEET LORRAINE — HRS 2000 — — DUNN
BLUES IN THIRDS/ONE O'CLOCK JUMP — VI 27204 — — DUNN

BIX BEIDERBECKE
(ANY GENNETT; SOME OTHERS) — — — — — LUDA
JAZZ ME BLUES/JAZZ BAND BALL — CO 36156 — — COHN
JAZZ ME BLUES/JAZZ BAND BALL (NEW) — CO 36156 — — CONA
SORRY/SINCE MY BEST GAL — VO 3149 — — CONA

BUNNY BERIGAN
WEARIN'O THE GREEN/WACKY DUST — VI 25872 — — TEMP
SOPHISTICATED SWING/DOWNSTREAM — VI 25811 — — TEMP
ONE IN A MILLION — BR 7823 — — SHEP
BLUE LOU — BR 7832 — — SHEP
(ANY OFF THE AIR SHOTS) — — — — — PERR

CHU BERRY
EBB TIDE — VA 657 — — SCHO
(ANY ON VARIETY) — — — — — OWEN

JIMMY BERTRAND
(ANY WITH DODDS EXCEPT VO 1100, 1060) — — — 10.00 EDEL

BARNEY BIGARD
(ANY ON VARIETY OR VOCALION) — — — — — OWEN
MOONLIGHT FIESTA (NEW ONLY) — VO 3834 3.75 JACO

BOSWELL SISTERS
MY WALKIN' CANE/DOGGONE — BR 6333 — — DERA

BROADWAY BROADCASTERS
DEEP HENDERSON — CA 955 — — KEND
I WANT TO BE BAD — CA 9084 — — KEND

HENRY BROWN
HENRY BROWN BLUES/21ST STOMP — PARA 12825 10.00 EDEL
BLUES STOMP/BLIND BOY BLUES — PARA 12934 10.00 EDEL

BUCKTOWN FIVE
STEADY ROLL/REALLY A PAIN — GE 5419 — — BARR
MOBILE BLUES/SOMEDAY SWEETHEART — GE 5405 — — BARR
CHICAGO BLUES/BUDDY'S HABITS — GE 5418 — — BARR
HOT MITTENS — GE 5518 — — BARR

HENRY BUSSE
STOMPING ROOM ONLY — DE 3975 — — WALL

CAB CALLOWAY
EBONY SILHOUETTE — VO 6192 — — ERWI
PLUCKIN' THE BASS — VO 5406 — — ERWI
A GHOST OF A CHANCE/COME ON WITH — OK 5687 — — DUNN
PARADIDDLE/PICKIN' THE CABBAGE — OK 5467 — — DUNN
WILLOW WEEP FOR ME/JONAH JOINS CAB — OK 6109 — — DUNN
(ANY) — ANY — — 1.00 GALL

FRANKIE CARLE
DANCING DOLL — — — — — REIN

THE CAROLINERS
I DON'T CARE — CA 8348 — — KEND

BENNIE CARTER
SLOW FREIGHT/SLEEP — VO 5319 — — S&B
SYMPHONY IN RIFFS — CO — — — SHEP
BLUE RHYTHM — CO 2504 — — SHEP
MINNIE — CO 2439 — — SHEP
(ANY FOREIGN) — — — — — LUDA
(ANY ON COLUMBIA) — — — — — OWEN

JUNIE C. COBB
SMOKE HOUSE DRAG/BOOT THAT THING — VO 1269 12.50 EDEL

KING COLE TRIO
(MANY ON DECCA) — — — — — OWEN

RUSS COLUMBO
STREET OF DREAMS/LOST IN A CROWD — VI 24194 2.00 GILB

COON-SANDERS
ROODLES — VI 20785 — — MORS

COTTON PICKERS
HOT HEELS — CA 9207 $2-4 KEND

BING CROSBY
MOONBURN (NEW ONLY) — DE 617 — — THOM
(MANY; NO DECCAS) — — — — — FIEL
PENNIES FROM HEAVEN — DE 15027 — — TERK
WHERE THE BLUE OF THE NIGHT — BR 6226 — — CONG
SHINE/DINAH — BR 6276 — — CONG
(ANY) — ANY — — 1.00 GALL
(ANY) — VI — — — GALL
(ANY) — BR — — — GALL

ISRAEL CROSBY
BLUES OF ISRAEL — DE 18114 — — ERWI

DIXIE DAISIES
DIGGA DIGGA DO — RO 808 OR CA 9004 — — KEND
IN MY WEDDING GOWN — RO 1082 — — KEND

DIXIE JAZZ BAND
DIXIE DRAG — JE 5446 — — KEND

JOHNNY DODDS
PENCIL PAPA — VI 38038 — — MCMA
PENCIL PAPA — VI 38038 — — THOM
WILD MAN/MELANCHOLY — ANY — — — MONT
CLARINET WOBBLE/SAN — BR 3574 — — MONT
OH LIZZIE/NEW ST.LOUIS — BR 3585 — — MONT
COME ON AND STOMP — ANY — — — MONT
WHEN ERASTUS PLAYS — BR 3997 — — MONT
(MANY) — ANY — — — COHN
(ANY) — — — — — LUDA
MELANCHOLY — BR 3567 — — MORS
AFTER YOU'VE GONE — BR 3568 — — MORS
LOVELESS LOVE/19TH STREET — PARA 12471 — — BARR
WILD MAN BLUES/MELANCHOLY — BR 3567 — — BARR
WEARY BLUES/NEW ORLEANS STOMP — VO 15632 — — BARR

TOMMY DORSEY
NOLA — VI 25570 — — REIN

WANTED

JOHNNY DUNN

DUNN'S BUGLE CALL BLUES	Co	14306	——	S&B
HAM AND EGGS	Co	14358	5.00	EDEL
BUFFALO BLUES/SGT. DUNN'S BUGLE	Co	14306	——	BARR
HAM & EGGS/YOU NEED SOME	Co	14358	——	BARR

ROY ELDRIDGE OFF THE AIR SHOTS

BLATZ PALM GARDENS, MILWAUKEE, WISC.	—	——	——	PERR
TIC TOC NIGHT CLUB, BOSTON, MASS.	—	——	——	PERR
MILDRED BAILEY'S SUMMER SHOW, JUNE 21ST'44	—	——	——	PERR
SATURDAY NIGHT SWING CLUB	—	——	——	PERR
WITH MILDRED BAILEY, RED NORVO'S ORCHESTRA AT BLACKHAWK RESTAURANT, CHICAGO			——	PERR
STEEL PIER, ATLANTIC CITY, N.J.	—	——	——	PERR
WITH GENE KRUPA'S ORCHESTRA	—	——	——	PERR
WNEW SWING FESTIVAL, JAN. 16–22, 1944	—	——	——	PERR
FROM CEDAR POINT ON LAKE ERIE, KRUPA'S ORCH.			——	PERR
TIN PAN ALLEY RESTAURANT, REVERE BEACH, MASS.			——	PERR
ANY WNEW JAM SESSIONS	—	——	——	PERR
HOLLYWOOD PALLADIUM, GENE KRUPA'S ORCHESTRA			——	PERR
THE ONYX CLUB, NEW YORK 1943	—	——	——	PERR
FOLLIES BERGERE NIGHT CLUB, NEW YORK 1943	—	——	——	PERR
HOTEL LINCOLN, BOYD RAEBURN'S ORCH, APRIL 1944			——	PERR
MILDRED BAILEY'S SUMMER SHOW, JUNE 21, 1944			——	PERR
RECORDINGS OF PRIVATE JAM SESSIONS	—	——	——	PERR
ANY TRANSCRIPTIONS, 78 R.P.M.	—	——	——	PERR
THE THREE DEUCES, CHICAGO 1936–37	—	——	——	PERR
SATURDAY NIGHT SWING CLUB	—	——	——	PERR
ARCADIA BALLROOM, NEW YORK 1938	—	——	——	PERR
THE FAMOUS DOOR, NEW YORK	—	——	——	PERR
SHERMAN HOTEL, GENE KRUPA'S ORCHESTRA	—	——	——	PERR
"ROCKING CHAIR" WITH TOMMY DORSEY'S ORCHESTRA FROM HOLLYWOOD PALLADIUM			——	PERR
GENE KRUPA'S ORCHESTRA, FRANK DAILEY'S MEADOWBROOK				PERR

DUKE ELLINGTON

BIRMINGHAM BREAKDOWN (WASH'S)	Ha	505	——	THOM
RENT PARTY BLUES/JUNGLE BLUES	CoE	6006	——	THOM
EAST ST.LOUIS/HOP HEAD(N TO E)	Co	953	——	THOM
CHICAGO STOMP DOWN/GOIN' TOWN	OK	8675	——	THOM
BIG HOUSE BLUES/ROCKY MT. BLUES	OK	8836	——	THOM
SWEET CHARIOT/MOOD INDIGO	OK	8840	——	THOM
RING DEM BELLS (HARLEM FOOTWARMERS)	OK	41468	——	THOM
THE CREEPER/IMAGINATION	Vo	1077	——	THOM
SONG OF COTTON FIELDS/NEW ORLEANS	Vo	1086	——	THOM
DOIN' THE FROG/RED HOT BAND	Vo	1153	——	THOM
ROSE OF THE RIO GRANDE	BR	8186	——	TEMP
REMINISCING IN TEMPO, 1 & 2	BR	OR Co	——	TEMP
REMINISCING IN TEMPO, 3 & 4	BR	OR Co	——	TEMP
KO–KO/CONGA BRAVA	Vi	26577	——	TEMP
DUSK/BLUE GOOSE	Vi	26677	——	TEMP
BLUE SERGE/JUMPIN' PUNKINS	Vi	27356	——	TEMP
ANIMAL CRACKERS/LIL FARINA	GE	3342	——	THOM
PARLOR SOCIAL/GEORGIA GRIND	PE	104	——	THOM
PARLOR SOCIAL/GEORGIA GRIND	PAT	7504	——	THOM
TROMBONE BLUES/HANG AROUND	PE	14514	——	THOM
HOTTENTOT/MISTY MORNIN'	PE	15104	——	THOM
HOTTENTOT/MISTY MORNIN'	PAT	36923	——	THOM
VOOM VOOM/SATURDAY FUNCTION	OR	1730	——	THOM
BLACK & TAN FANTASY	Vo	15556	——	THOM
BLACK BEAUTY (LUMBERJACKS)	CA	8352	——	THOM
GOIN' NUTS/6 OR 7 TIMES	Vo	15843	——	THOM
BAKIFF	Vi	——	——	SCHO
HARLEM AIRSHAFT	Vi	26731	——	SCHO
TROMBONE BLUES	PE	14514 OR PA	36333	KEND
GEORGIA GRIND	PE	104 OR PA	7504	KEND
YOU CAN COUNT ON ME (N ONLY)	BR	8411	4.10	JACO
COTTON CLUB STOMP (NEW ONLY)	BR	8405	4.10	JACO
SOLID OLD MAN (NEW ONLY)	BR	8380	4.10	JACO
JUNGLE NITES IN HARLEM(NEW)	Vi	23022	5.00	JACO
I MET MY WATERLOO (NEW)	Vi	24622	3.00	JACO
DOIN' THE FROG/RED HOT	Vo	1153	12.00	JACO
SONG OF THE COTTON FIELD	Vo	1086	12.00	JACO
THE CREEPER/IMMIGRATION	Vo	1077	12.00	JACO
(MANY ON CA, VE, PE, OR, DI, ETC.)	—	——	——	JACO
STORMY WEATHER/SOPHISTICATED	BR	6600	——	GALL
JUNIOR HOP/DAY DREAM (HODGES)	BB	11021	1.50	GILB
HARLEM SPEAKS/BEST WISHES	BR	6374	2.00	GILB
DON'T MEAN A THING/ROSE ROOM	BR	6265	2.00	GILB
STEPPIN' INTO SWING SOCIETY	BR	8063	2.00	GILB
BLUE LIGHT/SLAP HAPPY	BR	8297	2.00	GILB
RIDIN' ON A BLUE NOTE/MEDITATION	BR	8083	2.00	GILB
JAZZ POTPOURRI/BATTLE OF SWING	BR	8293	2.00	GILB

(DUKE ELLINGTON CONTINUED NEXT COLUMN)

(DUKE ELLINGTON, CONTINUED)

ALABAMY HOME/HONEY'S LOVIN'	VA	629	2.00	GILB
SOLID OLD MAN/SCHAPPS	BR	8380	2.00	GILB
——	Vo	1077 & 1153	——	HOLL
HOP HEAD	Co	953	——	HOLL

SAMMY FAIN

AIN'T MISBEHAVIN'	Do	2993	——	KEND

BUDDY FIELD'S ORCH

LOVEABLE AND SWEET	RO	1068	——	KEND

CHUCK FOSTER

OH YOU BEAUTIFUL DOLL	OK	5915	1.50	ANDE

FRANKIE FRANCO

SOMEONE STOLE MY GAL	ME	12009	10.00	EDEL

BENJAMIN FRANKLIN HOTEL ORCHESTRA

LOVEABLE AND SWEET	PE	15213	——	KEND

JEAN GOLDKETTE

SWEETHEARTS ON PARADE/THAT'S	—	——	2.50	TACK
WHAT PUTS THE SWEET	Vi	21800	2.50	TACK

GOODIE & HIS GOODTIMERS

NOW I'M IN LOVE	PE	15105 OR PAT 36924	——	KEND

BENNY GOODMAN

ORGAN GRINDERS SWING/PETER PIPER	Vi	25442	——	TEMP
AVALON/MAN I LOVE	Vi	25644	——	TEMP
BEI MIR BIST DU SCHON, 1 & 2	Vi	25751	——	TEMP
SWEET LORRAINE/DIZZY SPELLS	Vi	25822	——	TEMP
LULLABYE IN RHYTHM/FEELING GONE	Vi	25827	——	TEMP
BACH GOES TO TOWN/WHISPERING	Vi	26130	——	TEMP
ROSE OF WASHINGTON SQ./SIRENS' SONG	Vi	26230	——	TEMP
OPUS 3/4 / SUGAR	Vi	26240	——	TEMP
RESTLESS	Vi	25021	——	SHEP
TAKE MY WORD	Co	2947	——	SHEP
GET RHYTHM IN YOUR FEET	Vi	25081	——	SHEP
GEORGIA JUBILEE	Co	2907	——	SHEP
JUNK MAN	Co	2892	——	SHEP
I WAS LUCKY	Co	3018	——	SHEP
(MANY TRIO, QUARTET & SEXTETTE)	—	——	——	OWEN
CLARINET A LA KING	OK	6544	——	OWEN
KING PORTER STOMP	Vi	25091	——	CULP
BODY AND SOUL	Vi	25115	——	CULP
LADY BE GOOD/CHINA BOY	Vi	25333	——	CULP
ORGAN GRINDERS SWING	Vi	25442	——	CULP
SUGAR/OPUS 3/4	Vi	26240	——	CULP
ROLL EM/AFRAID TO DREAM	Vi	25627	——	CULP
VIBRAPHONE BLUES	Vi	25521	——	CULP
LIZA/SMILES	Vi	25660	——	CULP
I CRIED FOR YOU/I KNOW THAT YOU	Vi	25139	——	CULP
SUGAR/OPUS 3/4	Vi	26240	——	CULP
LET'S DO IT	CANADIAN Co	587	——	KEND
(TRANSCRIPTIONS, 78 R.P.M.)	—	——	——	KEND
(HOME RECORDINGS OFF AIR SHOTS, ETC.)	—	——	——	KEND
LOVE ME OR LEAVE ME	Co	2871	$5–12	KEND
I WANNA BE AROUND/WHAT HAVE	ME	12138	$4–10	KEND
YOU'RE THE TOP/ALL THROUGH	Co	2986	$2–8	KEND
JUNK MAN	CoE	CB730	$5–15	KEND
ROOM 1411	BrF	500201	$5–15	KEND
I'M GETTING SENTIMENTAL OVER	VoE	S12	$5–15	KEND
MAD HOUSE (MATRIX NO. 1)	Vi	25268	——	KEND
A LITTLE KISS (MATRIX NO.2)	Vi	25878	——	KEND
BENNY RIDES AGAIN(EXCEPT MAT.1)	Co	55001	——	KEND
LAZY RIVER (MATRIX NO.2)	Co	36012	——	KEND
LET'S DO IT(MATRIX NO.4)	OK	6474	——	KEND
(ANY TRIO, QUARTET, SEXTET)	—	——	——	LUDA
DIZZY SPELLS (N TO E)	BB	10903	——	WALL
SWINGTIME IN THE ROCKIES	Vi	25335	——	WALL
SOMEBODY LOVES ME (NEW)	Vi	25497	——	WALL
I CRIED FOR YOU (NEW)	Vi	26139	——	WALL
PICK A RIB (E TO N)	Vi	26166	——	WALL
HONEYSUCKLE ROSE (E TO N)	Co	35319	——	WALL

GLEN GRAY

SLEEPY TIME GAL	De	15042	——	DERA

HALFWAY HOUSE ORCHESTRA

BARATARIA/PUSSY CAT RAG (E)	OK	40318	——	THOM

LIONEL HAMPTON

(MANY ON VICTOR)	—	——	——	OWEN
CHINA STOMP/RHYTHM RHYTHM	Vi	25586	——	TEMP
HOUSE OF MORGAN	Vi	26751	——	TEMP
PIG FOOT SONATA	Vi	26293	——	TEMP
I SURRENDER DEAR	Vi	25666	——	TEMP
HAVEN'T NAMED IT YET	Vi	26476	——	TEMP
WHIZZIN' THE WIZZ/DENISON SWING	Vi	26233	——	TEMP
STOMP	Vi	25535	——	TEMP

(LIONEL HAMPTON CONTINUED NEXT PAGE)

WANTED

(LIONEL HAMPTON, CONTINUED)

STOMPOLOGY	VI	25601	—	TEMP
DRUM STOMP	VI	25658	—	TEMP
SUNNY SIDE OF THE ST./I KNOW THAT	VI	25592	—	DUNN
I'M IN MOOD FOR SWING/SHOE SHINER'S	VI	26011	—	DUNN
(ANY; NEW; SEND LISTS)	VI	—	—	WALL
BOGO JO/OPEN HOUSE	VI	27341	—	IDER
FIDDLE DEE DEE/BOUNCING	VI	27364	—	IDER

JEAN HARLOW

RECKLESS	—	—	—	NEWT

HARRY'S RECKLESS FIVE

ST.JAMES INFIRMARY/WAILING BLUES	BROADWAY-		—	EDEL

COLEMAN HAWKINS

(ANY FOREIGN LABELS)	—	—	—	LUDA
LULLABY	PAE	2007	—	SCHO
BLUE MOON	HMV	8388	—	SCHO
MEDITATION	DE	742	—	SCHO
METCHA'S DREAM	DE	66[illegible]	—	SCHO
HONEYSUCKLE ROSE	VI	26219	—	SCHO
WHEN DAY IS DONE	BB	10693	—	SCHO
MY BLUE HEAVEN	BB	10770	—	SCHO
RAINBOW MIST	APOLLO	751	—	SCHO
YESTERDAYS	APOLLO	752	—	SCHO

FLETCHER HENDERSON

JUST BLUES	ME	12216	—	HOLL
RADIO RHYTHM	BR	6176	—	HOLL

WOODY HERMAN

BLUE FLAME (N OR E ONLY)	DE	3643	—	MORS
LAUGHING BOY BLUES	DE	1801	—	DERA

EARL HINES

BLUES IN THIRDS/CHIMES IN BLUES	HRS	21	—	DUNN
PIANO MAN/FATHER STEPS IN	BB	10377	—	DUNN
JAPANESE SANDMAN/JULIA	DE	654	—	DUNN

JOHNNY HODGES

DAYDREAM/JUNIOR HOP	BB	11021	—	DUNN
FO'LIN' MYSELF (NEW ONLY)	VO	3771	3.75	JACO

EDDIE HOWARD

STARDUST	CO	35771	—	FIEL

DEWEY JACKSON

(ANY)	—	—	—	MORS

BUD JACOBSON

OPUS/SANS MELODY	SI	103	—	DUNN

JAM SESSION AT VICTOR

HONEYSUCKLE ROSE/BLUES	VI	25559	—	EINH
HONEYSUCKLE ROSE/BLUES	VI	25559	—	EINH
HONEYSUCKLE ROSE/BLUES	VI	25559	—	WALL

EDITH JOHNSON

(ANY WITH IKE ROGERS)	—	—	10.00	EDEL

JAMES P. JOHNSON

SNOWY MORNING BLUES/ALL THAT I HAD	CO	14204	—	BARR
(ANY GOOD EARLY SOLOS)	—	—	—	WI,B

MAGGIE JONES

GOOD TIME FLAT	CO	14055	5.00	EDEL

MARY JOHNSON

(ANY WITH IKE ROGERS)	—	—	10.00	EDEL

SPIKE JONES

LEIBSTRAUM	TRANSCRIPTION	-	—	REIN
A SLOPPY LAGOON	—	—	—	REIN
(MANY OTHERS; SEND LIST)	—	—	—	REIN

LOUIS JORDAN

ST. VITUS DANCE	DE	8581	—	OWEN
PAN PAN	DE	8537	—	OWEN
OH BOY I'M IN THE GROOVE	DE	3360	—	OWEN
PENTHOUSE IN THE BASEMENT	DE	—	—	OWEN

KANSAS CITY FRANK & FOOTWARMERS

ST.JAMES INFIRMARY/WAILING BLUES	PARA	12898	—	EDEL

KENTUCKY GRASSHOPPERS

SWEET LIZA	BA	5358	$3-5	KEND

ANDY KIRK

BOOGIE WOOGIE COCKTAIL (NEW)	DE	4381	.75	WALL
WALKIN' & SWINGIN'/STEPPIN'	MC	5023	2.00	TACK

GENE KRUPA

SWING IS HERE/I HOPE GABRIEL	BB	10705	—	DUNN

MEADE LUX LEWIS

BLUES DE LUX	SA	12003	—	THOM
FAR AGO BLUES	SA	12004	—	THOM

TED LEWIS

ROYAL GARDEN	CO	2527	—	HOLL

CRIPPLE CLARENCE LOFTON

(ANY)	—	—	—	MCMA

LOUISIANA RHYTHM KINGS

THAT'S A PLENTY	VO	15784	—	KEND
BASIN ST. BLUES/LAST CENT	—	—	—	COHN

LOUISVILLE RHYTHM KINGS

SHOUT HALLELUJAH	OK,PAE R340 OR PAF	22305	—	KEND

THE LUMBERJACKS

WOULD YOU BE HAPPY	CA	9147	—	KEND
BLACK BEAUTY	CA	8352	—	HOLL

JIMMY LUNCEFORD

JAZZNOCRAZY/WHITE HEAT	BB	5713	—	DUNN
DINAH, 1 & 2	CO	36054	—	DUNN
ORGAN GRINDER'S SWING/SLEEPY TIME	DE	908	—	DUNN

SHERRY MAGEE

BLUIN' THE BLUES	OK	5436	—	EINH

WINGY MANONE

PANAMA	BB	6411	—	EINH
MANONE BLUES	BB	7633	—	EINH
JAZZ ME BLUES	BB	7198	—	EINH
STRANGE BLUES	BB	6911	—	EINH
ROYAL GARDEN BLUES	OK	41570	—	BROO
JUST ONE GIRL	OK	41569	—	BROO
SAN ANTONIO SHOUT	DE	161	3.00	KRAG
PANAMA	DE	162	3.00	KRAG
ROYAL GARDEN	OK	41570	5.00	KRAG
SWEET LORRAINE/FORMAL NIGHT	BB	6816	—	TEMP
BLUE LOU/HOW LONG BLUES	BB	10749	—	DUNN
ISLE OF CAPRI/WALKIN' THE STREETS	OK	4464	—	DUNN
(ANY ON OK, ME AND VO)	—	—	—	WI,B

JOE MARSALA

12 BAR STAMPEDE/FEATHER BED LAMENT	DE	18111	1.50	CONA

JIMMY MCPARTLAND

JAZZ ME BLUES (N OR E)	DE	18042	—	CONA
I'M ALL BOUND ROUND(N OR E)	DE	18441	—	CONA

JIMMY MCHUGH'S BOSTONIANS

REMEMBER I LOVE YOU	HA	899	—	KEND

MCKINNEY'S COTTON PICKERS

GEE, AIN'T I GOOD TO YOU/WHEREVER	BB	10249	—	DUNN
ROCKY ROAD	VI	22932	—	DUNN

MEZZ MEZZROW

35TH & CAL./OLD FASHIONED LOVE	VI	25202	1.50	TACK

MILLS HOTSY TOTSY GAND

SINCE YOU WENT AWAY	BR	4122	—	KEND

MILLS MERRY MAKERS

FAREWELL BLUES	HA,DI,CL OR VE	7121	—	KEND
LOVE ME OR LEAVE ME	RO	943	—	KEND
IN A GREAT BIG WAY	CA 9170 OR RO	972	—	KEND

ALICE MOORE

(ANY WITH IKE ROGERS)	—	—	10.00	EDEL

LEE MORSE

(MANY; NO DECCAS)	—	—	—	FIEL

JELLY ROLL MORTON

MR.JELLY LORD/WOLVERINE BLUES	BB	10258	—	COHN
(MANY)	—	—	—	COHN
BILLY GOAT STOMP/HYENA STOMP	VI	20772	5.00	EDEL
GRANDPA'S SPELLS (N OR E)	VI	20431	4.00	KRAG
DOCTOR JAZZ (N OR E)	BB	10255	4.00	KRAG
SIDEWALK BLUES (N OR E)	VI	20252	4.00	KRAG
DEADMAN BLUES	VI	20252	—	MONT
FAT MEAT/SWEETHEART	VO	1019	—	MONT
KING PORTER/PEARLS	VO	1020	—	MONT
(ANY)	—	—	—	LUDA
(MANY)	—	—	—	MCMA
(ANY ON GENNETT, SILVERTONE)	GE	—	—	BARR
FAT MEAT & GREENS/SWEETHEART	VO	1019	—	BARR
KING PORTER/THE PEARLS	VO	1020	—	BARR
MR.JELLY LORD/STEADY ROLL	PARA	20332	—	BARR
BILLY GOAT STOMP/HYENA STOMP	VI	20772	—	BARR
OIL WELL/IF SOMEONE WOULD	VI	23321	—	BARR
(ANY ON BB, VI, GE, ETC.)	—	—	—	WI,B

NEW ORLEANS BOOTBLACKS

MAD DOG/FLAT FOOT	CO	14337	10.00	EDEL
I CAN'T SAY/MIXED SALAD	CO	14465	10.00	EDEL
I CAN'T SAY/MIXED SALAD	CO	14465	—	BARR
FLAT FOOT/MAD DOG	CO	14337	—	BARR

NEW ORLEANS RAMBLERS

I'M ONE OF GOD'S CHILDREN	ME	12133	—	KEND
THAT'S THE KIND OF MAN FOR ME	ME	12230	—	KEND

NEW ORLEANS WANDERERS

TOO TIGHT	CO	735	$5-12	KRAG
I CAN'T SAY	CO	14465	$5-12	KRAG
FLAT FOOT	CO	14337	$5-12	KRAG
TOO TIGHT/PAPA DIP	CO	735	—	BARR
GATEMOUTH/PERDIDO STREET	UHCA	15-16	—	MONT

WANTED

JIMMIE NOONE				
JAPANSY/FOUR OR FIVE TIMES	DE	1621	——	DUNN
SWEET LORRAINE/HELL IN MY HEART	DE	7553	——	DUNN
MONDAY DATE/SUGAR FOOT STOMP	UHCA	41-42	——	DUNN
FOREVERMORE/READY FOR THE RIVER	VO	1188	——	DUNN
MONDAY DATE/KING JOE	VO	1229	——	BARR
RED NORVO				
IN A MIST	BR	6906	——	ERWI
BLUES IN E-FLAT	CO 3079 OR CO	36158	——	ERWI
HUSK O'HARE'S FOOTWARMERS				
MILENBERG JOYS	VO	15646	——	THOM
KING OLIVER				
SUGARFOOT STOMP	GE	3076	10.00	EDEL
JUST GONE	BRE	2202	——	MONT
I'M GOING AWAY TO WEAR YOU	BRE	2201	——	MONT
HIGH SOCIETY/TEARS	HRS	12	——	MONT
(ANY)	—	——	——	LUDA
SOUTHERN STOMPS	DUB OF PARA	12088	1.30	JACO
GOING AWAY TO WEAR YOU OFF	BRE	02201	——	BARR
ROOM RENT BLUES/I AIN'T GONNA	OK	8148	——	BARR
CAMP MEETIN BLUES/LONDON CAFE	CO	14003	——	BARR
CHATTANOOGA STOMP/NEW ORLEANS	CO	13003	——	BARR
BUDDY'S HABITS/TEARS	OK	40000	——	BARR
WORKING MAN BLUES/RIVERSIDE	OK	40034	——	BARR
SWEET BABY DOLL/MABEL'S DREAM	OK	8235	——	BARR
KROOKED BLUES/ALLIGATOR HOP	GE	5274	——	BARR
WEST END	VI	38034	——	HOLL
ORIGINAL DIXIELAND FIVE				
SKELETON JANGLE/TIGER RAG	VI	25524	——	DERA
JAZZ ME BLUES	VI	18772	——	MORS
TIGER RAG	VI	18472	——	MORS
TINY PARHAM				
STUTTERING BLUES	VI	38009	——	MCMA
(OTHERS)	—	——	——	MCMA
JACK PETTIS				
DRY MARTINI/HOT HEELS	VO	15703	$3-10	KEND
RAMPART STREET WASHBOARD BAND				
FORTY AND TIGHT/PIGGLY WIGGLY	ANY	——	$10+	EDEL
DON REDMAN				
LAZY WEATHER/MOONLIGHT ON	ME	60709	1.50	TACK
TOO BAD/BUGLE CALL RAG	VO	3354	1.50	TACK
WHO WANTS TO SING MY LOVE SONG	VO	3359	1.50	TACK
I GOTCHA/LITTLE BIT LATER ON	ME	60802	1.50	TACK
DJANGO REINHARDT				
RUNNING WILD	HMV	8614	——	CONG
PLEASE BE KIND	DEF	6828	——	CONG
IMPROVISATION	DEF	6935	——	CONG
TEARS	HMV	8718	——	CONG
SENTIMENTAL MOOD	HMV	8629	——	CONG
I GOT RHYTHM	DEF	5780	——	CONG
NAGUINE	SW	65	——	CONG
IMPROVISATION	HMV	8587	——	CONG
ST. LOUIS BLUES	SW	7	——	CONG
BOLERO	GRF	1046	——	CONG
TEA FOR TWO	DEF	7568	——	CONG
SWEET GEORGIA BROWN	SW	35	——	CONG
KID RENA				
(ANY)	DELTA	——	3.00	KRAG
RHYTHMAKERS				
YELLOW DOG BLUES	—	——	——	BROO
YES SUH	—	——	——	BROO
RHYTHM KINGS				
(ANY)	VI	——	——	MCMA
IKE ROGERS				
STOMP 'EM DOWN/MALT CAN BLUES	BR	7086	10.00	EDEL
SCREENIN' THE BLUES	PARA	12816	——	EDEL
ADRIAN ROLLINI				
NAGASAKI	VI	25085	——	MCMA
YOU'VE GOT EVERYTHING/GOODBYE	ME	12815	——	THOM
SITTIN' ON A LOG/RAISED MY HAT	ME	12855	——	THOM
SWEET MADNESS/SAVAGE SERENADE	OR	2784	——	THOM
SITTIN' ON LOG/RAISED MY HAT	OR	2803	——	THOM
BLUE PRELUDE/MISSISSIPPI BASIN	PAE	2515	——	KEND
SONG OF SURRENDER/COFFEE IN	ME	12866	——	KEND
HOW CAN IT BE A BEAUTIFUL DAY	VO	2675	——	KEND
DAVID ROSE'S ORCHESTRA				
CALIFORNIA MELODIES	ANY	——	——	NEWT
AUTUMN NOCTURNE	ANY	——	——	NEWT
THOU SWELL	ANY	——	——	NEWT
WAS IT A DREAM	ANY	——	——	NEWT
BEWITCHED	ANY	——	——	NEWT
LUIS RUSSELL				
OLD MAN RIVER	ME	13146	3.00	PERR
MUGGIN' LIGHTLY	OK	8830	——	HOLL
SAVOY SULTANS				
BOATS	DE	8598	——	ERWI
JACKIE BOY	DE	8545	——	ERWI
THE THINGS	DE	7525	——	ERWI
RAYMOND SCOTT				
NEW YEAR'S EVE/GIRL WITH LIGHT BLUE	CO	35247	——	DUNN
PETE SEEGER				
TALKING UNION (PRE-WAR WAX)	KN	——	1.50	JACO
ARTIE SHAW				
JAPANESE SANDMAN/A PRETTY GAL	BR	7688	1.50	TACK
OMER SIMEON				
BEAU KOO JACK	BR	7109	$5-10	KRAG
BEAUKOO JACK/SMOKEHOUSE BLUES	BR	7109	——	BARR
THE CHANT/CONGO LOVE SONG	BR	7115	——	BARR
BESSIE SMITH				
JAZZBO BROWN (N TO E)	CO	14133	——	THOM
POOR MAN'S BLUES (N TO E)	CO	14399	——	THOM
BLUE BLUES (N TO E)	CO	14611	——	THOM
LONG OLD ROAD (N TO E)	CO	14663	——	THOM
(COLUMBIA ALBUM)	CO	C-31	——	DUNN
BLUE BLUES/IN THE HOUSE BLUES	CO	14611	——	DUNN
GIMME A PIGFOOT/TAKE ME FOR A	UHCA	49-50	——	DUNN
ONE AND TWO BLUES/DARKTOWN	CO	36281	——	DUNN
PINETOP SMITH				
BIG BOY (PIANO SOLO)	VO	1256	——	CALL
MUGGSY SPANIER				
I WISH I COULD SHIMMY/DIPPER MOUTH	BB	10506	——	DUNN
RELAXIN' AT TOURO/RIVERBOAT SHUFFLE	BB	10532	——	DUNN
LONESOME ROAD/MANDY	BB	10766	——	IDER
JESS STACY				
FLASHES/IN THE DARK	DE	18119	——	ERWI
STATE STREET SWINGERS				
OH RED	VO	03319	——	EINH
REX STEWART				
RELAXIOUS/LAZY MAN'S SHUFFLE	VO	3810	——	THOM
TEA & TRUMPETS/BACK ROOM ROMP	VO	3831	——	THOM
SOLID OLD MAN	SWF	56	6.00	PERR
BABY AIN'T YOU SATISFIED	VO	2880	3.00	PERR
TEA AND TRUMPETS (N ONLY)	VO	3831	3.75	JACO
JOE SULLIVAN				
GIN MILL BLUES	UHCA	31	——	DUNN
LADY BE GOOD/I CAN'T GIVE YOU	OK	5496	——	DUNN
JUST STROLLING/LITTLE ROCK GETAWAY	DE	600	——	DUNN
TEN FRESHMEN				
BAG O'BLUES	PE 15235 OR PAT	37054	——	KEND
CONRAD THIEBOLT				
LAST ROUND UP	VI	24404	——	CARL
SHORTENIN' BREAD	VI	——	——	CARL
FRANK TRUMBAUER				
RIVERBOAT SHUFFLE/OSTRICH WALK	OK	40822	——	THOM
BLUE RIVER/CRADLE IN CAROLINE	OK	40879	——	THOM
HOUR OF LOVE/WONDERIN'	OK	40912	——	THOM
MISSISSIPPI MUD/DREAMS COME	OK	40979	——	THOM
BORNEO/MY PET	OK	41039	——	THOM
STEVEDORE/BLESS SISTER	OK	41100	——	THOM
VENUTI-LANG				
SOMEDAY SWEETHEART	VO OR ME		——	HOLL
FATS WALLER				
VALENTINE STOMP	VI	38554	——	BROO
HANDFUL OF KEYS	VI	38508	——	BROO
I AIN'T GOT NOBODY (N TO E)	BB	5093	——	THOM
HOGMAW STOMP/SUGAR (N TO E)	VI	21525	——	THOM
THAT'S ALL/LOVELESS LOVE (N TO E)	VI	23260	——	THOM
VALENTINE STOMP/GLADYSE (N TO E)	VI	38554	——	THOM
SMASHIN' THIRDS/FEELIN'S (N TO E)	VI	38613	——	THOM
HARLEM FUSS/MINOR DRAG	BB	10185	——	DUNN
BABY BROWN/I'M A 100% FOR YOU	VI	24867	——	DUNN
I'M GONNA SIT MYSELF RIGHT DOWN	ANY	——	——	WALL
CURLY HAIR IN A HIGH CHAIR	ANY	——	——	WALL
(ANY)	ANY	——	1.00	GALL
CHEATIN' ON ME	BB	10658	——	DERA
(MOST ANY ON VO OR OK)	—	——	——	WI,B
WASHINGTONIANS				
(MOST ANY;STATE PRICES)	—	——	——	JACO
IF YOU CAN'T HOLD (DURHING)	GE	3291	1.30	JACO
LU WATTERS				
TIGER RAG	JM	6	——	MORS

WANTED

PAUL WHITEMAN				
(ANY WITH BING CROSBY)	—	—	—	FIEL
WHOOPEE MAKERS GROUPS				
MILWAUKEE WALK	CA	9203	$2-5	KEND
SORORITY STOMP	ANY	—	$2-8	KEND
ROCKIN' CHAIR	BA	32070	—	KEND
SLOW BUT SURE	PE 15507 OR PAT	37326	—	KEND
RUSH INN BLUES/FRESHMAN HOP	VO	15769	$5-12	KEND
I'M SO IN LOVE	OR	2528	—	KEND
CLARENCE WILLIAMS				
COAL CART BLUES	HRS	6	—	MONT
TERRIBLE BLUES	HRS	31	—	MONT
COOTIE WILLIAMS				
BEAUTIFUL ROMANCE/SHE'S (N)	VO	5411	3.25	JACO
DIGA DIGA DOO/I CAN'T (N)	VO	3831	3.75	JACO
BLUE REVERIE/DOWNTOWN UPROAR	VA	527	—	THOM
DIGA DIGA DOO/I CAN'T BELIEVE	VO	3818	—	THOM
DRY LONG SO/GIVE IT UP	VO	5690	—	THOM
ECHOES OF HARLEM/LOST IN MEDITATION	OK	3960	—	DUNN
BLACK BUTTERFLY/BLUES A POPPIN	OK	5618	—	DUNN
BLUES IN MY CONDITION	OK	—	—	DUNN
AIN'T MISBEHAVIN'	OK	—	—	DUNN
TEDDY WILSON				
I FOUND A NEW BABY	BR	7926	—	SHEP
WITH THEE I SWING	BR	7768	—	SHEP
SAILIN'	BR	7781	—	SHEP
EASY TO LOVE	BR	7762	—	SHEP
TEA FOR TWO	BR	7816	—	SHEP
SING BABY SING	BR	7736	—	SHEP
YOU CAME TO MY RESCUE	BR	7739	—	SHEP
BOB ZURKE				
TEA FOR TWO/I LOVE YOU MUCH	VI	26561	—	DUNN
ANY RECORDING GROUP				
TRADEWINDS	ANY	—	—	CORR
ARMY AIR CORPS MARCH (WITH VOCAL)	ANY	—	—	CORR
WOODWIND ENSEMBLES AND SOLOS				
HORN, OBOE, CLARINET, BASSOON, FLUTE	—	—	—	BR,E
SOLO ART RECORDS				
(ANY SEND LIST)	SA	—	—	WI,B
VICTOR ALBUM				
ALBUM OF SPEECHES BY ROOSEVELT, CHURCHILL	—	—	—	NEWT

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LOUIS ARMSTRONG			
GOT A BRAN NEW/I'M IN THE MOOD	DE	579	E
YOU ARE/LA CUCARACHA	DE	580	E
TREASURE ISLAND/RED SAILS	DE	648	E
SKELETON/HURDY GURDY MAN	DE	949	E
RED NOSE/WHEN RUBEN SWINGS	DE	1049	E
CUBAN PETE/SHE'S THE DAUGHTER	DE	1353	E
OLD FOLKS AT HOME	DE	1360	E
YOURS AND MINE/SUN SHOWERS	DE	1369	E
I'VE GOT/ALEXANDER'S RAGTIME	DE	1408	E
SHADE OF THE OLD APPLE TREE	DE	1495	E
SO LITTLE TIME/MEXICAN SWING	DE	1822	E
SENTIMENTAL SIDE/IT'S WONDERFUL	DE	1841	E
LOVE WALKED IN/SOMETHING TELLS ME	DE	1842	E
MY WALKING STICK—SONG IS ENDED	DE	1892	E
I'VE GOT A POCKETFUL/NATURALLY	DE	1937	E
I CAN'T GIVE/AIN'T MISBEHAVIN'	DE	2042	E
NOBODY KNOWS/GOING TO SHOUT	DE	2085	E
YOU RUN YOUR MOUTH/CAIN & ABEL	DE	3204	N
HEP CAT'S BALL/LAZY SIPPI STEAMER	DE	3283	N
MARIE/SLEEPY TIME GAL	DE	3291	N
MISSISSIPPI BASIN/SWEET SUE	VI	24321	N
SNOWBALL/SOME SWEET DAY	BB	6590	N
THEM THERE EYES/LITTLE JOE	OK	41501	G
KNEE DROPS/SKIP THE GUTTER	OK	8631	V
TIGER RAG/DINAH	VO	3009	E
BESSIE COULDN'T/DALLAS BLUES	VO	3025	E
WHEN YOUR LOVER/LAZY RIVER	VO	3114	E
FIREWORKS/SUGAR FOOT STRUT	VO	3148	E
WHEN YOU'RE SMILIN'/SOME OF	VO	3202	N
LITTLE JOE/I'M IN THE MARKET	VO	3301	E
I GOT RHYTHM/AFTER YOU'RE GONE	VO	3643	E
NEW TIGER RAG/LOVE YOU FUNNY THING	CO	2631	N
KEEPIN' OUT/LAWD, YOU MADE	CO	2646	E
DEAR OLD SOUTHLAND/WEATHERBIRD	HRS	18	N
WEATHERBIRD/ROCKIN' CHAIR	PARL	1194	N
LIONEL HAMPTON			
MY LAST AFFAIR/MOOD THAT I'M IN	VI	25527	E
STOMP/JIVIN' THE VIBRES	VI	25535	N
DRUM STOMP/CONFESSIN'	VI	25658	N
I SURRENDER/PIANO STOMP	VI	25666	N
BABY WON'T YOU/AFTER YOU'RE GONE	VI	25674	E
JUDY/OBJECT OF MY AFFECTION	VI	25699	N
SUN WILL SHINE/YOU'RE MY IDEAL	VI	25771	N
RING DEM BELLS/PICK THE WINNER	VI	25889	N
ANY TIME AT ALL	VI	26039	N
ROCK HILL SPECIAL/DOWN HOME JUMP	VI	26114	N
FIDDLE DIDDLE/DON'T BE THAT WAY	VI	26173	N
WIZZIN' THE WIZZ/DENISON SWING	VI	26233	N
MEMORIES OF YOU/JUMPIN' JIVE	VI	26304	N
WHEN LIGHTS ARE LOW/HOT MALLETS	VI	26371	N
FOUR OR FIVE TIMES/I'VE FOUND	VI	26447	N
JELLY ROLL MORTON			
SHREVEPORT/SHOE SHINER'S DRAG	BB	5707	E
MUSHMOUTH SHUFFLE/BLUE BLOOD BLUES	BB	8201	N
TURTLE TWIST/SMILIN' THE BLUES AWAY	BB	10194	N
BEALE STREET BLUES/THE PEARLS	BB	10252	N
BLACK BOTTOM STOMP/THE CHANT	BB	10253	N
MR.JELLY LORD/WOLVERINE BLUES	BB	10258	N
PEP/FAT FRANCES	BB	10257	N
STROKIN' AWAY/LOW GRAVY	BB	8302	N
WHY/GET THE BUCKET	GE	1706	N
EACH DAY/EACH DAY(ISSUED FOR THEATRE USE ONLY; ORANGE LABEL)	VI	T-64	N
BESSIE SMITH			
OUTSIDE OF THAT/MAMA'S GOT THE BLUES	CO	3900	E
BLEEDING HEARTED/MIDNIGHT	CO	3036	N
I'M GOING BACK/FAR AWAY BLUES	CO	13007	E
MOONSHINE BLUES/BOWEAVIL BLUES	CO	14018	E
ROCKING CHAIR BLUES/SORROWFUL	CO	14020	N
SINFUL BLUES/FOLLOW THE DEAL	CO	14052	E
FLORIDA BOUND/NEW GULF COAST	CO	14109	E
GOLDEN RULE/LONESOME DESERT	CO	14123	E
HARD TIME BLUES/YOUNG WOMAN'S BLUES	CO	14179	E
BACK WATER/PREACHIN' THE BLUES	CO	14195	E
YOU OUGHT/POOR MAN'S BLUES	CO	14399	N
BLUE BLUES/IN THE HOUSE BLUES	CO	14611	N

EUGENE WILLIAMS

68 WASHINGTON SQUARE SOUTH, NEW YORK 12, N. Y.

WANTED

These prices will be paid for **new** copies of the following records; proportionately lower amounts for copies in poorer condition. Any of these wants will be accepted in trade for "trade or auction" items listed below.

LOUIS ARMSTRONG: DROPPIN' SHUCKS	OK	8357	E/N	10.00
SWEET LITTLE PAPA	OK	8379	V/N	10.00
SKID DAT DE DAT	OK	8436	V/N	10.00
IRISH BLACK BOTTOM	OK	8447	V/N	12.00
LOVIE AUSTIN: JACKASS BLUES	PARA	12361	V/N	10.00
SUNDAY MORNING	PARA	12369	V/N	10.00
CHICAGO MESSAROUND	PARA	12380	V/N	10.00
IN THE ALLEY BLUES	PARA	12391	V/N	10.00
JOHNNY DODDS: NEW ST.LOUIS BLUES	BR	3585	E/N	5.00
BLUE CLARINET STOMP	VI	21554	E/N	3.50
JOHNNY DUNN: HAM AND EGGS	CO	14358	E/N	4.00
BUFFALO BLUES	CO	14306	E/N	4.00
CHIPPIE HILL: PRATT CITY BLUES	OK	8420	G/N	22.50
LOVESICK BLUES	OK	8453	G/N	20.00
LONESOME ALL ALONE AND BLUE	OK	8339	G/N	15.00
MARY JOHNSON: MUDDY CREEK BLUES	BR	——	E/N	15.00
NEW ORLEANS BOOTBLACKS: FLAT FOOT	CO	14337	V/N	12.50
NEW ORLEANS WANDERERS: TOO TIGHT	CO	735	V/N	12.50
KING OLIVER: SNAKE RAG	OK	4933	E/N	30.00
DIPPER MOUTH BLUES	OK	4918	G/N	20.00
ROOM RENT BLUES	OK	8148	G/N	55.00
BUDDY'S HABIT	OK	40000	G/N	45.00
MABEL'S DREAM	OK	8235	V/N	55.00
JAZZIN' BABIES BLUES	OK	4975	N	20.00
CHATTANOOGA STOMP	CO	13003	N	15.00
ZULU'S BALL/WORKINGMAN BLUES	GE	5275	+	100.00
THAT SWEET SOMETHING DEAR	GE	5276	-	100.00
OLLIE POWERS: PLAY THAT THING	PARA	——	V/N	12.50
MA RAINEY: ALMOST ANY TITLES	PARA	——	E/N	3.00+
JASPER TAYLOR: STOMP TIME BLUES	PARA	12409	G/N	15.00
JASPER TAYLOR BLUES	VO	1196	P/N	15.00
SIPPIE WALLACE: JEALOUS WOMAN LIKE	OK	8301	V/N	17.50
I FEEL GOOD	OK	8345	V/N	17.50
THE FLOOD BLUES	OK	8470	V/N	17.50
DEAD DRUNK BLUES	OK	8499	V/N	17.50

FOR TRADE OR AUCTION

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HENRY ALLEN: FEELIN' DROWSY	BB	10702	E	0.50
PLEASING PAUL	BB	10235	E	0.50
ALGIERS STOMP(REV. P)	VO	3302	E	0.50
IVIE ANDERSON: OLD PLANTATION	VARI	591	E	1.00
MILDRED MAILEY: WILLOW TREE	DE	18108	N	0.50
DOWNHEARTED BLUES/SQUEEZE ME	DE	18109	E	0.50
YOU DON'T KNOW MY MIND	VO	4802	E	0.50
BILLY BANKS: OH PETER/MARGIE	UHCA	110	N	1.00
BEDBUG BLUES/I'D DO ANYTHING	UHCA	105	N	1.00
YELLOW DOG BLUES	UHCA	107	N	1.00
COUNT BASIE: MOTEN SWING/EVENIN'	OK	5732	N	1.00
RIFF INTERLUDE/I LEFT MY BABY	CO	35321	N	1.00
BOO HOO/FLORY OF LOVE	DE	1228	E	1.50
TIME OUT/LET ME DREAM	DE	1538	E	1.50
DOGGIN' AROUND/BLUE AND SENT.	DE	1965	N	1.50
TEXAS SHUFFLE/MAMA DON'T	DE	2030	E	1.50
SIDNEY BECHET: WILD MAN BLUES	VI	26630	E	1.00
LOVELESS LOVE (SISSLE)	ME	12444	V	1.00
BANDANA DAYS (SISSLE)	VARI	552	N	1.00
MAPLE LEAF RAG(FEETWARMERS)	BB	7614	E	1.00
BIX BEIDERBECKE: WA DA DA/OL'MAN	CO	35666	N	1.00
DEEP DOWN SOUTH (INT. CR.)	VI	23018	E	1.00
JACK BLAND: WHO STOLE THE LOCK	ME	12513	V	1.00
IT'S GONNA BE YOU(EDGE CHIP)	PE	15689	G	1.00
PERRY BRADFORD: LUCY LONG	VO	15165	N	10.00
CHARLESTON, SOUTH CAROLINA	CLAX	40309	E	1.00
BROADWAY BELL HOPS: NO LAND LIKE				
DIXIELAND TO ME	HA	504	V	3.00
JOE BUSHKIN: BLUE CHIPS/SPANISH	CMS	534	E	1.00
CHICAGO RHYTHM KINGS: BATTLEHEAD				
BEETLEHEAD	VO	03208	V	1.00
CHOCOLATE DANDIES: I NEVER KNEW	CO	2875	E	3.00
JUNIE COBB: DON'T CRY HONEY(½" CH)	VO	1263	E	3.00
EDDIE CONDON: TENNESSEE TWILIGHT	CO	36009	E	0.50
SOMEDAY SWEETHEART	DE	18041	N	0.50
NOBODY'S SWEETHEART	DE	18040	N	0.50
COW COW DAVENPORT: SLOW DRAG (BAT)	VAR	6068	N	1.00
RAILROAD BLUES/ICE MAN	DE	7462	N	1.00
THAT'LL GET IT/LOUD MOUTH ME	DE	7486	N	1.00
BILL DAVISON: ON A BLUES KICK	CI	102	N	1.00
HARRY DIAL: FUNNY FUMBLE/DON'T GIVE	VO	1515	E	5.00
DORSEY BROTHERS: MOOD HOLLYWOOD	BR	6537	V	1.00
YOU'RE OKAY/ECCENTRIC	DE	1304	V	0.50
TOMMY DORSEY: MILENBERY JOYS, I & 2	VI	26437	N	1.00
DAVENPORT BLUES	VI	26135	E	1.00
ROY ELDRIDGE: HECKLER'S HOP	VO	3577	N	1.00
AFTER YOU'VE GONE	VO	3458	N	1.00
DUKE ELLINGTON: STACK O' LEE BLUES	HA	601	G	3.00
THE MOOCHE/HOT(LAM.CRACKS)	OK	8623	G	2.00
BLUE LIGHT/SLAP HAPPY	BR	8297	N	1.50
THE MOOCHE(OKEH)/BABY WHEN	BR	8241	N	1.50
HARLEM FLAT BLUES/PADUCAH	BR	6806	V	2.00
SHOWBOAT SHUFFLE(REVERSE E)	BR	7461	V	1.50
NO GREATER LOVE(REVERSE E)	BR	7625	G	1.50
TAKE IT EASY/BLACK BEAUTY	BR	6803	G	1.50
COTTON/MARGIE	BR	7526	V	1.50
GRIEVIN'/TOOTIN' THROUGH	CO	35310	N	1.00
JIVE STOMP/I'M SATISFIED	BR	6638	V	1.50
TRUMPET IN SPADES/YEARNING	BR	7752	E+	1.50
ADMIRATION/MERRY GO ROUND	BR	7440	N	3.00
STORMY WEATHER/SOPHISTICATED	BR	6600	E	2.00
RAISIN' THE RENT/HAPPY AS THE	BR	6571	G	1.00
BUNDLE OF BLUES	BR	6607	F+	0.50
HARMONY IN HARLEM	BR	8044	V	1.00
PUSSY WILLOW/SUBTLE LAMENT	BR	8344	N	2.00
MOOD INDIGO, SOLITUDE, ETC.	MAS	102	V	2.00
KEEP A SONG IN YOUR SOUL	VI	22614	V	1.00
BLUE AGAIN	VI	22603	V	1.00
DEAR OLD SOUTHLAND (SOLO)	VI	27564	N	0.50
BLUE FEELING/STOMPY JONES	VI	24521	E	2.00
MOOCHE/MOOD INDIGO	VI	24486	E	2.00
CONCERTO FOR COOTIE	VI	26598	E	1.00
WHAT GOOD AM I WITHOUT YOU	VI	22586	G+	0.50
THE MYSTERY SONG	VI	22800	V	1.00
RING DEM BELLS/THREE LITTLE	VI	22528	V	1.00
CREOLE RHAPSODY, I & 2(12")	VI	36049	N	4.00
SOUTH 'EM AUNT TILLIE	HMV	4853	N	1.00
SARATOGA SWING/MISTY MORNIN'	BB	6565	E	1.00
DIGA DIGA DO/KEEP	BB	6305	V	0.50
MYSTERY SONG/SWANEE SHUFFLES	BB	6614	G	0.50
HIGH LIFE/DICTY GLIDE	BB	6269	E	1.50
HAUNTED NIGHTS/DUKE STEPS OUT	BB	6727	E	1.50
HOT FEET/JUNGLE NIGHTS	BB	6335	E	1.50
OLD MAN BLUES/DOUBLE CHECK	BB	6450	E	1.50
WASHINGTON WOBBLE	BB	6782	V	1.00
EAST ST.LOUIS TOODLE-OO	BB	6430	V	1.50
SLOPPY JOE/JAZZ LIPS	BB	6396	G	1.00
TROY FLOYD: DREAMLAND BLUES, I & 2	OK	8719	N	2.00
BUD FREEMAN: I FOUND A NEW BABY	BB	10370	V	0.50
BENNY GOODMAN: TOPSY/SMOKE HOUSE	VI	26107	E	1.00
ooooooooooooooooH BOOM/ALWAYS	VI	25808	N	1.00
I LET A SONG GO OUT OF HEART	VI	25840	N	1.00
CIRIBIRIBIN/BUMBLE BEE STOMP	VI	26087	N	1.00
SMILES/LIZA (QUARTET)	VI	25660	N	1.00

EUGENE WILLIAMS

68 WASHINGTON SQUARE SOUTH, NEW YORK 12, N. Y.

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BENNY GOODMAN: BLUE SKIES	Vi	25136	E	1.00
BLUES IN YOUR FLAT/MY FLAT	Vi	26044	E	1.00
ROLL 'EM	Vi	25627	E	1.00
LIONEL HAMPTON: JIVIN' THE VIBES	Vi	25535	E	1.50
AFTER YOU'VE GONE	Vi	25674	V	1.00
SUNNY SIDE OF THE STREET	Vi	25592	V	1.00
STOMPOLOGY	Vi	25601	V	1.00
BUZZIN' 'ROUND WITH BEE	Vi	25574	G	0.50
GEORGE HARTMAN: JAZZ ME BLUES	KN	601	N	0.50
MUSKRAT RAMBLE/DIGA DIGA DO	KN	602	N	0.50
COLEMAN HAWKINS: MY BLUE HEAVEN	BB	10770	N	1.00
HONEYSUCKLE ROSE	DE	3358	N	1.00
MEDITATION	DE	742	G	0.50
NETCHA'S DREAM	DE	661	E	1.00
FLETCHER HENDERSON: SUGAR FOOT	Co	35668	N	0.50
CAN YOU TAKE IT/NEW KING PORTER	Co	35671	N	0.50
HOP OFF SNAG IT	Co	35670	N	0.50
HOT MUSTARD/CLARINET MARM.	BR	40886	N	2.00
VARIETY STOMP/ST.LOUIS	BB	10246	N	1.00
SUGAR FOOT STOMP/BLUE RH.	VAR	8052	N	1.00
PRINCE OF WAILS(REVERSE SAMMY STEWART'S ORCH: COPENHAGEN)	PU	11367	V	2.00
SWEET THING/I NEED LOVIN'	Co	854	E	3.00
TALK OF THE TOWN/NAGASAKI	Co	2825	E	3.00
SUGAR FOOT STOMP/HOCUS POCUS	BB	10247	E	1.00
MILENBERG JOYS/12TH ST.RAG	ASCH	350-1	N	0.75
MEL HENKE: HENKE STOMP/LADY BE GOOD	CI	100	N	0.50
MRS.ABERNATHY'S PIANO	CI	103	N	0.50
HONEY HILL: BOOGIE WOOGIE/SET 'EM	DE	7604	N	0.50
EARL HINES: CAUTION BLUES/MON.DATE	Co	35876	E	0.50
LOVE ME TONIGHT/SHELTERING	Co	35877	N	0.50
ROSETTA/DEEP FOREST	Co	35878	N	0.50
MELANCHOLY BABY/SUNNY SIDE	Vi	27562	N	0.50
SWEET ELLA MAY	Vi	22842	G+	0.50
JOHNNY HODGES: DANCE OF THE GOON	Vo	4941	N	1.50
SWINGIN' ON THE CAMPUS	Vo	4710	N	1.50
SILV'RY MOON/MY DAY	Vo	3948	V	1.00
SAILBOAT IN THE MOONLIGHT	VARI	586	N	2.00
BILLIE HOLIDAY: STRANGE FRUIT	CMS	526	N	1.00
HOUND HEAD HENRY: LOW DOWN HOUND	Vo	1288	V	3.00
HUNTER'S SERENADERS: SENSATIONAL	Vo	1621	G	1.00
JAM SESSION AT VICTOR: BLUES	Vi	25559	E	1.00
HARRY JAMES: JUBILEE/CAN'T I	BR	8038	N	1.00
FREDDIE JENKINS: NOTHIN'BUT RHYTHM	BB	6129	V	0.50
JAMES P.JOHNSON: WORRIED & LONESOME	Co	A3950	N	TRADE
CAROLINA SHOUT	OK	4495	V	TRADE
MARGARET JOHNSON: WHO'LL CHOP YOUR SUEY (BUBBER MILEY)	OK	8193	V	TRADE
LIL JOHNSON (ACC.CHARLES AVERY):				
ROCK THAT THING/HOUSE RENT	Vo	1410	E	TRADE
YOU'LL NEVER MISS YOUR JELLY	Vo	1299	E	TRADE
PETE JOHNSON: BASEMENT BOOGIE	DE	3830	N	0.50
LOVIN' MAMA BLUES(LAM CR'S.)	OK	5186	N	1.00
BABY LOOK AT YOU	OK	4997	N	1.00
MAGGIE JONES: GOOD TIME FLAT BL.	Co	14055	V	TRADE
JONES-SMITH, INC.: BOOGIE/LADY BE	Vo	3459	E	1.00
SHOE SHINE BOY/EVENIN'	Vo	3441	E	1.00
ANDY KIRK: MARY'S IDEA/ONCE OR	BR	4863	G+	1.00
MESS-A-STOMP/BLUE	BR	4694	E	2.00
SNAG IT/SWEET AND HOT	BR	4878	V	1.50
GENE KRUPA: BLUES OF ISRAEL	DE	18114	E	1.00
RAY MILLER: THAT'S A PLENTY	BR	4224	N	2.00
TED LEWIS: DALLAS BL/SHIM-ME-SHA	PE	16109	G	0.50
LOUISIANA RHYTHM KINGS: SQUEEZE ME	BR	4953	V	1.00
LITTLE BY LITTLE	Vo	15481	V	1.00
WINGY MANNONE: ISLE OF CAPRI	Vo	2913	G+	0.50
STRANGE BLUES	BR	6911	E	2.00
MARCH WINDS(HARLEM HOT SHOTS)	PE	16105	G	0.50
NICKEL IN THE SLOT(INT.CR.)	OK	41573	V	1.50
McDONOUGH & KRESS: STAGE FRIGHT	BR	6917	N	3.00
TEDD WILSON: COQUETTE/HR. OF PART.	BR	7943	V	1.50
JIMMY McPARTLAND: JAZZ ME BLUES	DE	18042	N	0.50
MEZZ MEZZROW: LOST/MELODY FROM SKY	BB	6320	V	1.50
I'SE A MUGGIN', 1 & 2	BB	6321	V	1.50
35TH & CALUMET/OLD FASHIONED	Vi	25202	E	1.50
MILLS BLUE RHYTHM BAND: ALGIERS	Co	3158	E/G	0.50
RHYTHM JAM/PRELUDE TO STOMP	VARI	546	G	0.50
JUNGLE MADNESS/BLUE RHYTHM	VARI	503	E	1.00
MISSOURIANS: OZARK MOUNTAIN BLUES	Vi	38071	N	1.50
MIFF MOLE: WINDY CITY STOMP	HRS	15	E+	1.50
MOUND CITY BLUE BLOWERS: ARKANSAS TAILSPIN BLUES(TEAGARDEN)	BR	2581	G+	1.00
	BB	10209	E	1.00
FRANKIE NEWTON: WHO'S SORRY NOW	VARI	647	E	2.00
PLEASE DON'T TALK ABOUT ME	VARI	519	V	1.50
MINOR JIVE/ROMPING	BB	10186	E	1.00
WHO/BLUES BY BABY GAVE TO ME	BB	10216	E	1.00
RED NICHOLS: BUGABOO/CORRINE	BR	6058	V	1.00
IDA/FEELIN' NO PAIN	Vo	4564	N	1.00
DINAH/INDIANA	Vo	4599	N	1.00
JIMMIE NOONE: FOUR OR FIVE TIMES	Vo	1185	G	1.50
KING OLIVER: SOBBIN' BLUES	OK	4906	G	TRADE
HIGH SOCIETY/SNAKE RAG	OK	4933	G	TRADE
JAZZIN' BABIES BLUES	OK	4975	V	TRADE
JUST GONE/CANAL ST.BLUES	GE	5133	G+	TRADE
CHIMES BLUES/FROGGIE MOORE	GE	5135	G-	TRADE
KID ORY: ORY'S CREOLE (½" CHIP)	SUNS	3003	V	TRADE
CHARLES PIERCE: JAZZ ME BLUES	UHCA	71-72	E+	1.00
BEN POLLACK: LOUISE	Vi	21941	G	0.50
CLARK RANDALL: JITTER BUG	BR	7466	V	0.50
DON REDMAN: I GOT RHYTHM/TEA FOR 2	BR	6354	E	1.50
HOT AND ANXIOUS	BR	6368	V	1.50
ELZADIE ROBINSON: ROWDY MAN BL.	PARA	12724	V	2.00
GOLD MANSION BLUES	PARA	12701	V	2.00
LUIS RUSSELL: GHOST OF FREAKS	ME	13334	G	0.50
FREAKISH BLUES	Vi	22815	E	1.00
SAVOY STOMP/DR. BLUES	Vo	3480	G	0.50
HELEN SAVAGE: IT'S BAD FOR SOUL	BR	4536	E	TRADE
ELMER SCHOEBEL: COPENHAGEN(TESCH)	BRG	81000	N	2.00
CECIL SCOTT: LAWD LAWD/IN A CORNER	BB	8276	N	1.00
CHARLIE SEGAR: CUBAN VILLA BLUES	DE	7027	N	1.00
COW COW BLUES/BOOGIE WOOGIE	DE	7075	N	1.00
ART SHAW: THE BLUES, 1 & 2	BR	7947	E+	1.00
OMER SIMEON: BEAU KOO JACK/SMOKE.	BR	7109	V+	TRADE
SPECKLED RED: ST. LOUIS STOMP	BB	7985	N	1.00
VICTORIA SPIVEY: BLOOD HOUND BL.	BB	8619	E	0.50
JESS STACY: CLARINET BLUES/I CAN'T	VAR	8132	N	1.00
JOE SULLIVAN: OMYX BRINGDOWN/(BUCK)	Co	2925	N	3.00
ROOSEVELT SYKES: BLACK RIVER/POOR BO	OK	8787	E+	2.00
ART TATUM: STORMY WEATHER/GONE	DE	1603	N	1.00
JACK TEAGARDEN: MUDDY RIVER BLUES	Co	35297	N	1.50
BEALE ST.BLUES/TEAGARDEN GATE	Co	35323	E	1.50
I'SE A MUGGIN, 1 & 2	Vi	25273	E	1.50
100 YRS. FROM TODAY (REVERSE P)	BR	6716	E	1.00
DIANE (REVERSE EDDIE CONDON)	CMS	505	E	1.00
AL TRENT: AFTER YOU'VE GONE	CH	40096	E	3.00
VARSITY SEVEN: SHAKE IT AND BREAK	VAR	8179	N	0.50
EASY RIDER	VAR	8147	N	0.50
SIPPIE WALLACE: SPEC. DELIVERY BLUES	OK	8328	G+	TRADE
FATS WALLER: VIPER'S DRAG/I AIN'T	BB	10133	N	1.00
SWEET SAVANNAH SUE/WAITIN'	BB	10264	N	1.00
GEORGE WETTLING: BUGLE CALL RAG	DE	18044	N	0.50
PAUL WHITEMAN: SWEET SUE (BIX)	Co	35667	N	0.50
COQUETTE/SWEET MAN (BIX)	Vi	25675	V	0.50
AUNT HAGAR'S BL(TEAGARDEN)	DE	2145	E	0.50
CLARENCE WILLIAMS: ACHIN'T HEARTED	OK	4966	V	TRADE
COOTIE WILLIAMS: JUGILESTA/PIGEONS	Vo	3922	N	2.00
ECHOES OF HARLEM	Vo	3960	N	2.00
MARY LOU WILLIAMS: DRAG EM/NIGHT	UHCA	37	N	1.00
ZONKY (SIX MEN & A GIRL)	VAR	8190	N	0.50
MIDGE WILLIAMS: LOVE LIKE WHISKEY	Vo	04026	E	0.50
TEDDY WILSON: JUST MOOD, 1 & 2	BR	7973	E	2.50
EVERY NOW & THEN (SOLO)	BR	7543	E	2.50

THE RECORD BAR

7612 WYDOWN, CLAYTON, MISSOURI

All records are for auction except those marked "Sale." All records will be shipped C. O. D. postage to be collected by sender. We will pay postage on all orders over $10.00.

HENRY ALLEN

PARDON MY SOUTHERN/HOW'S ABOUT	PE	15970	E
HERE'S LOVE/WHEN MY DREAM BOAT COMES	Vo	3389	V
DON'T YOU CARE/MEET ME	Vo	3574	E
I OWE YOU/HAVE YOU EVER BEEN	Vo	3704	E
K.K. BOOGIE/OL' MAN RIVER	OK	6281	N
TORMENTED/NOTHIN'S BLUE	Vo	3245	E
MILLER'S DAUGHTER/TILL THE CLOCK	Vo	3607	E

LOUIS ARMSTRONG

WEST END BLUES/MAHOGANY HALL	DE	3793	E
SAVE IT PRETTY MAMA/AIN'T MISB(SALE:$1.00)	DE	3516	N
SWEETHEARTS ON PARADE/CUT OFF LEGS	DE	3235	N
YOU'RE A LUCKY GUY/YOU'RE NO (SALE:$1.00)	DE	2934	N
CAIN & ABEL/YOU RUN YOUR MOUTH(SALE:$1.00)	DE	3204	N
HEAR ME TALKIN' TO YA/SAVE IT (SALE:$1.00)	DE	2405	E
MARIE	DE	3291	N

BUSTER BAILEY & RHYTHM BUSTERS

SLOE JAM FIZZ/PLANTER'S PUNCH	Vo	4089	N

MILDRED BAILEY

BEWILDERED/AT YOUR BECK	Vo	4036	E
I'D RATHER LISTEN/I'D LOVE TO TAKE	Vo	3056	E
FOR SENTIMENTAL REASONS(WILSON,SHAW)	Vo	3367	E
MORE THAN YOU KNOW(WILSON,SHAW,ELMAN)	Vo	3378	V
WHEN DAY IS DONE(WILSON,CHOO,NORVO)	Vo	3057	E

COUNT BASIE

BASIE BOOGIE/LET ME SEE	OK	6330	N
GOIN' TO CHICAGO/9:20 SPECIAL	OK	6244	N
FIVE O'CLOCK WHISTLE/WANDERIN' MAN	OK	5922	E+
FIESTA IN BLUE/TAKE ME BACK BABY	OK	6440	N
CHEROKEE, I & 2	DE	2406	V
LOVE JUMPED OUT/IT'S THE SAME	OK	5963	V
HAMM & EGGS/BETWEEN THE DEVIL	Co	35357	N
AND THE ANGELS SING/IF I DIDN'T CARE	Vo	4784	E
POUND CAKE/CLAP HANDS	Vo	5085	N
SUPER CHIEF(N)/YOU CAN'T RUN(V)	OK	5673	
WAT'S YOUR NUMBER(E)/DRAFTIN'(G)	OK	5897	
BEAU BRUMMEL(E)/I'LL FORGET(N)	OK	6122	
I WANT A LITTLE GIRL(E)/IT'S TORTURE(N)	OK	5773	
ROCK-A-BYE BASIE/BABY DON'T TELL	Vo	4747	E
BLUES(E)/THE APPLE JUMP (N)	OK	5862	
RIFF INTERLUDE(N)/I LEFT MY BABY(V)	Co	35321	
TUESDAY AT TEN(N)/UNDECIDED BLUES(V)	OK	6071	
RIDE ON/IT'S SAND, MAN	Co	36647	N
H & J/DIGGIN' FOR DEX	OK	6365	E
SONG OF THE ISLANDS/NOBODY KNOWS	Vo	5169	N
FEEDIN' THE BEAN/I DO MEAN YOU	OK	6180	N
DOWN DOWN DOWN/YOU BETCHA	OK	6221	E
OH RED/FARE THEE HONEY	DE	2780	N

SIDNEY BECHET

ROSE ROOM/LADY BE GOOD	VI	27707	E

BEN'S BAD BOYS

YELLOW DOG BLUES/WANG WANG BLUES	VI	21971	N

WILL BRADLEY

BOOGIE WOOGIE PIGGY	Co	36231	E

SONNY BURKE

TEA FOR TWO/LAST JAM SESSION	Vo	5139	N

CAB CALLOWAY

JUMPIN' JIVE/TRYLON SWING	Vo	5005	E+
SHOUT SHOUT/MISTER PAGANINI	Vo	4369	N
FLOOGIE WALK/GHOST OF SMOKY JOE	Vo	4807	E
FATHER'S GOT GLASSES/LADY WITH FAN	BB	6819	N
JONAH JOINS THE CAB/WILLOW WEEP	OK	6109	E

BENNY CARTER

SWINGIN' THE BLUES/I'VE GOT TWO LIPS	Vo	3279	E
FISH FRY/AMONG MY SOUVENIRS	Vo	5458	N

KING COLE TRIO

SCOTCHIN' WITH THE SODA/SLOW DOWN	DE	8556	E+
HIT THE RAMP/THIS WILL MAKE	DE	8571	N

COTTON PICKERS

STOMP OFF/CAROLINA STOMP	BR	2981	N

IDA COX (HAMPTON,CHRISTIAN,HALL,BERNSTEIN)

PINK SLIP BLUES/TAKE HIM OFF	Vo	5258	N
LAST MILE BL(ALLEN,HALL,HIGGINBOTHAM)	OK	6405	N

BOB CROSBY & BOBCATS

SPAIN/ALL BY MYSELF	DE	3248	V+
MARCH OF BOBCATS/WHO'S SORRY NOW	DE	1865	N
BOOGIE WOOGIE MAXIXE/HIGH SOCIETY	DE	2848	E
GIN MILL BLUES(ZURKE PIANO	DE	1170	N

DIXIE STOMPERS

FEELIN' GOOD/OH BABY (CHIP NOT IN GROOVES)	HA	636	E

TOMMY DORSEY

THERE'S A BOY IN HARLEM/HOW CAN YOU	VI	25799	V
I COULD MAKE YOU CARE (SINATRA)	VI	26717	V
PLEASE BELIEVE ME/I PICKED A FLOWER	VI	25217	E
DOWN HOME RAG/ROOM WITH A VIEW	VI	26097	E
EASY DOES IT/AM I PROUD	VI	26429	E
WHAT'LL I DO/OH HOW I HATE	VI	25824	N
THE BIG DIFFER/SMOKE FROM A CHIMNEY	VI	25763	N
LITTLE SKIPPER/GOT NO TIME	VI	26195	E
I NEVER KNEW/COMIN' THRU THE RYE	VI	25813	E
HONG KONG BL/YOU THINK OF EVERYTHING	VI	26636	V
THE SKONK SONG, I & 2	VI	27621	N
MY CABIN OF DREAMS(CLAMBAKE SEVEN)	VI	25620	E
ALONE/TWO HEARTS CARVED	VI	25191	E
SLEEP/WAKE UP AND LIVE	VI	25573	N
MUSIC GOES ROUND(CLAMBAKE SEVEN)	VI	25209	E
SAY IT (SINATRA)/ MY MY	VI	26535	E
FABLE OF THE ROSE (SINATRA)	VI	26555	N
ALL THIS AND HEAVEN (SINATRA)	VI	26653	N
LOOKING FOR YESTERDAY/I WOULDN'T TAKE	VI	26738	N
DEED I DO (N)/YEARNING (G)	VI	25815	
THEY CAN'T TAKE THAT AWAY FROM ME	VI	25549	V
COWBOY FROM BROOKLYN/I'LL DREAM	VI	25832	V
MY WALKING STICK/NOW IT CAN BE TOLD	VI	25856	E
BACK TO BACK/I POURED MY HEART	VI	26271	E
TO YOU/THIS IS NO DREAM	VI	26234	E
ALIBI BABY(CLAMBADE SEVEN	VI	25577	E
CLOSE TO ME/A HIGH HAT	VI	25447	E
HOW COULD YOU/ON A LITTLE BAMBOO	VI	25513	E
NICE WORK/YOU'RE A SWEETHEART	VI	25695	V
CALL OF THE CANYON/LOVE LIES	VI	26678	N
YOU BETCHA/I LOVE IT SO	VI	27392	N
MOUNTAIN MUSIC/GOOD MORNIN'	VI	25581	E
WE THREE/TELL ME AT MIDNIGHT	VI	26747	E
NOT SO LONG AGO/YOU SAY THE SWEETEST	VI	27219	V
AFTER I SAY/THE SKY FELL DOWN	VI	26518	E
JOSEPHINE/IF THE MAN IN THE MOON	VI	25676	E
WHISPERING/FUNNY LITTLE PEDRO	BB	10771	N
THAT'S FOR ME/OUR LOVE AFFAIR	VI	26736	N
I CONCENTRATE ON YOU/I'VE GOT	VI	26470	N
DO I WORRY/LETTLE MAN	VI	27338	E

DUKE ELLINGTON

RING DEM BELLS/THREE LITTLE(ORIG.LABEL)	VI	22528	E+
ARE YOU STICKING/I DON'T KNOW	VI	27804	N
YOU YOU DARLIN'/SO FAR SO GOOD	VI	26537	E
ALL TOO SOON/I NEVER FELT	VI	27247	N
SWINGTIME IN HONOLULU/I'M SLAPPIN'	BR	8131	E
SOLITUDE/IN SENTIMENTAL MOOD	Co	36312	N
MISTY MORNING/SARATOGA SWING	BB	6565	V
JUST A SETTIN'/MOON OVER CUBA	VI	27587	V
JOHN HARDY'S WIFE/AFTER ALL	VI	27434	N
SCRONTCH/IF YOU WERE IN MY PLACE	BR	8093	V
NEW BLACK & TAN/STEPPIN' INTO SWING	BR	8063	E
JIVE STOMP/I'M SATISFIED	BR	6638	E
MR. J.B. BLUES/BODY & SOUL	VI	27406	N
BRAGGIN' IN BRASS/CARNIVAL IN CAROLINE	BR	8099	N
JAZZ POTPOURRI/BATTLE OF SWING	BR	8293	E
EXPOSITION SWING/I HAVEN'T CHANGED	BR	8213	E
WAY LOW/YOU CAN COUNT ON ME	BR	8411	E
THE GAL FROM JOES/I LET A SONG	BR	8108	E
BLACK BUTTERFLY/HARMONY IN HARLEM	BR	8044	E
ST.LOUIS BLUES/CREOLE LOVE CALL	Co	55003	N
DAYBREAK EXPRESS (SALE: $0.54; 25 COPIES; NOT SHIPPED WITH LESS THAN $2.00 ORDER)	VI	24501	N

JEAN GOLDKETTE

SLOW RIVER	VI	20926	N

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JEAN GOLDKETTE

DINAH (VENUTI)		VI	19947 E
SUNDAY		VI	20273 N

BENNY GOODMAN

DOWN BY THE OLD MILL/YOURS IS MY HEART		CO	35445 N
TILL TOM SPECIAL (SEXTETE)		CO	35404 N
LAZY RIVER/OH LOOK AT ME		CO	36012 V
TOPSY/SMOKE HOUSE RHYTHM		VI	26107 E
AIR MAIL SPECIAL/TUESDAY AT TEN		CO	36254 V
SOMETHING NEW/WHEN THE SUN		CO	36209 N
I LET A SONG/FEELIN' HIGH		VI	25840 V+
MELANCHOLY BABY/WRAPPIN' IT UP		VI	25880 E
BEI MIR BIST DU SCHON(QUARTET)		VI	25751 N
I KNOW THAT YOU KNOW/JAPANESE SANDMAN		BB	10459 E+
TILL TOM SPECIAL/GONE WITH WHAT WIND		CO	35404 V
LIMEHOUSE BLUES/IF I HAD YOU		OK	6486 E
I LET A SONG/FEELIN' HIGH		VI	25840 E
CAPRICE XXIV PAGANNI		CO	36411 E
LIMEHOUSE BLUES (SEXTET)		OK	6486 E+
MEMORIES OF YOU/SOFT WINDS(SEXTET)		CO	35320 E
SWEET SUE/MELANCHOLY BABY(QUARTET)		VI	25473 V+
WHO/SOMEDAY SWEETHEART		VI	25181 E+
THESE FOOLISH THINGS/IN SENTIMENTAL		VI	25351 V
CHINA BOY/LADY BE GOOD (TRIO)(ORIG.LABEL)		VI	25333 E+
ALL MY LIFE/TOO GOOD TO BE TRUE(TRIO)		VI	25324 E
NOBODY'S SWEETHEART/MORE THAN YOU(QUART)		VI	25345 N
VIBRAPHONE BLUES/STOMPIN AT SAVOY(QUART)		VI	25521 E
A SMOOTH ONE/GOOD ENOUGH TO KEEP(SEXTET)		CO	36099 V
THE BLUES IN YOUR FLAT, I & 2		VI	26044 N
HE AIN'T GOT RHYTHM/THIS YEAR'S KISSES		VI	25505 E
SUGAR FOOT STOMP/I CAN'T GIVE ANYTHING		VI	25678 V
ROLL 'EM/AFRAID TO DREAM		VI	25627 V
CUCKOO IN THE CLOCK/A HOME IN THE CLOUDS		VI	26175 N
CHANGES/RUSSIAN LULLABY		VI	26060 N
TUESDAY AT TEN/AIR MAIL SPECIAL		CO	36254 E
GOODY GOODY/IT'S BEEN SO LONG		VI	25245 N
CAMEL HOP/LUCH LOMOND		VI	25717 N
JAM SESSION(ORIG. LABEL)		VI	25497 E
ROSETTA/I WANT TO BE HAPPY(ORIG.LABEL)		VI	25510 N
LIFE GOES TO A PARTY/IF DREAMS COME TRUE		VI	25726 E
BLUE INTERLUDE/WHEN I GO A DREAMIN		VI	26021 N
SING ME A SWING SONG/CAN'T WE BE FRIENDS		BB	10462 E+
KINDA LONESOME/I MUST SEE ANNIE		VI	26110 V+
WHAT HAVE YOU GOT/YOU'RE LOVELY		VI	26053 V
DEVIL MAY CARE/EV'RY SUNDAY		CO	35461 N
UNDECIDED/WE'LL NEVER KNOW		VI	26134 N
GLORY OF LOVE/YOU CAN PULL(ORIG.LABEL)		VI	25316 N
ST.LOUIS BLUES(ORIG.LABEL)		VI	25411 E
SWINGTIME IN ROCKIES/I'VE FOUND MILLION		VI	25355 N

HALFWAY HOUSE ORCHESTRA

WHEN I'M BLUES/I WANT SOMEBODY		CO	1263 N

LIONEL HAMPTON

SHUFFLIN' AT THE HOLLYWOOD		VI	26254 E+
MUNSON ST. BREAKDOWN/I CAN'T GET STARTED		VI	26453 V
SHOE SHINER'S DRAG/I'M IN THE MOOD		VI	26011 E
MUSKRAT RAMBLE/RING DEM BELLS		VI	26017 E
BUZZIN' ROUND (ORIG. LABEL)		VI	25575 E
EARLY SESSION/ONE SWEET LETTER		VI	26393 G
EVERYBODY LOVES/I JUST COULDN'T		VI	25682 N

FLETCHER HENDERSON

MOONRISE ON THE LOWLANDS/I'M A FOOL		VI	25297 N
MOONRISE ON THE LOWLANDS/I'M A FOOL		VI	25297 N
KNOCK KNOCK/UNTIL TODAY		VI	25373 E
JANGLED NERVES/I'LL ALWAYS		VI	25317 N
SLUMMING ON PARK/WHAT WILL I TELL		VO	3485 E
GRAND TERRACE/STEALIN' APPLES		VO	3213 N
WHERE THERE'S YOU/DO YOU OR DON'T YOU		VI	25334 N
BLUE LOU/CHRISTOPHER COLUMBUS		VO	3211 E
SWEET MUSIC/MALINDA'S WEDDIN' DAY		VI	22775 N
MONEY BLUES (ARMSTRONG)		CO	35669 N

ROSA HENDERSON

STRUTTIN' BLUES/LOW DOWN PAPA (FLETCHER HENDERSON ACCOMPANIMENT		VI	19157 V

EARL HINES

RHYTHM SUNDAE/I CAN'T BELIEVE		VO	3467 E+
SWINGIN' DOWN/YOU ARE THE ONE		VO	3392 N
WE FOUND ROMANCE/JUST TO BE		BR	6960 E+
BLUE JULIA		BR	6872 E+
WE FOUND ROMANCE/JUST TO BE		BR	6960 N
BLUE/JULIA		BR	6872 V

JOHNNY HODGES

DREAM BLUES/I KNOW WHAT		VO	5353 N
JITTERBUG'S LULLABY/BLUES SERENADE		VO	4309 E
JEEPS BLUES/RENDEZVOUS WITH RHYTHM	G/E	VO	4115
THAT'S THE BLUES/QUEEN BESS	G/E	BB	11117
GOOD GAL BLUES/SAVOY STRUT	G/N	VO	5170
DREAM BLUES/I KNOW WHAT YOU DO	V/N	VO	5353
DREAM BLUES/I KNOW WHAT YOU DO	G/E	VO	5363

CLAUDE HOPKINS

THREE LITTLE WORDS/MY GAL SAL		VO	3692 N

BILLIE HOLIDAY

LOVE ME OR LEAVE ME/JIM		OK	6369 E
BACK IN YOUR OWN BACK YARD		VO	4029 N
SAYS MY HEART/HAVIN' MYSELF A TIME		VO	4208 E
NIGHT AND DAY/MAN I LOVE		VO	5377 V
WHO WANTS LOVE(CLAYTON,YOUNG,J.JONES)		VO	3701 E+
ONE NEVER KNOWS(WILSON,WEBSTER,COLE)		VO	3431 V
SAYS MY HEART/HAVIN' MYSELF		VO	4208 E
PLEASE KEEP ME(WILSON,WEBSTER,KIRBY)		VO	3440 V
ON SENTIMENTAL SIDE(CLAYTON,MORTON,YOUNG)		VO	3947 V
PRACTICE MAKES PERFECT/THE SAME OLD		OK	5806 V+
SOLITUDE/GOD BLESS THE CHILD		OK	6270 E
I'M ALL FOR YOU(WILSON,ELDRIDGE,AULD)		OK	5831 E
DREAM OF LIFE(CHOO,A.CASEY,COLE,ETC.)	E/N	OK	4631
EVERYTHING HAPPENS/UNDER A BLUE		VO	4786 E
DREAM OF LIFE/THAT'S ALL I ASK		OK	4631 V

FRANKIE HALF-PINT JAXON

YOU CAN'T TELL/TURN OVER		DE	7806 N

PETE JOHNSON & BOOGIE WOOGIE BOYS

CHERRY RED/BABY LOOK AT YOU(JOE TURNER VC)		VO	4997 E

MAGGIE JONES & HENDERSON HOT SIX

CHEATIN' ON ME/MAMA (HAIR CRACK)		CO	14074 G

HAL KEMP

PUSHIN' THE BLUES/GOT A DATE		OK	4652 N
F.D.R. JONES/MY HEART IS UNEMPLOYED		VI	26038 V
BLUE EVENING/YOURS FOR A SONG		VI	26247 N

ANDY KIRK

MESS-A-STOMP/BLUE CLARINET STOMP		VO	3255 E

GENE KRUPA

TONIGHT/NEVER TOOK A LESSON		OK	5715 E
SWEET GEORGIA BROWN/DOWN BY THE		OK	6070 N
DRUMMER BOY		OK	5747 N
GREEN EYES (ELDRIDGE)		OK	6222 E
THANKS FOR THE BOOGIE RIDE		OK	6506 N
KNOCK ME A KISS		CO	36591 E
HARLEM OF PARADE/SKYLARK		OK	6607 E
THAT'S WHAT YOU THINK		CO	36621 N
PASS THE BOUNCE		OK	6619 E
NIGHTINGALE SANG/I HEAR MUSIC		OK	5802 N
LET ME OFF UPTOWN/FLAMINGO		OK	6210 E
SOME LIKE IT HOT/THE LADY'S IN LOVE		BR	8340 E
THANKS FOR THE BOOGIE RIDE		OK	6506 E+
SWING IS HERE(EDGE CHIP NOT IN GROOVES)		VI	25276 N
TUNIN' UP/ROCKIN' CHAIR		OK	6352 V
ALRET/GEORGIA ON MY MIND		OK	6118 N
BLUE RHYTHM FANTASY, 1 & 2		OK	5627 E+

HARLAN LATTIMORE & CONNIES INN ORCHESTRA

I HEARD/HAVE YOU EVER MET		CO	2678 N

TED LEWIS

DINAH/LONESOME ROAD		CO	2181 V

LOUISIANA SUGAR BABIES

PERSIAN RUG/THOU SWELL(JABBO SMITH)		VI	21346 N

MCKINNEY'S COTTON PICKERS

CHERRY/SOME SWEET DAY		VI	21730 N

JIMMIE LUNCEFORD

I LOVE YOU/OH WHY		VO	4979 E

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METRONOME ALL STARS
ROYAL FLUSH/I GOT RHYTHM — Co 36499 N

MEZZROW—LADNIER QUINTET
EVERYBODY LOVES MY BABY/AIN'T GONNA — BB 10090 V+

GLENN MILLER
BLUEBERRY HILL/A MILLION DREAMS — BB 10768 N
SWEET POTATO PIPER/TOO ROMANTIC — BB 10605 E
WOODPECKER SONG/LET'S ALL SING — BB 10598 E
GAUCHO SERENADE/WHEN YOU WISH — BB 10570 N
FAITHFUL TO YOU/IT'S A BLUE WORLD — BB 10536 E+
BLUE MOONLIGHT/MY PRAYER — BB 10404 V+
WHAM/MY ISLE OF GOLDEN — BB 10399 E
MAN WITH MANDOLIN/THE LITTLE MAN — BB 10358 E
CINDERELLA/MOON LOVE — BB 10303 N
BLUE EVENING/LAMP IS LOW — BB 10290 E
SAY SI SI/IMAGINATION — BB 10622 V
BEAT ME DADDY — BB 10876 V
MA-MA-MARIA/MAN IN THE MOON — BB 11299 E
CHIP OFF THE OLD/LET'S HAVE ANOTHER — BB 11450 E
CROSSTOWN/WHAT'S YOUR STORY — BB 10832 E
MOONLIGHT SONATA — BB 11386 N
ANVIL CHORUS, 1 & 2 — BB 10982 V
DEAR ARABELLA/ORANGE BLOSSOM — BB 11326 E
BABY ME/BLUE ORCHIDS — BB 10372 E
I DREMT I DWELT/A STONE'S THROW — BB 11063 E
ANGELS CAME THRU/YOU AND I — BB 11215 E
I'D KNOW YOU ANYWHERE/YOU'VE GOT ME — BB 10906 E
DIPPER MOUTH/BOIN' THE JIVE — Vo 5131 N
ADIOS/UNDER BLUE CANADIAN — BB 11219 E+
BOOGLIE WOOGLIE PIGGY/BOULDER BUFF — BB 11163 N
HUMPTY DUMPTY HEART/THIS IS NO — BB 11369 N
CABANA IN HAVANA/WHEN THE SWALLOWS — BB 10776 N
MISTER MEADOWLARK/NEARNESS OF YOU — BB 10745 E
POLKA DOTS/WHAT'S THE MATTER — BB 10657 V
YESTERTHOUGHTS/HANDFUL OF STARS — BB 10893 E
STAIRWAY TO THE STARS/TO YOU — BB 10276 E
CARELESS/VAGABOND DREAMS — BB 10520 V

MOUND CITY BLUE BLOWERS
INDIANA/YOU'VE BEEN — Vo 2973 E

RED NICHOLS' STOMPERS
SUGAR/MAKE MY COT — Vi 21056 N

JIMMIE NOONE & APEX CLUB ORCHESTRA
APEX BLUES/SWEET LORRAINE — Vo 1207 N

RED NORVO (MILDRED BAILEY, VOCAL)
JUMP JUMP'S HERE/GARDEN OF THE MOON — BR 8202 V
MORE THAN EVER/SERENADE TO THE STARS — BR 8085 V

KING OLIVER'S SAVANNAH SYNCOPATORS
DEEP HENDERSON/JACKASS BLUES (DEEP HENDERSON HAS EDGE CHIP TO 4TH GROOVE; RECORD LIKE NEW) — BR 3245 E

KING OLIVER
CHIMES BLUES/CANAL ST. BLUES — UHCA 67 N

ORIGINAL MEMPHIS FIVE
DOO WACKA DOO/NOBODY KNOWS — Co 308 E

JACK PETTIS
A BAG OF BLUES/FRESHMAN HOP — Vi 21793 N

BEN POLLACK
MEMPHIS BLUES/WAITIN' FOR KATIE — Vi 21184 N
SWEET SUE/SINGAPORE SORROWS — Vi 21437 E
NOW OR NEVER/THRU THE COURTESY — Br 7747 E

QUINTETTE OF THE HOT CLUB OF FRANCE
GEORGIA ON MY MIND/IN THE STILL — Vi 26578 N

RED & MIFF'S STOMPERS
SLIPPIN' AROUND — Vi 21397 N

RAYMOND SCOTT QUINTET
IN AN 18TH CENTURY DRAWING ROOM — Co 35347 N

ARTIE SHAW
IS IT TABOO/BEYOND THE BLUE — Vi 27641 N
SOBBIN' BLUES/CREAM PUFF — Vo 4686 V
I ASK THE STARS/TAKE YOUR SHOES — Vi 27719 N
PRELUDE IN C MAJOR/WHAT IS THERE — Vi 27432 N
DR.LIVINGSTONE (GRAMERCY 5) — Vi 27289 N
MY FANTASY/MISTER MEADOWLARK — Vi 26614 E+
WHISPERS IN THE DARK/YOU FORGOT — Vi 27256 N
GEORGIA ON MY MIND/WHY SHOULDN'T I — Vi 27499 E+

RUBY SMITH (WITH JIMMY JOHNSON ORCH.)
BACK WATER BLUES/HE'S MINE — Vo 4903 N

WILLIE SMITH
PASSIONETTE/MORNING(PIANO SOLO) — De 2269 N
OLD STAMPING GROUND/GET ACQUAINTED) — De 1380 N

EDDIE SOUTH & ALABAMIANS
THAT'S WHAT I CALL KEEN — Vi 21605 E

REX STEWART
SWING BABY SWING/SUGAR HILL(ORIG.LABEL) — Vo 3844 E+

MAXINE SULLIVAN
IT'S WONDERFUL/YOU WANT TO MY HEAD — Vo 3993 E
ST.LOUIS BLUES/L'AMOUR — Vi 25895 N

FRANKIE TRUMBAUER
JIMTOWN BLUES/LAZIEST GAL — VAR 8223 E
WALKIN' THE DOG/NOT ON THE FIRST — VAR 8225 N

JOE TURNER
ROCKS IN MY BED/GOIN' TO CHICAGO — De 4093 N

FATS WALLER
JEALOUS OF ME/HOW CAN I — Vi 25864 E
LOST LOVE/DON'T YOU KNOW — Vi 25604 V
SPRING CLEANING/YOU'VE BEEN READING — Vi 25554 E
OLD PLANTATION/WHERE IS THE SUN — Vi 25550 N
YOU'RE LAUGHING AT ME/I CAN'T BREAK — Vi 25530 E
HAVIN' A BALL/I'M SORRY I MADE YOU CRY — Vi 25515 E
WHO'S AFRAID OF LOVE/ONE IN A MILLION — Vi 25499 E
NERO/PLEASE KEEP ME IN YOUR DREAMS — Vi 25498 E
I ADORE YOU/A RHYME FOR LOVE — Vi 25491 N
SWEETIE PIE/HOW CAN YOU FACE ME — Vi 24737 V
GEORGIA MAY/DON'T LET IT BOTHER YOU — Vi 24714 V
THEN I'LL BE TIRED OF YOU/HAVE A LITTLE — Vi 24708 V
I WISH I WERE TWINS/ARMFUL O SWEETNESS — Vi 24641 E
LOVE ME OR LEAVE ME (PIANO SOLO) — Vi 22092 N
SWEET SUE/12TH ST. RAG — Vi 25087 G
SHAME SHAME/TELL ME WITH YOUR KISSES — BB 7885 E
TWO SLEEPY PEOPLE/I'LL NEVER FORGIVE — BB 10000 E
I'LL DANCE AT YOUR WEDDING/I'LL DANCE — BB 10070 E
PATTY CAKE/ARMFUL OF SWEETNESS — BB 10149 N
GOT NO TIME/YOU ASKED FOR IT — BB 10170 E
UNDECIDED/STEP UP AND SHAKE — BB 10184 E
T'AIN'T WHAT YOU DO/SOME RAINY DAY — BB 10192 V
THERE'LL BE SOME CHANGES/BLUE BECAUSE — BB 10322 E
HONEY HUSH/YOU MEET THE NICEST PEOPLE — BB 10346 V
ANITA/I USED TO LOVE YOU — BB 10369 V
SQUEEZE ME/WAIT AND SEE — BB 10405 N
YOURE FEETS TOO BIG/SUITCASE SUSIE — BB 10500 V
IT'S YOU WHO TAUGHT IT/YOU'RE LETTIN' — BB 10527 G
LIVER LIP JONES/COME DOWN TO EARTH — BB 11010 N
HEADLINES IN THE NEWS/I REPENT — BB 11188 N
PAN-PAN/OH BABY SWEET BABY — BB 11383 E
HE'S GONE AWAY/PLEASE TAKE ME — Vi 21202 N
LOVE ME OR LEAVE ME!'VE GOT A FEELING — — ——— V
RED HOT DAN/I AIN'T GOT NOBODY — Vi 21127 N
LOVE BUG WILL BITE YOU/BOO HOO — Vi 25563 V
STOMPIN' THE BUG/MESSIN' AROUND — Vi 20655 N
PORTER'S LOVE SONG/SWINGIN' — BB 10016 E+
DINAH/LATCH ON — Vi 25471 E
S'POSIN'/FLOATIN'DOWN TO COTTON TOWN — Vi 25415 E
COPPER COLORED GAL/I'M AT THE MERCY OF — Vi 25409 E
THERE GOES MY ATTRACTION/BYE BYE BABY — Vi 25388 E
UNTIL THE REAL THING/I'M CRAZY BOUT — Vi 25374 E
PASWONKY/BLACK RASPBERRY JAM — Vi 25359 E
THE MORE I KNOW YOU/LET'S SING AGAIN — Vi 25348 V
BIG CHIEF DESOTA/IT'S A SIN TO LIE — Vi 25342 V
CROSS PATCH/CABIN IN THE SKY — Vi 25315 V
I'M ON A SEE-SAW/YOU'RE SO DARN CHARMING — Vi 25120 V
YOU'RE THE PICTURE/MY VERY GOOD FRIEND — Vi 25075 E
LULU'S BACK IN TOWN/SWEET AND SLOW — Vi 25063 V
I'M GONNA SIT RIGHT DOWN/YOU'VE BEEN TAKIN' — Vi 25044 V
HATE TO TALK ABOUT MYSELF/YOU'RE THE CUTE — Vi 25039 E
PARDON MY LOVE/WHAT'S THE REASON — Vi 24889 E
BREAKIN' THE ICE/HONEYSUCKLE ROSE — Vi 24826 V
IF IT ISN'T LOVE/BELIEVE IT BELOVED — Vi 24808 V
I'M GROWING FONDER OF YOU/DREAM MAN — Vi 24801 V

(FATS WALLER CONTINUED NEXT PAGE)

AUCTION AUCTION

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All records are for auction except those marked "Sale." All records will be shipped C. O. D. postage to be collected by sender. We will pay postage on all orders over $10.00.

(FATS WALLER, CONTINUED)

GARBO GREEN/MOON ROSE	Vi	25281	E
SUGAR ROSE/THE PANIC IS ON	Vi	25266	E
WEST WIND/SING AN OLD FASHIONED	Vi	25253	G
WHEN SOMEBODY THINKS/YOU STAYED AWAY	Vi	25222	E
SPREADIN'RHYTHM/I'VE GOT MY FINGERS	Vi	25211	E
SWEET THING/A LITTLE BIT INDEPENDENT	Vi	25196	V
GEORGIA ROCKIN' CHAIR/BROTHER SEEK	Vi	25175	V
A SWEET BEGINNING/RHYTHM & ROMANCE	Vi	25131	E
THIEF IN THE NIGHT/GOT A BRAN'NEW SUIT	Vi	25123	V
TRUCKIN'/GIRL I LEFT BEHIND ME	Vi	25116	V
ALL MY LIFE/IT'S NO FUN	Vi	25296	V
ROSETTA/WHOSE HONEY ARE YOU	Vi	24892	G
WASHBOARD RHYTHM KINGS			
FIRE/HOW DEEP IS THE OCEAN	BB	8174	E+
PAUL WHITEMAN			
IT WAS THE DAWN OF LOVE	Vi	21453	N
MY PET (BIX)	Vi	21389	N
YOU TOOK ADVANTAGE/DO I HEAR	Vi	21398	N
WHEN	Vi	21338	N
AIN'T MISBEHAVIN/NOBODY'S SWEETHEART	BB	10957	E+
COOTIE WILLIAMS			
ECHOES OF HARLEM/HAVE A HEART (2 COPIES)	Vo	3960	N
NINE MEN/WEST END BLUES (2 COPIES)	OK	6370	N
FESS WILLIAMS			
OZARK BLUES/ALLIGATOR CRAWL	BR	3589	V+
LEONA WILLIAMS & DIXIE BAND			
THAT TEASIN' SQUEEZIN'/IF YOUR MAN	Co	3835	N
TEDDY WILSON			
DON'T BE THAT WAY/I CAN'T BELIEVE	Co	36335	E

(TEDDY WILSON CONTINUED NEXT COLUMN)

(TEDDY WILSON, CONTINUED)

MELANCHOLY BABY/I CRIED FOR YOU	Co	35862	G+
JUMPIN' ON THE BLACKS/THE LITTLE THINGS	Co	35232	E+
BUT NOT FOR ME/LADY BE GOOD	Co	36084	V
MISS BROWNTO YOU/SWEET LORRAINE	BR	8087	E
I CRIED FOR YOU/MELANCHOLY BABY	BR	7729	V
IT'S SWELL OF YOU/THERE'S A LULL	BR	7884	N
SUGAR/MORE THAN YOU KNOW	BR	8319	V
MAN I LOVE/JUMPIN' FOR JOY	BR	8438	E
WHAT SHALL I SAY/IT'S EASY TO BLAME	BR	8314	N
MY MAN/CAN'T HELP LOVIN'	BR	8008	V
THEY SAY/SAY IT WITH A KISS	BR	8270	E
I WISHED ON THE MOON/WHAT A LITTLE	BR	8336	N
JUST A MOOD, I & 2	BR	7973	V
YOU GO TO MY HEAD/I'LL DREAM TONIGHT	BR	8141	N
JUNGLE LOVE/IF I WERE YOU	BR	8150	E
CARELESSLY/HOW COULD YOU	BR	7867	E
EASY LIVING/FOOLIN' MYSELF	BR	7911	V
MOOD THAT I'M IN/SENTIMENTAL	BR	7844	E
SAILIN'/I CAN'T GIVE YOU	BR	7781	V
HONEYSUCKLE ROSE/AIN'T MISBEHAVIN(QUART)	BR	7964	E
MISS BROWN TO YOU/SWEET LORRAINE	BR	8087	V
RIGHT OR WRONG/WHERE THE LAZY	BR	7797	V
BIG APPLE/YOU CAN'T STOP	BR	7954	N
IF I HAD YOU/YOU BROUGHT	BR	7960	E
I'LL GET BY/MEAN TO ME	BR	7903	E
REMEMBER ME/YOU'RE MY DESIRE	BR	7940	E
WHY WAS I BORN/I MUST HAVE THAT	BR	7859	E
BOB ZURKE			
SOUTHERN EXPOSURE/IT'S ME AGAIN	Vi	26331	E

AUCTION AUCTION

THE MELODY SHOP

190 MASSACHUSETTS AVE., BOSTON, MASS.

LOUIS ARMSTRONG			
WEST END BLUES/IF IT'S GOOD	DE	2480	V
MILDRED BAILEY			
EASY TO LOVE/DON'T TAKE YOUR LOVE FROM	Co	35921	N
BUNNY BERIGAN			
LADY FROM 5TH AVE/ALL GOD'S CHILLUN	Vi	25609	N
WEARING OF THE GREEN/WACKY DUST	Vi	25872	E
BENNY CARTER			
THERE I'VE SAID IT AGAIN/BABALU	BB	11090	N
TOMMY DORSEY			
NOLA/SATAN TAKES A HOLIDAY	Vi	25570	G
DUKE ELLINGTON			
DOIN' THE VOOM VOOM/I'M CHECKIN' OUT	Co	35208	V
MISTY MORN/SARATOGA SWING	BB	6565	G
FLAMING YOUR/DOIN' THE VOOM VOOM	Vi	38035	E
WEELY/I NEVER FELT THIS WAY BEFORE	Co	35353	V
BENNY GOODMAN			
YOU CAN'T STOP ME FROM/SLOW BUT SURE	Me	12205	V
GLENN HARDMANN & HAMMOND FIVE			
CHINA BOY/ON THE SUNNY SIDE	Co	35341	N
WOODY HERMAN			
WOODCHOPPERS'BALL/BIG WIG IN WIGWAM	DE	2440	N
EARL HINES			
MADHOUSE/DARKNESS	Vo	3379	E
JOHNNY HODGES			
SKUNK HOLLOW BLUES/TIRED SOCKS	Vo	5533	N
BILLIE HOLIDAY			
LET'S DO IT/GEORGIA ON MY MIND	OK	6134	N
I HEAR MUSIC/I'M ALL FOR YOU	OK	5831	N
YOU'RE LUCKY GUY/YOU'RE NO ACCOUNT	OK	5302	N
FALLING IN LOVE AGAIN/GHOST OF YESTER.	OK	5679	N
IF I WERE YOU/FORGET IF YOU CAN	Vo	4151	N
LONNIE JOHNSON			
MAKE YOUR WHOOPEE AT HOME/CAN'T GIVE	OK	8722	N

GENE KRUPA			
YES DARLING DAUGHTER/BLUES KRIEG	OK	5909	N
JOHNNY LONG			
SWING ME BACH/SHANTY IN SHANTY TOWN	De	3409	N
WINGY MANNONE			
THE MOSQUITO SONG/SHE'S CRYING FOR ME	BB	10773	N
MCKINNEY'S COTTON PICKERS			
WARP YOUR TROUBLES/DO YOU BELIEVE IN	Vi	22811	N
CHERRY/SOME SWEET DAY	Vi	21730	N
JELLY ROLL MORTON'S NEW ORLEANS JAZZMEN			
WEST END BLUES/CLIMAX RAG	BB	10442	V
JELLY ROLL MORTON PIANO SOLO			
FRANCES/PEP	Vi	38627	E
JIMMIE NOONE TRIO			
MOOD MELODY/THEY GOT MY NUMBER NOW	BB	8609	N
ADRIAN ROLLINI TRIO			
VIBROLLINI/JITTERS	DE	1132	N
MARTHA/HONKY TONK TRAIN	Vo	5582	N
REBOUND/DRIFTIN	DE	1157	N
SIX MEN & A GIRL			
ZONKY/SCRATCHIN' THE GRAVEL	VAR	8190	N
THE SOPHISTICATES			
SWING LOW SWEET CHARIOT/LIEBESTRAUM	DE	1818	N
JACK TEAGARDEN			
YANKEE DOODLE/I GOTTA RIGHT TO SING BLUES	Br	8397	N
FRANK TESCHEMAKER (WITH MOLE'S MOLERS)			
SHIM-ME-SHA-WABBLE/ONE STEP TO HEAVEN	Co	35953	N
FRANKIE TRUMBAUER			
DOWN T' UNCLE BILL'S/BLUE MOON	Vi	24812	N
LONG BOUT MIDNIGHT/EMALINE	BR	6788	N
JOE TURNER (WITH FREDDIE SLACK TRIO)			
ROCKS IN MY BED/GOIN' TO CHICAGO BLUES	DE	4093	N
PAUL WHITEMAN			
NOBODY'S SWEETHEART/STOP LOOK & LISTEN	Vi	25319	N

SAM FICHTELBERG

1143 6TH AVE., NEW YORK 19, NEW YORK

All records are for auction, no trades. We carry a complete stock of popular bands, vocalists, old time singers, jazz, blues, etc., so send all want lists. Prompt attention will be given. Winning bidders will be notified and all records will be shipped C. O. D. by railway express, unless otherwise notified. Auction closes September 1.

RED ALLEN				
PICTURE ME WITHOUT YOU		VO	3306	V
LOUIS ARMSTRONG				
LAZY RIVER	$3.00	OK	41541	E
DON'T JIVE ME/CHICAGO BREAKDOWN	2.00	OK	36376	E
WEST END BLUES/GOT NO BLUES	3.00	OK	3204	E
YOU'RE NEXT	2.00	CO	36155	E
CORNET CHOP SUEY	2.00	CO	36154	E
MUSKAT RAMBLE	2.00	CO	36153	E
YES I'M IN THE BARREL	2.00	CO	36152	E
A MONDAY DATE	2.00	CO	36375	E
IN THE GLOAMING		DE	3825	E
SWEETHEARTS ON PARADE		DE	3235	V
YOU'RE A LUCKY GUY		DE	2934	E
YEG SUH		DE	3900	E
RED CAP		DE	1347	E
DON'T PLAY ME CHEAP		VI	24425	N
BERT SHERTER				
BURGLER'S REVENGE/ARE ALL MY FAVORITE BANDS		VI	25632	N
FRED ASTAIRE				
YOU'RE EASY TO DANCE WITH(B.CROSBY ORCH)		BRE	03386	E
PAUL ASH				
BODY & SOUL		HA	1226	N
BUNNY BERIGAN				
MAHOGANY HALL STOMP		VI	25622	E
LET 'ER GO		VI	25646	G
SOBBIN' BLUES		VI	26116	E
DAVENPORT BLUES		VI	26121	V
FATHER DEAR FATHER		VI	26061	V
WHY DOESN'T SOMEBODY TELL ME		VI	26055	E
FIRST TIME I SAW YOU		VI	25593	V
ALL GOD'S CHILLUN GOT RHYTHM		VI	25609	E
BLUE RIBBON BOYS				
STAR DUST		OR	2265	V
MILDRED BAILEY				
A GHOST OF A CHANCE		VO	5086	V
BIX BEIDERBECKE				
I'LL BE A FRIEND WITH PLEASURE	2.00	VI	23008	V
SIDNEY BECHET				
COAL BLACK SHINE	1.00	VI	27386	V
EDDIE CONDON				
TENNESSEE TWILIGHT	1.50	CO	36009	N
HOME COOKING	1.50	CO	35680	E
CONNIE BOSWELL				
BUTTER FINGERS (2)		BR	6862	V
LOST IN A FOG (GRIER ORCH)		BR	7303	V
IT'S THE TALK OF THE TOWN		BR	6632	V
DINNER AT EIGHT (YOUNG ORCH)		BR	6640	V
BOSWELL SISTERS				
SHOUT SISTER SHOUT		BR	6109	V
DOGGONE I DONE IT(DORSEY BROS.)		BR	6335	G
STOP THE SUN STOP THE MOON(TEST PRESSING)		—	11353	V
CHICKASAW SYNCOPATORS				
MEMPHIS RAG		CO	14301	V
CHOCOLATE DANDIES				
FOUR OR FIVE TIMES		OK	8627	V
DEE BLUES	1.50	CO	36008	E
BOOGIE WOOGIE SUGAR BLUES		DE	3588	E
COTTON PICKERS				
STATE STREET BLUES		BR	2292	V
JOE CANDULLO				
NERVOUS CHARLEY STOMP		RE	8109	V
CAPTIVATORS				
I'M MARCHING HOME TO YOU		BR	4309	V
CAROLINA COTTON PICKERS				
GEORGIA CABIN DOOR		GE	8134	V
BO CARTER				
RAM ROD DADDY		OK	8897	E
BOB CROSBY				
BIG BASS VIOL		DE	2206	E
SWEETHEARTS ON PARADE	1.00	DE	18355	E
ROYAL GARDEN BLUES	1.00	DE	3339	E
EDDIE DELANGE				
SERENADE TO A WILD CAT		BB	10199	V
DIXIE JAZZ BAND				
JACKASS BLUES		OR	682	V
MESSIN' AROUND		OR	685	V
MILENBERG JOYS		OR	443	V
NERVOUS CHARLEY STOMP		OR	691	V
DORSEY BROTHERS				
LOST IN A FOG (2)		DE	195	V
EDDIE DUCHIN				
NIGHT IN MANHATTAN		VI	25390	V
MY REVERIE		BR	8224	V
MY HEART IS UNEMPLOYED		BR	8219	V
LOVE AND LEARN		VI	25472	V
SONG OF THE METRONOME(CHIP, 7 GROOVES)		BR	8391	V
ROY ELDRIDGE				
HIGH SOCIETY	$2.00	ELITE	5039	N
JOHNNY DUNN				
FOUR O'CLOCK BLUES		CO	3729	V
DUKE ELLINGTON				
COUNTRY GAL	1.50	CO	35776	E
BUD FREEMAN				
MUSKAT RAMBLE	1.50	CO	35855	E
ROSS GORMAN VIRGINIANS				
SIDE WALK BLUES		HA	322	V
BENNY GOODMAN				
BLUES IN YOUR FLAT (QUARTET)		VI	26044	V
TAKE MY WORD (LAM. CRACK)		CO	2947	V
GLEN GRAY				
YOU'RE GONNA LOSE YOUR GAL		BR	6708	E
CAROLINA (C. BOSWELL)		BR	6775	E
ALL OF A SUDDEN		BR	6318	V
RHYTHM MAN		BR	6463	V
MUSIC FROM ACROSS THE SEA		BR	6628	V
DO THE NEW YORK		BR	6150	V
RAIN ON THE ROOF		BR	6252	V
LONG MAY WE LOVE		BR	6927	V
YOU'RE STILL IN MY HEART		BR	6263	V
JEAN GOLDKETTE				
I'M LOOKING OVER A 4-LEAF CLOVER		VI	20466	V
GEORGIA TOM WITH TAMPA RED				
GREIVIN' ME BLUES		VO	1216	V
EARL HINES				
GLAD RAG DOLL (SOLO)	1.50	BB	10555	V
J.C. HIGGENBOTHAM				
HIGGENBOTHAM BLUES	1.00	CO	36011	E
EARL HARLAN				
SMOKE RINGS/SOPHISTICATED LADY		ME	12739	V
HALF WAY HOUSE ORCHESTRA				
SINCE YOU'VE GONE		CO	681	V
HOKUM BOYS				
SELLIN' THAT STUFF (BLYTHE)		PARA	12714	V
ALBERTA HUNTER				
CHIRPIN' THE BLUES		PARA	12017	V
HORACE HEIDT				
BEWILDERED		BR	8092	V
LOVELY ONE		BR	7939	V
I'VE GOT A DATE WITH A DREAM		BR	8184	V
FLETCHER HENDERSON				
COPENHAGEN		VO	14926	V
CHARLESTON CRAZY		VO	14726	V
31ST STREET BLUES		PE	14223	E
OLD BLACK JOE'S BLUES		VO	14740	E
HENDERSON STOMP		CO	817	V
SHANGHAI SHUFFLE	2.50	PE	14338	V
HAL KEMP				
BLUE ITALIAN WATERS		VI	26156	V
H'LO BABY		BR	4580	E
IT'S GOT TO BE LOVE		BR	7634	V
GLOOMY SUNDAY	2.00	BR	7630	N

(HAL KEMP CONTINUED NEXT PAGE)

SAM FICHTELBERG

1143 6TH AVE., NEW YORK 19, NEW YORK

(HAL KEMP, CONTINUED)

WALKIN' BY THE RIVER — Vi 27222 V
WITHOUT A WORD OF WARNING — Br 7509 V
LOVE ON A DIME — Br 7334 V
LIFE BEGINS AT SWEET 16 — Br 7566 V
MY TROUBLES ARE OVER — Br 4151 V
GOTTA GET SOME SHUT-EYE — Br 8312 V

KRESS & McDONOUGH

HEAT WAVE (GUITAR DUET) — Br 7885 N

BILLY KYLE

BIG BOY BLUE — Vo 3815 E

CHARLEY JACKSON

DROP THAT SACK — Para 12289 E

MEMPHIS JOE

PLENTY GAL BL/DUCK YAS-YAS — Vo 1277 V

TED LEWIS

HO HUM — Co 2452 V

RAY McKINLEY

NEW ORLEANS PARADE — De 3685 E

MCKINNEY'S COTTON PICKERS

ZONKY — Vi 38118 V

ALICE MOORE

DOGGIN' MAN BLUES — De 7380 E

EMMETT MILLER

DUSKY STEVEDORE — OK 41135 V

MOUND CITY BLUE BLOWERS

MUSIC GOES ROUND & ROUND — CH 40081 V

HAZEL MYERS

LOW DOWN PA PA — Vo 14688 V
AWFUL MOANIN' BLUES (JOE SMITH) — Vo 14709 V

THOMAS MORRIS & 7 HOT BABIES

GEORGIA GRIND — Vi 20180 V

MILLS MERRY MAKERS

ST.JAMES INFIRMARY(149953-1-4) — Ve 2104 E

FRANKIE NEWTON

EASY LIVING — 1.00 Var 616 E

RED NICHOLS

WERE YOU SINCERE — Brg 6070 E

RED NORVO

CUCKOO IN THE CLOCK(BAILEY) — Vo 4698 V

ORIGINAL DIXIELAND JAZZ BAND

MOURNIN' BLUES — 1.25 Vi 18513 V
FIDGETY FEET — 1.25 Vi 18564 V
ROYAL GARDEN BLUES — 1.00 Bb 25668 V

PEG LEG HOWELL

TOO TIGHT BLUES — Co 14298 E

JACK PETTIS

MUDDY WATER BLUES — Do 3897 V

DON REDMAN

UNDERNEATH A HARLEM MOON — Br 6401 V
MILENBERG JOYS — Bb 10071 E

THE RAMBLERS

MONEY IS HONEY/(BUNN & SPENCER) — De 2470 E

ART SHAW

NIGHTMARE — 2.00 Br 7965 N
SWEET ADELINE — 2.00 Br 7936 N
CHANT/FEE-FI-FO-FUM — 2.00 Br 7952 N

STUFF SMITH

JOSHUA — Var 8251 V

MARY STAFFORD JAZZ BAND

CRAZY BLUES (TEST PRESSING) — 79629-3 E
ROYAL GARDEN BLUES (TEST PRESSING) — 79628-1 V

SPENCER TRIO

JOHN HENRY — De 1873 E
BABY WON'T YOU PLEASE COME HOME — De 1941 E

BERT SHEFTER

LOCOMOTIVE/SOS — Vi 25614 E

REX STEWART

FAT STUFF SERENADE — 1.50 Vo 5448 V

CLARA SMITH

NOBODY KNOWS THE WAY I FEEL — Co 14058 E
MARKET STREET BLUES — Co 14108 V
MY DOGGONE LAZY MAN — Co 14016 E
GOOD LOOKIN' PAPA BLUES — Co 14026 V

BESSIE SMITH

YOUNG WOMAN'S BLUES — 1.50 Co 35673 E
COLD IN HAND BLUES — 1.50 Co 35672 E
LOST YOUR HEAD BLUES — 1.50 Co 35674 E
NOBODY IN TOWN CAN BAKE — Co 3942 V
JAILHOUSE BLUES — Co 4001 E
DYING GAMBLERS BLUES — Co 14051 V
OH DADDY BLUES — Co 3888 V
MISTREATIN' DADDY — Co 14000 V
TICKET AGENT EASE YOUR WINDOW DOWN — Co 14025 E
BLEEDING HEARTED BLUES — Co 3936 E
MAMA'S GOT THE BLUES — Co 3900 V

JACK TEAGARDEN

MAKIN' FRIENDS — 1.50 Co 36010 E

JOE TURNER

ROCKS IN MY BED — De 4093 E

JOE VENUTI

SWEET LORRAINE — 1.25 De 18167 E

CHARLEY JACKSON

SALTY DOG BLUES — Para 12236 G
TAKE ME BACK BLUES — Para 12296 E

HAL KEMP

OH BABY — Br 3954 E

JOE MARSALA

SLOW DOWN — De 3715 E

HAL McINTYRE

THE COMMANDO'S SERENADE — Vi 27796 E

SARA MARTIN

'TAIN'T NOBODY'S BUSINESS(FATS WALLER) — OK 8043 E

HELEN KANE

HE'S SO UNUSUAL — Vi 22080 E

WHO WANTS "INDIANA" AND "OH BABY" BY CONDON'S QUARTET (CONDON, TESCH, SULLIVAN & KRUPA)? WHO WANTS BIX'S "MARGIE"? WHO WANTS EDDIE LANG'S "RAINBOW DREAMS" OR "WHAT KIND O' MAN"? WHO WANTS TRUMBAUER'S "LOVE NEST" OR "JAPANESE SANDMAN" (WITH BIX)? WHO WANTS JOE SULLIVANS, MIFF MOLES, COLEMAN HAWKINS, DJANGO REINHARDTS, BENNY CARTERS, SPIKE HUGHES AND ALL THE OTHER EXAMPLES OF RIGHTEOUS JAZZ RECORDED IN AMERICA BUT ISSUED ONLY IN ENGLAND? DO NOT TROUBLE TO ANSWER THIS UNLESS YOU HAVE SOME OF THE FOLLOWING ITEMS WHICH YOU ARE WILLING TO TRADE FOR YOUR OWN WANTS:

DANNY ALTIERE: MY GAL SAL (Vo)
TENNESSEE TOOTERS: EVERYBODY STOMP & HOT AIR(Vo)
WINGY MANONE: FARE THEE WELL, GOODY GOODY, WEST WIND
ADRIAN ROLLINI: HAPPY AS DAY IS LONG(Co) & DREAM ON(Me)
JACK PETTIS: FRESHMAN HOP (OK)
TEN FRESHMEN: FRESHMAN HOP (Pa)
WHOOPEE MAKERS: FRESHMAN HOP (Vo)
GLADYS BENTLEY: HOW LONG BLUES (OK)
CLARENCE WILLIAMS: YOU'RE BOUND TO LOOK, MONKEY(OK)
HALF-WAY HOUSE ORCHESTRA: BARBARITA (OK)
N.O.R.K.: BABY & GOLDEN LEAF STRUT (OK)
JOHNNY MILLER: PANAMA (Co)
JACK WINN: LOVED ONE (Vo)
CAROLINERS: AFTER THE RAIN (Ro)
N.O.RAMBLERS: THAT'S THE KIND & NO WONDER I'M BLUE(Me)
WHOOPEE MAKERS: FAREWELL BLUES(VT)
MILLS MUSICAL CLOWNS: FUTURISTIC RHYTHM (Pe)
DUKE WILSON: BEALE STREET BLUES (Pe)
LOUIS PRIMA: Br 7586, 7628, 7680, 7709, 7740
GOOFUS FIVE: OK 40179, 40314, 40340
BENNY GOODMAN: NE 12024, 12120, 12149
JOHNNY SYLVESTOR: ST. LOUIS BLUES & MINE (Ge)
CHICAGO LOOPERS: CLORINDA (Pe)
WILLARD ROBISON: I'M MORE THAN SATISFIED (Pe)
LOUISIANA RHYTHM KINGS: FUTURISTIC RHYTHM (Vo)
MEMPHIS FIVE: FIREWORKS & MY ANGELINE (Vo)
JOE WARD: TRAFFIC JAM (LINCOLN)
VICKSBURG TEN: CLARINET MARMALADE (CH)
RUDY MARLOW: THANK YOU FATHER (Ha)
JERRY COLONNA: ANYTHING ON ME & OK
GIL RODIN: ANYTHING ON CROWN
ARCADIAN SERENADERS: ANYTHING ON OK
MIDWAY DANCE ORCHESTRA: ANYTHING ON CO OR PARA
LEE WILEY: ANY ALBUMS
BUNNY BERIGAN: ANY OF THE BIX COMPOSITIONS ON VI
IRENE GIBBONS: LONGING & JEANNINE (Co)

IF THE IDEA OF TRADING ANY OF THESE APPEALS TO YOU, WRITE BY AIR-MAIL TO R.G.V.VENABLES, TILFORD, SURREY, ENGLAND ENCLOSING A FULL LIST OF YOUR WANTS AND DISPOSITIONS. A PROMPT REPLY IS PROMISED.

SAM MELTZER

737 FOX STREET, BRONX 55, N. Y.

Auction closes September 1st. Winning bidders will be notified. All records will be shipped C. O. D. by railway express unless otherwise requested.

HENRY ALLEN			
ALGIERS STOMP	Vo	3302	V
PLEASIN PAUL	BB	10235	N
LOUIS ARMSTRONG			
SHINE	Vo	3102	E
I GOT A RIGHT TO SING	BB	5173	V
WEST END BLUES	Co	36377	E
CHICAGO BREAKDOWN	Co	36376	N
A MONDAY DATE	Co	36375	N
TIGHT LIKE THIS	Co	36378	N
MUGGLES	OK	3194	E
MILDRED BAILEY			
GULF COAST BLUES	Vo	4800	N
COUNT BASIE			
MISS THING	Vo	4860	E
BUSTER BAILEY			
LIGHT UP	Vo	4564	N
BARNEY BIGARD			
C BLUES	BB	11581	N
A LULL AT DAWN	BB	10981	E
SIDNEY BECHET			
VIPER MAD	De	3521	V
TOMMY CORSEY			
BABY (CLAMBAKE SEVEN)	Vi	25577	V
JOHNNY DODDS			
GOOBER DANCE	BB	10240	N
ZIGGY ELMAN			
AND THE ANGELS SING	BB	10103	E
29TH AND DEARBORN	BB	10096	E
DUKE ELLINGTON			
SOLITUDE/MOONGLOW	Br	6987	V
BABY WON'T YOU PLEASE COME HOME	Co	35835	E
BENNY GOODMAN			
CAMEL HOP	Vi	25117	V
OPUS ½ (QUARTET)	Vi	26091	E
PECKIN'	Vi	25621	V
BOARD MEETING	Co	35396	E
BOY MEETS HORN	Co	35301	N
MAD HOUSE/GET HAPPY	BB	10461	N
ROSETTA/I WANT TO BE HAPPY	BB	10760	N
CHRISTOPHER COLUMBUS	BB	10460	E
BACH GOES TO TOWN	Vi	26130	E
RICHARD HIMBER			
WHOSE THEME SONG	De	3578	E
JOHNNY HODGES			
GOOD QUEEN BESS	BB	11117	N
EMPTY BALL ROOM BLUES	Vo	4213	V
RENT PARTY BLUES	Vo	5100	V
HARRY JAMES			
ELI ELI	Co	35989	E
CONCERTO FOR TRUMPET	Co	35340	E
TRUMPET RHAPSODY, 1 & 2	Co	36160	N
BILLIE HOLIDAY			
LOVE ME OR LEAVE ME	OK	6369	N
COLEMAN HAWKINS			
NETCH'S DREAM	De	661	V
BUD JACOBSON			
OPUS NO. 1 SANS MELODY	Sig	903	N
LAUGHING AT YOU	Sig	904	N
PETE JOHNSON			
CHERRY RED	Vo	4997	V
GENE KRUPA			
THANKS FOR THE BOOGIE RIDE	OK	6506	E
MEADE LUX LEWIS			
YANCEY SPECIAL	De	819	N
LITTLE BROTHER			
CRESCENT CITY BLUES	BB	10953	N
METRONOME ALL STARS			
ALL STAR STRUT (REV. V)	Co	35389	E
LIPS PAGE			
LAFAYETTE	De	18124	N
LUIS RUSSELL			
MUGGIN' LIGHTLY	Parl	934	N
JESS STACY			
GOOD MAN IS HARD(1113-2)/BREEZE	Sig	901	N
FRANKIE TRUMBAUER			
WAY DOWN YONDER IN N.O. (BIX)	Vo	4412	V
I'M COMING VIRGINIA. (BIX)	Co	36280	N
JIMMY YANCEY			
JIMMY'S STUFF	SA	12008	N
THE MELLOW BLUES	Vi	26591	N
LOUIS ARMSTRONG.			
ALLIGATOR CRAWL	Parl	2185	N
COUNT BASIE			
I NEVER KNEW	Co	35521	E
SOMEBODY STOLD MY GAL	Co	35500	E
BLUE & SENTIMENTAL	De	3882	E
TEXAS SHUFFLE	De	2030	V
BUNNY BERIGAN			
ROCKIN' ROLLERS JUBILEE	Vi	26077	E
TOMMY DORSEY			
I'VE GOT A NOTE/SENT	Vi	25236	V
ROY ELDRIDGE			
HECKLERS HOP	OK	3571	V
DUKE ELLINGTON			
BOJANGLES/PORTRAIT	Can.Vi	26644	N
SOPHISTICATED LADY	Br	6600	N
COUNTRY GAL	Co	35776	E
ROSE OF THE RIO GRANDE	Br	8186	E
SLIPPERY HORN	Br	6527	V
BENNY GOODMAN			
IDA SWEET AS APPLE CIDER(TRIO)	Can.Vi	25531	N
SWEET SUE JUST YOU(QUARTET)	Can.Vi	25473	N
OPUS ½ (QUARTET)	Can.Vi	26091	N
TEA FOR TWO (QUARTET)	Can.Vi	25529	N
I MUST HAVE THAT MAN(QUARTET)	Can.Vi	26090	N
TIGER RAG (TRIO)	Can.Vi	25481	N
AVALON (QUARTET)	Can.Vi	25644	N
LIONEL HAMPTON			
SALTY PAPA BLUES	KN	606	N
HOMEWARD BOUND	KN	605	N
COLEMAN HAWKINS			
GET HAPPY/I GOT RHYTHM	Sig	28104	N
THE SHIEK OF ARABY/HEAVEN	Can.Vi	10770	N
EARL HINES			
BOOGIE WOOGIE ON ST.LOUIS BLUES	BB	10674	E
JOHNNY HODGES			
I LET SONG GO OUT OF MY HEART	Vo	4046	V
HOME TOWN BLUES	Vo	4941	N
BUD JACOBSON			
CLARINET MARMALADE	Sig	903	N
HARRY JAMES			
LIFE GOES TO A PARTY	Br	8035	E
JUNGLE KINGS			
FRIAR'S POINT SHUFFLE	UHCA	3	N
FREDDY KEPPARD			
SALTY DOG	JHCA	73	N
JIMMY LUNCEFORD			
STARDUST	De	369	N
METRONOME ALL STARS			
BUGLE CALL RAG	Vi	27314	E
JELLY ROLL MORTON			
BLUE BLOOD BLUES	BB	8201	E
BALLIN' THE JACK	BB	10450	E
RED NORVO			
ALWAYS & ALWAYS (BAILEY)	Br	8069	E
KING OLIVER			
SNAKE RAG	UHCA	75	N
FROGGIE MOORE	UHCA	70	N
CANAL STREET BLUES	UHCA	67	N
OLLIE POWERS			
PLAY THAT THING	UHCA	79	N
CHARLIE PIERCE			
JAZZ ME BLUES	UHCA	71	N
MA RAINEY			
SEE SEE RIDER	UHCA	85	N
COUNTIN' THE BLUES	UHCA	83	N

AUCTION AUCTION

SAM MELTZER

737 FOX STREET, BRONX 55, N. Y.

JABBO SMITH
JAZZ BATTLE UHCA 44 N

CECIL SCOTT
SPRINGFIELD STOMP Vi 38117 V

ARTIE SHAW
DEEP IN A DREAM BB 10046 V

JESS STACY
A GOOD MAN IS HARD TO FIND SIG 901 N

MUGGSY SPANIER
DA DA STRAIN/SOMEDAY HMV 9008 E
JAZZ BAND BALL/LIVERY HMV 9042 E
SISTER KATE/ECCENTRIC HMV 9047 E
BLACK & BLUE/DINAH HMV 9067 E
HESITATING BLUES DE 4271 N

FRANK TESCHMAKER
JAZZ ME BLUES UHCA 61 N
BULL FROG BLUES UHCA 2 N

JACK TEAGARDEN
IT'S SO GOOD UHCA 39 N
IF I COULD BE WITH YOU UHCA 103 N

WALTER THOMAS (EMMETT BERRY & B.WEBSTER)
BLUES ON THE DELTA/BROKE BUT HAPPY CELEBRITY 8125 N

FATS WALLER
YOU'RE NOT THE KIND Vi 25353 V

TEDDY WILSON
THE MAN I LOVE BR 8438 E
I FOUND A NEW BABY BR 7926 E
DON'T BE THAT WAY BR 8116 N

WOLVERINES
COPENHAGEN UHCA 46 N

MIFF MOLE - MOLERS
ORIGINAL DIXIELAND ONE STEP Co 40932 V

BUD FREEMAN
AS LONG AS I LIVE/SUNDAY DE 2849 V
SATANIC BLUES/SAILFISH DE 2281 E

SHARKEY BONANO
BIG BOY BLUES Vo 3450 E
MR. BROWN GOES TO TOWN Vo 3400 V
WASH IT CLEAN Vo 3410 E
EVERYBODY LOVES MY BABY DE 1014 E

DIXIELAND JUG BLOWERS (Dodds)
HOUSE RENT RAG Vi 20420 V

TEDDY WILSON
BOOLY-JA-JA Co 35220 E

BOB CROSBY
GRAND TERRACE RHYTHM DE 1726 V
BIG CRASH FROM CHINA DE 1756 V

EDDIE CONDON
TENNESSEE TWILIGHT(CHIP TO 1ST GR) Co 36009 E

LOUIS ARMSTRONG
STRUTTIN' WITH SOME BARBECUE(OK) PARL 2829 N

LUIS RUSSELL
HIGH TENSION/KNOCKIN A JUG(LOUIS) PARL 1064 E
FEELIN' THE SPIRIT PARL 1882 N

BENNY GOODMAN
GEORGIA JUBILEE/EMALINE COE 759 E

COLEMAN HAWKINS
SOME OF THESE DAYS(HAIR CR. TO LABEL) DEE 5581 N
ORIGINAL DIXIELAND ONE STEP DEE 6407 N

THE FOLLOWING ARE DUBS OF AN ORIGINAL ELLINGTON TRANSCRIPTION CUT IN 1940
78 R.P.M. ON 5 10" GLASS RECORDS
(1) CLEMENTINE; (2) CHELSEA BRIDGE; (3) LOVE LIKE THIS CAN'T LAST—VOCAL BY IVY ANDERSON; (4) AFTER ALL—TIZOL,HODGES; (5) GIRL IN MY DREAMS—— VOCAL BY JEFFRIES, FEATURES BEN WEBSTER; (6) JUMPIN' PUMPKINS—FEAT.DUKE & WEBSTER;(7) FRANKIE & JOHNNIE; (8) FLAMINGO—VOCAL BY JEFFRIES; (9) 2 PARTS—BAKIFF, NANCE & TIZOL.
MINIMUM BID ON COMPLETE SET: $10.00

DISCOGRAPHY OF THE RECORDED WORKS OF RHEINHARDT AND THE QUINTETTE DU HOT CLUB DE FRANCE - BY BILLY NEILL OF SCOTLAND
FOR SALE: $1.00

AUCTION AUCTION

JOHN M. PHILLIPS

930 COTTON BELT BLDG., ST. LOUIS, MISSOURI

HENRY ALLEN: FEELING DROWSY(3)/SWING(#3) Vi 38080 N
FUNNY FEATHERS/EVERYBODY BB 6588 N
OL' MAN RIVER/K.K. BOOGIE OK 6281 N
BIX BEIDERBECKE: IN A MIST(TRAM,BIX,LANG) Vo 3150 N
BLUE RHYTHM BAND: JES LAZY/EVERYTHING Co 3134 N
RIDE RED RIDE/CONGO Vo 6119 N
BENNY CARTER: BLUE LOU/LONESOME NIGHTS OK 41567 N
BEALE ST. BLUES/JOE TURNER OK 6001 N
CHICKASAW SYNCOP'S: CHICKASAW STOMP/MEMPHIS Co 14301 N
EDDIE CONDON: THE EEL/HOME COOKIN' Co 35680 N
JOHNNY DODDS: INDIGO STOMP/BLUE PIANO BB 10238 N
BLUES GALORE/SHAKE YOUR CAN DE 7413 E
MELANCHOLY/STACK O' LEE DE 1676 E
JOHNNY DUNN: DUNN'S CORNET BLUES/YOU'VE Co 124 N
VAMPING SAL/SWEET LOVING Co A3893 N
HAM AND EGGS/YOU NEED SOME Co 14358 N
BENNY GOODMAN: JUNGLE BLUES/ROOM 1411 BR 4013 N
NOT THAT I CARE/HELP YOURSELF Co 2542 N
(TRIO) CHINA BOY/LADY BE GOOD Vi 25333 N
(TRIO) SILHOUETTED IN MOONLIGHT Vi 25711 N
(QTET) BLUES IN YOUR FLAT Vi 26044 N
(SEXT) LIMEHOUSE BLUES/IF I HAD OK 6486 N
BOBBY HACKETT: AT JAZZ BAND BALL/IF DREAMS Vo 4047 N
THAT DA DA STRAIN/YOU YOU Vo 4142 N
JA-DA/I SURRENDER DEAR OK 5198 N
LIONEL HAMPTON
I KNOW THAT YOU KNOW/ON THE Vi 25592 N
LES HITE: THE LICK/WAITIN' FOR YOU VARS 8396 N
EDDIE LANG: 2-TONE STOMP(JOHNSON-DUNN) OK 8637 N
BULLFROG MOAN (JOHNSON-DUNN) OK 8695 N
MEMPHIS NIGHT HAWKS: JOCKEY STOMP/SWEET FEET Vo 1736 N

BILLIE HOLIDAY: I'VE GOT LOVE/ONE NEVER Vo 3431 N
WITHOUT YOUR LOVE/ME MYSELF Vo 3593 N
DREAM OF LIFE/THAT'S ALL Vo 4631 N
NIGHT AND DAY/THE MAN I LOVE Vo 5377 N
BODY AND SOUL/WHAT IS THIS Vo 5481 N
I HEAR MUSIC/I'M ALL FOR YOU OK 5831 N
GEORGIA ON MY MIND/LET'S DO IT OK 6134 N
F. HENDERSON: STOCKHOLM STOMP/HAVE IT R. BR 3460 E
(DIXIE ST.) PAMAMA/CHINESE HA 92 N
(DIXIE ST.) OFF TO BUFFALO/BR. HA 299 N
LIVERY STABLE BLUES/PDQ BLUES Co 1002 N
KING PORTER STOMP/D NATURAL Co 1543 N
KEEP A SONG IN YOUR SOUL/WHAT Co 2352 N
MY GAL SAL/MY PRETTY GIRL Co 2586 N
TIGER RAG/YOU RASCAL YOU VARS 6016 N
NEW KING PORTER/(CL.WMS, REV.) OK 41565 N
MARES'FRIARS SOCIETY: MAPLE LEAF/NAGASAKI OK 41574 N
REINCARNATION/LAND OF DREAMS OK 41575 N
JELLY ROLL MORTON: BLUE BLOOD/MUSHMOUTH BB 8201 N
WILD MAN BLUES/JUNGLE BLUES BB 10256 N
ORIGINAL JELLY-ROLL/SOMEDAY Vi 20405 N
DOCTOR JAZZ/(DIX.JUG BLOWERS,REV.) Vi 20415 N
BILLY GOAT STOMP/HYENA STOMP Vi 20772 N
(TRIO) MR.JELLY LORD/WOLVERINE BB 10258 N
HIGH SOCIETY/THOUGHT I HEARD BOLDEN BB 10434 N
RED NORVO: PLEASE BE KIND/WEEK-END OF BR 8088 N
WIGWAMMIN'/HOW CAN I THANK BR 8194 N
BLUES IN E FLAT/BUGHOUSE Co 3079 N
I SURRENDER DEAR/OLD FASHIONED Co 35688 N
RHYTHMAKERS: WHO STOLE LOCK/SOMEONE ME 12513 N
YELLOW DOG BLUES/MEAN OLD BEDBUG Co 35882 N

DAN McGOWAN

P. O. BOX 43, ST. PAUL 2, MINNESOTA

All orders will be shipped express collect. 25c packing charge on orders under $5.

ALBUMS

BRUNSWICK 1015. . . . . BING CROSBY – 8 SIDES $3.68
WHERE THE BLUES OF THE NIGHT/A FADED SUMMER LOVE
STAR DUST/DANCING IN THE DARK
SWEET AND LOVELY/I APOLOGIZE
MANY HAPPY RETURNS OF THE DAY/AT YOUR COMMAND

BRUNSWICK 1011. . . . . ELLINGTONIA – VOLUME 2 . . . . . $3.68
CREOLE RHAPSODY, 2 PARTS
TIGER RAG, 2 PARTS
YELLOW DOG BLUES/TISHOMINGO BLUES
AWFUL SAD/JAZZ CONVULSIONS

BRUNSWICK 1000. . . . . ELLINGTONIA – VOLUMN I – 8 SIDES $3.68
BRUNSWICK 1001. . . . . RED NOCHOLS CLASSICS – VOLUME I – 8 SIDES $3.68
BRUNSWICK 1002. . . . . PINETOP SMITH – BOOGIE PIANO – 4 SIDES $2.10
BRUNSWICK 1003. . . . . BOSWELL SISTERS – 8 SIDES $3.68
BRUNSWICK 1004. . . . . CAB CALLOWAY AND HIS ORCHESTRA – 8 SIDES $3.68
BRUNSWICK 1005. . . . . BOOGIE WOOGIE PIANO – 8 SIDES $3.68
BRUNSWICK 1006. . . . . JIMMIE NONE'S APEX CLUB ORCHESTRA – 8 SIDES $3.68
BRUNSWICK 1007. . . . . CHICAGO JAZZ CLASSICS – BENNIE GOODMAN'S BOYS – 8 SIDES . . . $3.68
BRUNSWICK 1008. . . . . BARREL HOUSE PIANO – 8 SIDES $3.68
BRUNSWICK 1009. . . . . HARLEM JAZZ – 1930 – 8 SIDES $3.68
BRUNSWICK 1010. . . . . RIVERBOAT JAZZ – NEW ORLEANS TO CHICAGO – 8 SIDES $3.68
AS PLAYED BY FAMOUS JAZZMEN KING OLIVER, DEWEY JACKSON,
JELLY ROLL MORTON, PUNCH MILLER WITH JIMMY WADE AND ALBERT WYNN

BRUNSWICK 1012. . . . . BING CROSBY – VOLUMN I – 8 SIDES $3.68
VICTOR P-148. . . . . GLENN MILLER – 8 SIDES $2.63
SONG OF THE VOLGA BOATMEN/AMERICAN PATROL
STAR DUST/PENNSYLVANIA 6-5000
LITTLE BROWN JUG/MOONLIGHT SERENADE
IN THE MOOD/TUXEDO JUNCTION

COLUMBIA C-63. . . . . THEME SONGS – 8 SIDES $2.63
GENERAL G-11. . . . . JELLY ROLL MORTON – NEW ORLEANS MEMORIES – 10 SIDES $4.73
BUDDY BOLDEN'S BLUES/THE CRAVE
WININ' BOY BLUES/MISTER JOE
MAMIE'S BLUES/ORIGINAL RAGS
KING PORTER STOMP/DON'T YOU LEAVE ME HERE
THE NAKED DANCE/MICHIGAN WATER BLUES

SINGLE RECORDS

VICTOR	24486	DUKE ELLINGTON	MOOD INDIGO/THE MOOCHE	53¢
VICTOR	201547	DUKE ELLINGTON	CHLOE/DO NOTHING UNTIL YOU HEAR	53¢
VICTOR	26610	DUKE ELLINGTON	DON'T GET AROUND MUCH/COTTON TAIL	53¢
VICTOR	24893	BENNIE MOTEN'S KANSAS CITY ORCH.	SOUTH/SHE'S NO TROUBLE	53¢
ASCH	1001	JAMES P. JOHNSON	BOOGIE WOOGIE STRIDE/IMPRESSIONS(12")	$1.58
ASCH	1002	MARY LOU WILLIAMS' FIVE	LITTLE JOE/DRAG 'EM (12")	$1.05
ASCH	350-1	FLETCHER HENDERSON	12TH STREET RAG/MILENBERG JOYS	$1.05
ASCH	350-2	JESS STACY AND ALL STARS	NONI/JESS STACY BLUES	$1.05
ASCH	350-3	PECK'S BAD BOYS	I NEVER KNEW/SNOWY MORNING BLUES	$1.05
KEYNOTE	1300	COZY COLE'S ALL STARS	JUST ONE MORE CHANCE/BLUE MOON	$1.05
KEYNOTE	1302	KANSAS CITY FIVE.	LESTER LEAPS AGAIN/AFTER THEATRE	$1.05
KEYNOTE	1305	CHARLEY SHAVERS' QUINTET	CURRY IN A HURRY/STARDUST	$1.05
COLUMBIA	55001	BENNY GOODMAN	BENNIE RIDES AGAIN/THE MAN I LOVE	79¢
COLUMBIA	55002	BENNY GOODMAN	SUPERMAN/MORE THAN YOU KNOW	79¢
COLUMBIA	35301	BENNY GOODMAN	LET'S DANCE/BOY MEETS HORN	53¢
COLUMBIA	36713	HARRY JAMES	MEMPHIS BLUES/SLEEPY TIME GAL	53¢
GENERAL	1703	JELLY ROLL MORTON SEVEN	PANAMA/SWEET SUBSTITUTE	79¢
GENERAL	1704	JELLY ROLL MORTON SEVEN	BIG LIP BLUES/GOOD OLD NEW YORK	79¢
GENERAL	1706	JELLY ROLL MORTON SEXTET	WHY/GET THE BUCKET	79¢
GENERAL	1707	JELLY ROLL MORTON SEXTET	IF YOU KNEW/SHAKE IT	79¢
GENERAL	1710	JELLY ROLL MORTON SEVEN	MY HOME IN SOUTHERN TOWN/MAMA'S GOT	79¢
GENERAL	1711	JELLY ROLL MORTON SEVEN	SWINGING THE ELKS/DIRTY DIRTY DIRTY	79¢
GENERAL	1717	JOE MARSALA DELTA FOUR	SALTY MAMA BLUES/WANDERING MAN BL.	79¢
BLUEBIRD	11447	JOHNNY HODGES ORCHESTRA	THINGS AIN'T WHAT THEY USED TO BE	37¢
VICTOR	27887	TOMMY DORSEY	WELL GIT IT/SOMEWHERE A VOICE IS	53¢
VICTOR	25523	TOMMY DORSEY	MARIE/SONG OF INDIA (BERIGAN)	53¢
B'BIRD	340713	SONNY BOY WILLIAMSON	LOVE ME BABY/DECORATION DAY BLUES#2	37¢
B'BIRD	330508	CHARLES MITCHELL ORCHESTRA	MEAN MAMA BLUES/IF IT'S WRONG	37¢
B'BIRD	300825	COLEMAN HAWKINS ORCHESTRA	BODY AND SOUL(REV.EARL HINES)	37¢

ANY SINGLE RECORD IN BRUNSWICK COLLECTORS' SERIES 80000. . . . . 79¢

FOR DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 3.

5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.

4 METHOD OF DISPOSITION: "SAL", FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION, CLOSING DATE FOR BIDS, AUG. 31, 1944. "T-A, FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD:N-NEW; E-EXCELLENT;V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

	1	2	3	4	5	6
ALABAMA RED PEPPERS						
SAN (2788)	CA	8109	E	T-A	——	EDEL
HENRY ALLEN						
MILLER'S DAUGHTER/CLOCK ST.	Vo	3607	N	AUC	——	PATT
TOUCH OF YOUR LIPS/EVERY MIN.	Vo	3215	V	AUC	——	ANDE
LOST	Vo	3214	E	T-A	2.00	KRAG
I ADORE YOU	Vo	3422	E	T-A	1.00	KRAG
YOU'LL NEVER GO TO HEAVEN	Vo	3594	E	T-A	1.00	KRAG
K.K. BOOGIE	OK	6281	E	T-A	1.00	KRAG
A SHERIDAN SQUARE	OK	6357	E	T-A	1.75	KRAG
SWING OUT	BB	10702	V	T-A	——	BROO
INDIANA/SHERIDAN SQUARE	OK	6357	V	STA	1.00	MCMA
FEELING DROWSY/SWING OUT	BB	10702	N	STA	1.00	MCMA
BERT AMBROSE						
BODY AND SOUL	DE	584	E	T-S	1.00	IDER
ALBERT AMMONS						
BOTTOM BLUES/JAMMIN' BOOGIE	CMS	1515	N	AUC	——	DAVI
ANDREWS SISTERS						
BIE MIR BIST DO (HACKETT,ACC)	DE	1562	E	AUC	——	KIRS
HOLD TIGHT/BILLY BOY	DE	2214	E	AUC	——	S—D
LIL ARMSTRONG						
HARLEM ON SAT.NITE/SAFELY	DE	2234	E	AUC	——	DUNN
SIT DOWN STROKE FOR/I'M KN.	DE	1272	N	AUC	——	DUNN
ORIENTAL SWING/LET'S GET HAP.	DE	1904	N	AUC	——	DUNN
ORIENTAL SWING/LET'S GET HAP.	DE	1904	N	AUC	——	KIRS
LOUIS ARMSTRONG						
OLD MAN MOSE/FALLING	DE	622	F	AUC	——	PATT
ON SUNNY SIDE OF STREET	DE	3794	N	T-A	——	CULP
TO YOU SWEETHEART ALOHA	DE	914	F+	T-A	——	CULP
PEANUT VENDOR/(REV. DIGS)	OK	41478	G	T-A	——	CULP
S.O.L. BLUES/SQUEEZE ME	Co	35661	N	AUC	——	KLEI
MANDY (C. WILLIAMS BLUE 5)	Co	35957	N	T-A	——	LUDA
GOT NO BLUES/I'M NOT	OK	8551	G+	T-A	——	LUDA
ORY'S CREOLE TROMBONE/LAST	Co	35838	N	TRA	——	LUDA
SHINE/JUST A GIGOLO	OK	41486	V	TRA	——	FIEL
SHADE OF THE OLD APPLE TREE	DE	1495	N	AUC	——	GILB
CORNET CHOP SUEY/MY HEART	Co	36154	N	AUC	——	GILB
TIGER RAG/DINAH	OK	8800	G	AUC	——	GILB
SLEEPY TIME/RASCAL YOU	OK	41504	G	AUC	——	GILB
CABIN IN THE PINES/HONEY, DO.	Vi	24335	E	T-A	——	EINH
KICKIN'THE GONG/BETWEEN	Co	2600	E	T-A	——	EINH
HONEY DO/HONEY DON'T YOU	BB	7787	N	T-A	——	EINH
ST. LOUIS BLUES/SWEET SUE	WARD	4886	N	AUC	——	FOY
IF WE NEVER MEET AGAIN	DE	906	E	AUC	——	DAVI
DIPPERMOUTH/IF WE NEVER MEET	DE	906	N	AUC	——	KIRS
SWEETHEARTS ON PARADE/CUT OFF	DE	3235	N	AUC	——	KIRS
HEEBIE JEEBIES/POTATO HEAD	Co	35660	N	AUC	——	KIRS
SQUEEZE ME/S.O.L. BLUES	Co	35661	N	AUC	——	KIRS
NO ONE ELSE BUT YOU/SAVE IT	Co	35662	N	AUC	——	KIRS
KNOCKIN' JUG/12TH ST. RAG	Co	35663	N	AUC	——	KIRS
CHICAGO BREAKDOWN/JIVE ME	Co	36376	E+	AUC	——	CLAR
CORNET CHOP SUEY/HEART	Co	36154	E+	AUC	——	CLAR
ORY'S TROMBONE/LAST TIME	Co	35838	E+	AUC	——	CLAR
KEEPING OUT OF MISCHIEF	Vo	3181	E	T-A	10.00	OWEN
ST.JAMES/SAVE IT(LAM.CRACK)G/E	OK	8657		T-A	10.00	OWEN
WPA BLUES (WITH MILLS BROS.)	DE	3151	N	AUC	——	BOOT
MISSISSIPPI BASIN/SWEET SUE	Vi	24321	E	AUC	——	BOOT
I GOTTA RIGHT/HUSTLIN'	Vi	24233	E	AUC	——	BOOT
SON OF THE SOUTH/SOME DAY	Vi	24257	E	AUC	——	BOOT
YOU RUN YOUR MOUTH	DE	3204	N	AUC	——	BOOT
SNOW BALL/HONEY DO	E	24369	E	AUC	——	BOOT
(C-28 ALBUM, ARMSTRONG CLAS.)	Co	——	N	AUC	——	BOOT

(LOUIS ARMSTRONG CONTINUED NEXT COLUMN)

(LOUIS ARMSTRONG, CONTINUED)

AFTER YOU'VE GONE	OK	41350	G	T-A	1.50	KRAG
NO ONE ELSE BUT YOU	OK	41204	G	SAL	1.00	KRAG
MAHOGANY HALL STOMP	OK	8680	G	SAL	3.00	KRAG
KICKIN' THE GONG	OK	41550	E	T-A	3.00	KRAG
CHICAGO BREAKDOWN	Co	36376	E	T-A	1.50	KRAG
WILD MAN/GULLY LOW	OK	8474	N	SAL	1.25	ROSE
MELANCHOLY/KEYHOLE	OK	8482	N	SAL	1.25	ROSE
CABIN IN THE PINES	BB	6910	V	AUC	——	DURO
MUGGLES/PEANUT VENDOR	Vo	3194	V	AUC	——	DURO
PEANUT VENDOR	OK	41478	G	AUC	——	DURO
WHEN YOU'RE SMILING	OK	41298	G	AUC	——	DURO
CUBAN PETE/DAUGHTER	DE	1353	E	T-S	1.25	IDER
SUN SHOWERS/YOURS	DE	1369	E	T-S	1.25	IDER
ORIENTAL STRUT (I DIG)	OK	8299	V	T-A	——	HOLL
ATLANTA SYNCOPATORS						
BEALE ST. BLUES/LEAD PIPE BL	MAD	50015	F+	AUC	——	ANDE
GENE AUTRY/CHICK BULLOCK						
FRANKIE & JOHNNY	Vi	7063	E	T-A	1.00	THOM
ST. JAMES INFIRMARY	Vi	7063	V	T-A	1.00	THOM
BUSTER BAILEY						
AFTERNOON IN AFRICA/DIZZY	VA	668	E	AUC	——	DUNN
SHANGHAI SHUFFLE/CALL OF DEL.	Vo	2887	N	AUC	——	KIRS
PINE TOP B.W./ECCENTRIC	PAF	82	N	AUC	——	FOY
BLUE ROOM/AM I BLUE	PAF	84	N	AUC	——	FOY
LIGHT UP/MAN WITH HORN	Vo	4564	E	T-A	——	THOM
APRIL IN PARIS/SHOULD I	VA	8337	N	T-A	——	THOM
FABLE OF THE ROSE/SEEMS LIKE	VA	8358	N	T-A	——	THOM
SHANGHAI SHUFFLE/CALL DELTA	Co	35677	E	SAL	1.50	WILL
MILDRED BAILEY						
LOVING YOU/RIGHT OR WRONG	Vo	3758	N	AUC	——	PATT
ALL TOO SOON/EVERYTHING (F/E)	DE	3888		AUC	——	PATT
STOOD IN BED/DEEP END	Vo	5236	N	AUC	——	PATT
WASHBOARD BLUES/ROUND MY OLD	Vo	4139	N	AUC	——	DUNN
BORN TO SWING/SMALL FRY	Vo	4224	N	AUC	——	DUNN
CONCENTRATIN'/LIES	VI	22880	E	T-A	——	FIEL
ROCKIN' CHAIR/GEORGIA	BB	6945	N	T-A	——	THOM
HOME/STOP THE SUN, MOON	BB	7763	N	T-A	——	THOM
TOO LATE/MOTHER DIXIE	BB	7873	N	T-A	——	THOM
NOW IT CAN BE TOLD/A THING	Vo	4282	V	T-A	——	THOM
I SHOULDA STOOD IN BED	Vo	5236	N	T-A	——	THOM
BLUE RAIN/ALL THE THINGS	Vo	5277	N	T-A	——	THOM
BARRELHOUSE MUSIC/YOU DON'T	Vo	4802	E	AUC	——	KIRS
DOING UPTOWN LOWDOWN	BR	6680	E	AUC	——	BOOT
ROCKING CHAIR/GEORGIA ON M.	BB	6945	V	AUC	.80	MART
GUESS I'LL GO BACK HOME	Vo	4966	E	STA	1.00	MCMA
DON'T BE THAT WAY	Vo	4016	V	STA	1.00	MCMA
BILLY BANKS						
MINNIE MOOCHER WED.DAY/SCAT	Vi	24027	E	AUC	——	KIRS
CHARLIE BARNET						
REDSKIN RHUMBA	BB	10944	N	AUC	——	WALL
PHYLLYSSE/LUMBY	BB	11014	N	AUC	——	KIRS
THE SWING WALTZ/CROSS PATCH	ME	60713	G	T-A	1.00	THOM
FOR TONIGHT/WHAT'S NEW	BB	10361	N	T-A	1.00	THOM
LILACS IN RAIN/PIGTAILS	BB	10439	N	T-A	1.00	THOM
NOW YOU KNOW/TIGHT AFTER N.	BB	10549	N	T-A	1.00	THOM
DEED I DO/WHERE WAS I	BB	10669	N	T-A	1.00	THOM
NO NAME JIVE, PARTS 1 & 2	BB	10737	N	T-A	1.00	THOM
LAMENT FOR MAY/SIX LESSONS	BB	10743	N	T-A	1.00	THOM
AT A DIXIE ROADSIDE DINER	BB	10817	N	T-A	1.00	THOM
HE'S A LATIN FROM STATEN	BB	11004	N	T-A	1.00	THOM
BLUES IN THE NIGHT/PINES	BB	11327	N	T-A	1.00	THOM
LUMBY/PHYLLYSSE	BB	11014	N	AUC	——	GILB
REDSKIN RHUMBA/SOUTHERN FRIED	BB	10944	N	AUC	——	GILB
CHEROKEE/RECORD MAN	BB	10373	N	AUC	——	GILB
JOHN BARRYMORE						
HAMLET (PRIVATE LABEL)		——	N	AUC	——	KIRS
COUNT BASIE						
I CAN'T BELIEVE/MOONLIGHT	Vo	5036	G	AUC	——	PATT
SWINGIN' BLUES/SWNT FOR YOU	DE	1880	E	AUC	——	KIRS
TEXAS SHUFFLE/MAMA DON'T	DE	2030	E	AUC	——	KIRS
DRAFTIN' BLUES/WHAT'S YOUR	OK	5897	E	AUC	——	KIRS
APPLE JUMP/BLUES	OK	5862	N	AUC	——	KIRS
SMARTY/LISTEN MY CHILDREN	DE	1379	E	AUC	——	KIRS
MOON NOCTURNE/SOMETHING NEW	OK	6449	N	AUC	——	KIRS
TIME OUT/LET ME DREAM	DE	1538	V	AUC	——	GILB
HARVARD BLUES/COMING OUT	OK	6564	N	AUC	——	GILB
DUPREE BLUES/RED WAGON	DE	3071	N	AUC	——	GILB
FANCY MEETIN' YOU/1,2,3	OK	6319	N	SAL	1.00	WILL

(COUNT BASIE CONTINUED NEXT PAGE)

FOR DISPOSITION

(COUNT BASIE, CONTINUED)

PLATTERBRAINS/STR. A MATCH	OK	6508	N	SAL	1.00	WILL
ONE O'CLOCK JUMP	DE	1363	N	T-A	1.50	KRAG
OH RED	DE	2780	G	STA	1.00	MCMA
GEORGIANA	DE	1682	V	STA	1.00	MCMA
ONE O'CLOCK JUMP	DE	1363	V	T-A	——	IDER
(MANY ON DECCA)	—	———	—	AUC	——	WI,B

BEALE STREET WASHBOARD BAND (DODDS)

40 & TITE/PIGGLY W.	DUB OF VO	———	V	SAL	1.25	ROSE

SIDNEY BECHET

SLEEPYTIME DOWN SOUTH	VI	27447	N	AUC	——	PATT
BLUES OF BECHET/SHIEK OF ARA.	VI	27485	N	AUC	——	KLEI
LAY YOUR RACKET/I WANT YOU	BB	10472	N	AUC	——	KIRS
PREACHIN BLUES/INDIAN SUMMER	BB	10623	N	AUC	——	KIRS
GEORGIA CABIN/COMING VA.	VI	27904	N	AUC	——	KIRS
VIPER MAD/SWEET PATOOTIE	DE	7429	N	AUC	——	KIRS
STOMPY JONES/SAVE IT PRETTY	VI	27240	E	AUC	——	KIRS
JUNGLE DRUMS/HOLD TIGHT	VO	4537	E	SAL	3.50	WILL
COAL BLACK SHINE	VI	27386	N	T-A	1.00	KRAG
I KNOW THAT YOU KNOW	VI	27574	N	T-A	1.50	KRAG
GEORGIA CABIN/COMINV VA.	VI	27904	V	T-A	——	BROO
AIN'T MISBEHAVIN'	VI	26746	G	AUC	——	DURO
SLEEPY TIME DOWN SOUTH	VI	27447	E	AUC	——	DURO

BECHET-SPANIER

SQUEEZE ME/SWEET SUE	HRS	2003	E+	AUC	——	SCHW
SWEET LORRAINE/LAZY RIVER	HRS	2000	N	AUC	——	SCHW

BUNNY BERIGAN

MY LITTLE COUSIN/SKYLARK	HIT	5020	N	AUC	——	DUNN
TWO IN LOVE/TIS AUTUMN	HIT	5005	N	AUC	——	DUNN
SPANISH TOWN/CAN'T HELP LOV.	VI	26152	N	AUC	——	VOGE
MILES APART/STRANGE LONLINES	VI	25690	V	AUC	——	VOGE
I CAN'T GET STARTED	VI	36208	N	T-A	——	GILB
CARAVAN/STUDY IN BROWN	VI	25653	N	T-A	——	TEMP
CHICKEN WAFFLES/ADVANTAGE	DE	18117	N	T-A	——	KELS
LITTLE COUSIN/SKYLARK	ELITE	5020	N	T-A	——	KELS
SKYLARK/ME AND MY MELINDA	PH	FR-61	N	AUC	——	FOY
WHITE CLIFFS/TWO IN LOVE	PH	FR-62	N	AUC	——	FOY
LITTLE COUSIN/TIS AUTUMN	PH	FR-63	N	AUC	——	FOY
SOMEBODY ELSE/I GOT IT BAD	PH	FR-64	N	AUC	——	FOY
THE FIRST TIME I SAW YOU	VI	25593	E	AUC	——	CLAR
CAN'T GET STARTED (12")	VI	36208	N	T-A	1.50	KRAG
TREES	VI	26138	V	AUC	——	DURO
ROSES IN DECEMBER	VI	25613	F	AUC	——	DURO
THE FIRST TIME I SAW YOU	VI	25593	G	AUC	——	DURO

CHU BERRY

BODY AND SOUL/STARDUST	CMS	1502	N	AUC	——	DAVI

JIMMY BERTRAND

BLUES STAMPEDE/EASY (DODDS)	VO	1100	G	T-A	——	EDEL

BIX BEIDERBECKE

I'LL BE A FRIEND(#2)/I DON'T	VI	23008	G+	T-A	——	LUDA
ROYAL GARDEN BLUES	CO	35664	N	T-A	——	BROO

BARNEY BIGARD

MINUET IN BLUE/BARNEY GOIN'	VO	5378	N	AUC	——	PATT
HONEY HUSH	OK	5663	N	AUC	——	CLAM

ESTHER BIGEOU

BEALE ST. BLUES/TURNER BLUES	OK	8058	V	T-A	——	DUNN

BLACK BOY SHINE

SUGARLAND BLUES/DOG HOUSE	VO	03417	E	AUC	——	PATT

BLACK DIAMONDS

BLACK SHEEP BL/LAND O'COTTON	GE	5263	E	AUC	——	KIRS

RUBE BLOOM

ST.JAMES INF./MAN FROM SOUTH	CO	2103	V	AUC	——	ANDE

BLUE GRASS FOOTWARMERS

CHARLESTON HOUND(CL.WMS.)	HA	248	G	AUC	——	KIRS

SHARKEY BONANO

BLOWING OFF STEAM/WASH IT CL.	VO	3410	N	T-A	——	DUNN
EVERYBODY LOVES MY BABY/YES	DE	1014	N	T-A	——	DUNN
MUDHOLE BLUES	VO	3353	E	AUC	——	CLAM

BOOTS AND HIS BUDDIES

CHUBBY/DEEP SOUTH	BB	7556	E	AUC	——	KIRS

CONNIE BOSWELL

I CRIED FOR YOU/I CAN'T BE.	BR	6267	V	AUC	——	KIRS
THAT OLD FEELING/WHISPERS	DE	1420	V	AUC	——	KIRS

BOSWELL SISTERS

MUSIC GOES ROUND/SIT RIGHT D.	DE	671	E	AUC	——	KIRS

PERRY BRADFORD'S JAZZ PHOOLS

LUCY LONG	VO	15165	N	AUC	——	DURO
LUCY LONG	VO	15165	N	AUC	——	DURO

WILL BRADLEY

STARDUST (ORIG. LAB.)	CO	35939	N	AUC	——	ROTH
I THOUGHT ABOUT YOU	VO	5182	V	AUC	——	DURO
AFTER I SAY I'M SORRY	CO	35443	V	AUC	——	DURO

BILL BROONZY

WHY SHOULD I SPEND	OK	06630	N	T-A	——	BROO

BESSIE BROWN

SMILE/BLUE RIDGE	BR	3922	N	AUC	——	KIRS
CHLOE/SOMEONE ELSE MAY BE	BR	3817	N	AUC	——	KIRS

CLEO BROWN

LATCH ON/SLOW POKE	DE	795	N	AUC	——	KIRS

JOE E. BROWN

MOUSIE (COMEDY DIALOGUE)	PRIVATE LABEL		N	AUC	——	KIRS

LES BROWN

COMANCHE WAR DANCE	DE	3155	N	AUC	——	ROTH
MUTINY ON THE BAND STAND	DE	2045	N	AUC	——	ROTH
CIRIBIRIBIN (½" NICK)	BB	10421	V	AUC	——	DAVI
PAPOOSE/RACHET SHIP TO	BB	10787	E	AUC	——	DAVI
THIS CAN'T BE LOVE/SING	BB	10017	V	AUC	——	DAVI
MEXICAN HOT DANCE/WHEN THE	OK	6696	V	AUC	——	DAVI

WILLIE BRYANT

STEAK & POTATOES/LIZA	VI	25160	G	T-A	——	SHEP

BUCKTOWN FIVE

STEADY ROLL BLUES	DUB OF GE	5419	N	SAL	1.25	ROSE
HOT MITTENS	DUB OF GE	5518	N	SAL	1.25	ROSE

SONNY BURKE

JUMPIN' SALTY	OK	5989	V	STA	1.00	MCMA

HENRY BUSSE

WEARY BLUES/DOWN HOME RAG	DE	2976	N	AUC	——	ROTH

BUSSE BUZZARDS

MILENBERG JOYS/RED HOT HENRY	VI	19782	E	AUC	——	KLEI

BUTTERBEANS AND SUSIE (EDDIE HEYWOOD ACC.)

DIRTY MISTREATER/BROKE DOWN	OK	8893	E	AUC	——	PATT
LET DOOR KNOB HIT/YOUR FOLKS	OK	8303	E	AUC	——	KIRS

CALIFORNIA RAMBLERS

TELL FOLKS IN KENTUCKY	CO	3994	V+	T-A	——	COHN
ROMANY DAYS (RIM CHIP)	RE	9740	V+	T-A	——	COHN

BLANCHE CALLOWAY

LAST DOLLAR/CONCENTRATIN'	VI	22862	V	AUC	——	KIRS
CATCH ON/GROWLIN' DAN	ME	13271	E	AUC	——	KIRS

CAB CALLOWAY

WILLOW WEEP FOR ME/JONAH	OK	6109	N	T-A	——	LUDA
GHOST OF A CHANCE/COMIN'	OK	5687	N	T-A	——	LUDA
STARDUST/YOU CAN'T	OR	2361	V+	T-A	——	LUDA
RUSTLE OF SWING/(CHU BERRY)	VO	4144	N	AUC	——	GILB
WILLOW WEEP FOR ME/FINE ALTO	OK	6109	N	AUC	——	GILB
TRICKERATION/AIN'T GOT NO	BR	6214	E	AUC	——	BOOT
BUGLE CALL/YOU RASCAL	BR	6196	E	AUC	——	BOOT
JUMPIN' JIVE/TRYLON SWING	VO	5005	N	AUC	——	BOOT
MINNIE MOOCHER/KICKIN GONG	BR	6511	E	AUC	——	BOOT
I GOTTA RIGHT TO SING BLUES	EL	6460	E	AUC	——	BOOT
OLD MAN OF MOUNTAIN	ME	12487	E	T-A	——	IDER

HOAGY CARMICHAEL

ROCKIN' CHAIR/GEORGIA	VI	25494	E	AUC	——	DUNN
ROCKIN' CHAIR/GEORGIA(BIX)	VI	25494	N	T-A	——	CULP
BESSIE COULDN'T HELP IT (BIX)	VI	25371	N	T-A	——	CULP
WALKIN' THE DOG/HODDLUMS	CH	40001	N	AUC	——	TERK

CAROLINA CLUB ORCHESTRA

OH BABY WHAT A NIGHT	HA	875	E	AUC	——	ROSE

BENNY CARTER

MIDNIGHT/MY FAVORITE BLUES	BB	11288	N	AUC	——	KLEI
OK FOR BABY/NIGHT HOP	DE	3294	E+	AUC	——	KLEI
MY FAVORITE BLUES/MIDNIGHT	BB	11288	E	AUC	——	KIRS
MY FAVORITE BLUES/MIDNIGHT	BB	11288	N	T-A	——	TEMP
SOMEBODY LOVES ME	DE	18256	N	T-A	1.25	KRAG
ONCE UPON A TIME	DE	18255	N	T-A	1.25	KRAG
VAGABOND DREAMS	VO	5224	N	STA	1.00	MCMA
FISH FRY	VO	5458	E	STA	1.00	MCMA

CASA LOMA ORCHESTRA

ALEXANDER'S RAGTIME BAND	VO	4258	N	AUC	——	WALL

CHICAGO FOOTWARMERS

LADY LOVE/BROWN B.	DUB OF OK	8613	N	SAL	1.25	ROSE

CHOCOLATE DANDIES

PADUCAH(G)/4 OR 5 TIMES(F)	OK	8627		AUC	——	PATT
BLUE INTERLUDE (CHU)	DE	18255	N	TRA	——	WALL
BUGLE CALL RAG/DEE BLUES	CO	36008	N	AUC	——	KLEI
BLUE INTERLUDE/ONCE UPON	DE	18255	N	AUC	——	KLEI
CLOUDY SKIES/GOODBYE BLUES	CO	35679	E	AUC	——	S—D
SMACK	CMS	533	E	AUC	——	S—D
I SURRENDER/I CAN'T	CMS	1506	N	AUC	——	DAVI

CHOO CHOO JAZZERS

STRUT YO PUDDY/SOMEBODY'S	AJAX	17055	E+	AUC	——	KIRS

JIM CLARKE

FAT FANNY STOMP	DUB OF VO	———	N	SAL	1.25	ROSE

JUNIE C. COBB (ACC.JABBO SMITH)

SHAKE THAT JELLY ROLL	VO	1263	E	AUC	——	KIRS
ONCE OR TWICE (3/4" CRACK)	VO	1449	E	AUC	——	KIRS

FOR DISPOSITION

COZY COLE							
BODY AND SOUL (WEBSTER)	SA	501	N	T-A	——	WALL	
BILL COLEMAN							
BILL COLEMAN BLUES(13 GR.CHIP)	VI	27318	N	AUC	——	S—D	
RUSS COLUMBO							
JUST FRIENDS/ALL OF ME	BB	10859	N	AUC	——	CHOY	
PRISONER OF LOVE	VI	22867	V	AUC	——	CHOY	
EDDIE CONDON							
NOBODY'S SWEETHEART/FRIARS	DE	18040	N	AUC	——	KIRS	
NOBODY'S SWEETHEART/FRIARS	DE	18040	V	T-A	——	BROO	
THERE'LL BE SOME CHANGES	DE	18041	V	T-A	——	BROO	
TOWN HALL AIR SHOTS)	(MANY)				——	IDER	
ZEZ CONFREY							
JUMPING JACK/JACK IN THE BOX	VI	21845	N	AUC	——	FLAN	
COOKS DREAMLAND ORCHESTRA							
SO THIS IS VENICE	GE	5360	V	AUC	——	DURO	
COON-SANDERS							
TOO BUSY/DOWN THE SUN	VI	21546	V	AUC	——	KLEI	
ALONE IN THE RAIN	VI	22262	E	AUC	——	FLAN	
DEEP HENDERSON	VI	20081	N	AUC	——	FLAN	
HARLEM MADNESS	VI	22300	E	AUC	——	FLAN	
AL COOPER'S SAVOY SULTONS							
FRENZY/STOP & ASK SOMEBODY	DE	3142	N	AUC	1.00	MART	
MARTHA COPELAND							
SECOND HAND DADDY/BANK FAIL.	CO	14281	N	AUC	——	KIRS	
COTTON PICKERS							
RAMPART ST.BLUES/KANS.CITY	BR	4325	E	AUC	——	DUNN	
WISH I COULD SHIMMY/GOT TO	BR	2338	V	AUC	——	DUNN	
WISH I COULD SHIMMY	BR	2338	E	T-A	——	FIEL	
GREAT WHITE WAY BLUES	BR	2380	E	T-A	——	FIEL	
WISH I COULD SHIMMY	BR	2338	V	AUC	——	S—D	
GREAT WHITE WAY BLUES	BR	2380	V	AUC	——	S—D	
WISH I COULD SHIMMY	BR	2338	V	T-A	——	COHN	
JUST HOT/SHUFFLIN' MOSE	BR	2507	E	SAL	2.50	WILL	
IDA COX							
DEEP SEA BLUES/DEATH	VO	05336	V+T-A		——	LUDA	
ROSETTA CRAWFORD							
TIRED OF FATTENING FROGS	DE	7584	N	AUC	——	CLAM	
CHARLES CREATH							
MY DADDY ROCKS ME	OK	8210	V	T-A	——	HOLL	
MARKET ST. STOMP	OK	8280	G+T-A		——	HOLL	
BING CROSBY							
TRADE WINDS	DE	3299	E	T-A	——	CULP	
DOLORES	DE	3644	E	T-A	——	CULP	
YES INDEED/TEA FOR TWO	DE	3689	E	T-A	——	CULP	
IT MUST BE TRUE/FOOL ME	VI	22561	E+AUC		——	KIRS	
DINAH/CAN'T WE TALK	BR	6240	G	AUC	——	GILB	
COQUETTE/NO SWEET MAN(WHITE'M)	VI	25675	N	AUC	——	GILB	
SHINE/DINAH (MILLS BROS.)	BR	6485	V	AUC	——	GILB	
S'POSIN (LAUGHING WHITEMAN)	CO	1862	V	AUC	——	GILB	
PLEASE/WALTZING IN A DREAM	BR	6394	G	AUC	——	GILB	
CAN'T WE BE FRIENDS/GAY L.	CO	2001	E	AUC	——	GILB	
LAST ROUNDUP/SOMEONE STOLE	OK	2879	N	T-A	——	THOM	
LITTLE THINGS IN LIFE/WRAP	BB	7102	N	T-A	——	THOM	
WERE YOU SINCERE/JUST ONE	BR	6120	E	T-A	——	THOM	
MY WOMAN/LOVE YOU FUNNY	BR	6268	E	T-A	——	THOM	
BLUE PRELUDE/OLD OX ROAD	BR	6601	V	T-A	——	THOM	
PARADISE/YOU'RE STILL IN	BR	6285	E	T-A	——	THOM	
OUR BIG LOVE SCENE/DUTCH	OR	2968	V	T-A	——	THOM	
LOVE IN BLOOM/GUESS(½" HC)	OR	2993	V	T-A	——	THOM	
BASIN ST.BLUES/BOB WHITE	DE	1483	N	T-A	——	THOM	
HO HUM/I'M GONNA(G.ARNHEIM)	VI	22691	E	AUC	——	KIRS	
BOB CROSBY							
COW COW BLUES/DRY BONES	DE	3488	V	AUC	——	KLEI	
SWEETHEARTS ON PARADE/LONG	DE	18355	E	AUC	——	KLEI	
MY NIGHT TO HOWL, 1 & 2	DE	112	N	AUC	——	KLEI	
BURNIN' THE CANDLE/MARK	DE	3694	N	AUC	——	ROTH	
MAMA'S GONE GOODBYE(BOBCATS)	DE	3056	N	AUC	——	ROTH	
BIG CHIEF DE SOTA (BOBCATS)	DE	841	N	AUC	——	ROTH	
WHAT'S NEW/SUMMERTIME	DE	2205	N	AUC	——	KIRS	
BARRELHOUSE BESSIE/ZOOT SUIT	DE	4169	E	AUC	——	KIRS	
GIN MILL BLUES/IF I HAD YOU	DE	1170	E	AUC	——	KIRS	
MUSCRAT RAMBLE/DIXIELAND SH.	DE	825	E	AUC	——	KIRS	
SOUTH RAMPART/SMOKY MARY	DE	2569	E	AUC	——	KIRS	
LOUISE LOUISE/WOLVERINE BL.	DE	2032	N	AUC	——	KIRS	
SOUTH RAMPART/DOGTOWN BL(12")	DE	15038	N	AUC	——	BOOT	
EC STACY/CHAIN GANG	DE	15064	N	AUC	——	BOOT	
HONKY TONK TRAIN BLUES	DE	2208	V	T-A	——	BROO	
VIENI VIENI/LITTLE ROCK	DE	1552	G	STA	1.00	MCMA	
DADDY STOVE PIPE							
SUNDOWN BLUES/STOVE PIPE	GE	5459	E	AUC	——	KIRS	
PUTNEY DANDRIDGE							
DANCING MOOD/PLENTY OF MONEY	VO	3399	E	AUC	——	TERK	
SING BABY SING/YOU TURNED	VO	3304	N	AUC	——	TERK	
YOU TOOK MY BREATH/YOU HIT	VO	3123	G	AUC	——	TERK	
HONEYSUCKLE ROSE/SWEET VIO	VO	3190	N	AUC	——	TERK	
COW COW DAVENPORT							
THAT'LL GET IT/I'M GONNA TELL	VO	1408	E	AUC	——	DUNN	
EDDIE DELANGE							
JUMP JUMP'S HERE/BUTTON	BB	7837	V	T-A	——	KELS	
JUMP JUMP'S HERE/BUTTON	BB	7837	E	T-S	——	IDER	
DIXIE DAISIES							
YOU WANT TO MISS A	CA	2194	V	T-S	1.00	IDER	
DIXIE JAZZ BAND							
BREAKAWAY	OR	1602	G+AUC		——	PATT	
JOHNNY DODDS							
MELANCHOLY/FAREWELL(DELTA 4)	DE	3864	N	TRA	——	FIEL	
INDIGO STOMP/BLUE PIANO	BB	10238	N	TRA	——	MONT	
WILD MAN BLUES/29TH & DEARB.	DE	2111	N	AUC	1.50	MART	
SAN/CLARINET WABBLE	BR	3574	E	T-A	——	EDEL	
WILD MAN BLUES/MELANCHOLY	BR	3567	V	AUC	——	CORN	
MELANCHOLY	VO	1108	F+T-A		——	HOLL	
DORSEY BROTHERS							
SHE'S FUNNY THAT WAY/I CAN'T	BR	7542	E	AUC	——	VOGE	
WHAT CAN YOU SAY IN LOVE SONG	DE	283	E	AUC	——	VOGE	
DR. HECKLE & MR. JIBE	DE	117	E	AUC	——	VOGE	
ST.LOUIS BLUES/MILENBERY J.	DE	119	V	AUC	——	VOGE	
HONEYSUCKLE ROSE	DE	296	V	AUC	——	VOGE	
MILENBERG JOYS/ST.LOUIS	DE	119	N	AUC	——	ROTH	
TOMMY DORSEY							
WELL GIT IT(ELMAN)	VI	27887	N	AUC	——	WALL	
EAST OF THE SUN (SINATRA)	BB	10762	N	TRA	——	WALL	
NOT SO QUIET PLEASE	VI	27869	N	AUC	——	WALL	
(MANY ON NEW VICTOR LIST)	VI	——	N	——	——	WALL	
THAT'S A PLENTY/GOODMAN,REV.)	VI	25363	N	AUC	——	KIRS	
SWINGTIME IN HARLEM/SWING	VI	27249	E	AUC	——	KIRS	
DOWN HOME RAG/ROOM WITH VIEW	VI	26097	E	AUC	——	KIRS	
EVERYTHING HAPPENS TO ME	VI	27359	V	AUC	——	WATE	
YOU LUCKYPEOPLE YOU	VI	27350	E	AUC	——	WATE	
WHISPERING	BB	10771	V	AUC	——	WATE	
YOU'RE LONELY(V)/(REV.G)	VI	26596		AUC	——	WATE	
I'LL TAKE TALLULAH	VI	27869	V	AUC	——	WATE	
OH! LOOK AT ME NOW	VI	27274	E	AUC	——	WATE	
WHEN YOU AWAKE	VI	26764	E	AUC	——	WATE	
DOLORES(E)/I TRIED(V)	VI	27317		AUC	——	WATE	
YOU'RE BREAKING(E)/(REV.V)	VI	26761		AUC	——	WATE	
WE THREE/TELL ME MIDNIGHT	VI	26747	V	AUC	——	WATE	
LOVE LIES/CALL OF CANYON	VI	26678	E	AUC	——	WATE	
I'LL NEVER SMILE(G)/(REV.G+)	VI	26628		AUC	——	WATE	
NOT SO LONG AGO	VI	27219	E	AUC	——	WATE	
IN THE BLUE OF EVENING	VI	27947	N	AUC	——	WATE	
IT STARTED ALL OVER AGAIN	VI	20-1522	E	AUC	——	WATE	
LOVE SENDS A GIFT OR ROSES	VI	27782	N	AUC	——	WATE	
HOW DO YOU DO WITHOUT ME	VI	27710	E	AUC	——	WATE	
MOONLIGHT ON PURPLE SAGE	VI	25803	E	AUC	——	WATE	
A HIGH HAT/CLOSE TO ME	VI	25447	E	AUC	——	WATE	
YOU NEVER LOOKED/YOU	VI	25291	V	AUC	——	WATE	
BUDS WON'T BUD/NOBODY'S BABY	VI	26609	V	AUC	——	WATE	
ALONE/TWO HEARTS CARVED	VI	25191	E	AUC	——	WATE	
I'LL SEE YOU(E) /(REV.G)	VI	26012		AUC	——	WATE	
WAKE UP AND LIVE/SLEEP	VI	25573	E	AUC	——	WATE	
ALLEGHENY AL/THINGS I WANT	VI	25623	N	AUC	——	WATE	
YA GOT ME/THERE'S NO PLACE	VI	26030	E	AUC	——	WATE	
I CONCENTRATE ON YOU	VI	26470	N	AUC	——	WATE	
THE "GOONA GOO"(B.BERIGAN)	VI	25508	N	AUC	——	WATE	
I'LL DREAM/THANKS FOR EV.	VI	25534	E	AUC	——	WATE	
HAPPY BIRTHDAY/STRANGERS IN	VI	25596	E	AUC	——	WATE	
YEARNING/DEED I DO	VI	25815	E	AUC	——	WATE	
SATEN TAKES HOLIDAY/NOLA	VI	25570	E	AUC	——	WATE	
DIPSY DOODLE/WHO	VI	25693	E	AUC	——	WATE	
NIGHT & DAY/SMOKE GETS IN	VI	25657	E	AUC	——	WATE	
SONG OF INDIA/(ORIG.LABEL)	VI	25523	E	AUC	——	WATE	
BEALE ST.BLUES/STOP,LOOK	VI	25767	E	AUC	——	WATE	
LET'S DISAPPEAR/LA ROSITA	VI	26333	E	AUC	——	WATE	
THAT STOLEN MELODY	VI	25603	N	AUC	——	WATE	
THAT'S A PLENTY/SMALL(GOODMAN)	VI	25363	N	AUC	——	WATE	
OLD BLACK JOE/COCKTAILS FOR 2	VI	26145	N	AUC	——	WATE	
STAR DUST(G)/STAR(GOODMAN E+)	VI	25320		AUC	——	WATE	
TIN ROOF BLUES/SWEET SUE	VI	26105	E	AUC	——	WATE	
WASHBOARD BLUES/LIGHTLY	VI	26085	E	AUC	——	WATE	
MR. GHOST GOES TO(G)/(REV.E)	VI	25509		AUC	——	WATE	
WEARY BLUES(ORIG.LABEL)	VI	25159	E	AUC	——	WATE	

(TOMMY DORSEY CONTINUED NEXT PAGE)

FOR DISPOSITION

(TOMMY DORSEY, CONTINUED)

BLACK EYES/BLUE DANUBE	Vi	25556	V	AUC	——		WATE
ROYAL GARDEN BLUES/JADA	Vi	25326	E	AUC	——		WATE
BOOGIE WOOGIE/WEARY BLUES	Vi	26054	E	AUC	——		WATE
CANADIAN CAPERS/BARCAROLLE	Vi	25887	V	AUC	——		WATE
WHO'LL BUY MY VIOLETS/MELODY	Vi	25519	E	AUC	——		WATE
EDDIE DUCHIN							
(MANY ON VICTOR)	—	——	—	AUC	——		Wi,B
SONNY DUNHAM							
MEMORIES OF YOU/BLUE SKIES	VARS	8234	N	AUC	——		KIRS
MEMORIES OF YOU/BLUE SKIES	VARS	8234	V	STA	1.00		MCMA
JOHNNY DUNN							
PUT AND TAKE/MOANFUL BLUES	Co	3579	N	AUC	——		KIRS
HALLELUJAH BLUES/SPANISH DRL	Co	3839	N	S-A	——		HEDR
HAM & EGGS/YOU NEED.	DUB OF	Co	14358	N	SAL	1.25	ROSE
BERNICE EDWARDS (B.W. SOLO)							
9 ST. STOMP/HOT MATR.	DUB OF	Vo	——	N	SAL	1.25	ROSE
ROY ELDRIDGE							
HIGH SOCIETY/MUSKRAT	VAR	8154	N	T-A	——		LUDA
YOU'RE A LUCKY GUY/IT'S MY	VAR	8084	N	T-A	——		LUDA
PLUCKIN'THE BASS/SENTIMENTAL	VAR	8107	N	T-A	——		LUDA
HECKLER'S HOP/THAT	OK	3577	N	T-A	——		LUDA
WABASH STOMP/FLORIDA	OK	3479	N	T-A	——		LUDA
FAREWELL BL/SWINGIN(DELTA 4)	DE	737	N	T-A	——		LUDA
AFTER YOU'VE GONE (KRUPA)	OK	6278	E	T-A	——		LUDA
MUTINY IN THE PARLOR (KRUPA)	Vi	25263	E	T-A	——		LUDA
HIGH SOCIETY	PH	FR-81	N	AUC	——		FOY
DUKE ELLINGTON							
ACCENT ON YOUTH/ADMIRATION	BR	7514	P+	AUC	——		PATT
HITTIN' THE BOTTLE/LINDY HOP	Vi	23016	V	T-A	——		RIDD
SHOUT 'EM AUNT TILLIE	Vi	23041	E	T-A	——		RIDD
DOIN' THE FROG/RED HOT BAND	Vo	1153	N	T-A	——		RIDD
THE CREEPER/IMMEGRATION	Vo	1077	E	TRA	——		LUDA
EAST ST.LOUIS TOODLE-OO	BR	8000	E	T-S	1.50		CALL
JAZZ LIPS/SLOPPY JOE	BB	6396	E	AUC	——		KIRS
LAMBETH WALK/PRELUDE TO KISS	BR	8204	E	AUC	——		KIRS
TAKE IT EASY/JUBILEE STOMP	OK	41013	G	AUC	——		KIRS
DOWN IN ALLEY BLUES	Co	1076	E	AUC	——		KIRS
YOU CAN'T RUN AWAY/LADY WHO	MAS	124	N	AUC	——		KIRS
HYDE PARK/AIN'T MISBEHAVIN	DE	323	E	AUC	——		KIRS
CHLOE/ACROSS THE TRACK	VI	27235	N	AUC	——		GILB
HARLEM SPEAKS	DE	3944	N	T-A	——		GILB
I LET A SONG/GAL FROM JOE'S	BR	8108	E	AUC	——		GILB
CARAVAN/AZURE	MA	131	N	T-A	——		EINH
WASHINGTON WOBBLE/ARABIAN	BB	6782	E	T-A	——		EINH
IN A MELLOTONE/RUMPUS	VI	26788	E	T-A	——		EINH
GYPSY WITHOUT A SING/ROSE	BR	8186	E	T-A	——		EINH
TIGER RAG, 1 & 2	BR	6510	G	TRA	——		MONT
BOEY & SOUL/MR. J.B. BLUES	VI	27406	N	T-A	——		MONT
BOY MEETS HORN/OLD KING DOOJI	BR	8306	N	TRA	——		MONT
JUNGLE NIGHTS/HOT FEET	WARD	4989	N	AUC	——		FOY
STORMY WEATHER/SOPHISTICATED	BR	6600	E	AUC	——		S—D
MOOCHE/BABY WHEN YOU AIN'T	BR	8241	E	AUC	——		S—D
RING DEM BELLS/3 LITTLE W.	VI	25076	N	AUC	——		S—D
BLACK & TAN/CREOLE LOVE C.	VI	24861	E	AUC	——		S—D
I GOT IT BAD/CHOCOLATE SH.	VI	27531	E	AUC	——		S—D
JEEPS BLUES (HODGES)	Vo	4115	V	AUC	——		S—D
AWFUL SAD/LOUISIANA	BR	4110	E	TRA	——		THOM
TIGER RAG, 1 & 2 (2 EDGE CH)	BR	4238	E	TRA	——		THOM
THERE IS NO GREATER LOVE	BR	7625	E	TRA	——		THOM
AZURE/CARAVAN(7 GROOVE CHIP)	MA	131	E	TRA	——		THOM
WHEN YOU'RE SMILING	OR	1862	G+	TRA	——		THOM
DIGA DIGA DO/DOIN' LOWDOWN	OK	41096	N	TRA	——		THOM
LAZY DUKE (LAM.CRACK)	OK	8760	G+	TRA	——		THOM
STACK O'LEE BLUES	HA	601	E	TRA	——		THOM
FLAMING YOUTH/VOOM VOOM	VI	38035	V	TRA	——		THOM
HARLEMANIA/JAPANESE DREAM	VI	38045	G	TRA	——		THOM
FLAMING SWORD/WARM VALLEY	VI	26796	N	AUC	——		KIRS
FLAMINGO/GIRL IN MY DREAMS	VI	27326	N	AUC	——		KIRS
MEMORIES OF YOU/I CAN'T GIVE	BB	6280	N	AUC	——		KIRS
SAT.NITE FUNCTION/HIGH LIFE	VI	38036	V	AUC	——		KIRS
DIGA DIGA DOO/KEEP A SONG	BB	6305	N	AUC	——		KIRS
JAPANESE DREAM/HARLEMANIA	VI	38045	V+	AUC	——		KIRS
CREOLE LOVE CALL/ST.LOUIS BL	Co	55003	N	AUC	——		BOOT
SHIEK/BLUE RAMBLE	BR	6336	E	AUC	——		BOOT
3 LITTLE WORDS/RING DEM BELLS	VI	22528	E	AUC	——		BOOT
JAZZ COCKTAIL/LIGHTNIN'	BR	6404	G	AUC	——		BOOT
RAISIN' THE RENT/HAPPY	BR	6571	E	AUC	——		BOOT
SKRONTCH/IF YOU WERE IN PLACE	BR	8093	G+	T-A	——		EDEL
RAISIN' RENT(SKIP)/HAPPY AS D.	BR	6571	G	T-A	——		EDEL
IN A MELLO TONE	VI	26788	V	AUC	——		DURO

(DUKE ELLINGTON, CONTINUED NEXT COLUMN)

(DUKE ELLINGTON, CONTINUED)

MOOD INDIGO	Vi	22587	G	AUC	——		DURO
MOOD INDIGO	Vi	22587	E	AUC	——		DURO
MOOD INDIGO	Vi	24486	V	AUC	——		DURO
BLUE BUBBLES	Vi	22985	F	AUC	——		DURO
NINE LITTLE MILES	Vi	22586	G	AUC	——		DURO
DIGA DIGA DOO	Vi	38008	G	AUC	——		DURO
COCKTAILS FOR TWO	Vi	24617	V	AUC	——		DURO
COCKTAILS FOR TWO	Vi	24617	G	AUC	——		DURO
FLAMING YOUTH	BB	10243	V	AUC	——		DURO
TIGER RAG, 1 & 2	BR	4238	V	AUC	——		DURO
MOOCHE	BR	4122	F	AUC	——		DURO
HIGH LIFE	Vi	38036	—	AUC	——		DURO
MOOD INDIGO	Vi	22587	V	AUC	——		CLAM
I GOT EVERYTHING BUT YOU	BB	6531	N	AUC	——		CLAM
SERENADE TO SWEDEN	Co	35214	N	AUC	——		CLAM
BLACK BEAUTY/TAKE IT EASY	BR	6803	E	AUC	——		CLAM
RING DEM BELLS	Vi	25076	N	AUC	——		CLAM
HARLEM SPEAKS	BR	6646	N	AUC	——		CLAM
SOLID OLD MAN	BR	8380	N	AUC	——		CLAM
MEMORIES OF YOU	BB	6280	N	AUC	——		CLAM
NEVER NO LAMENT	Vi	26610	E	AUC	——		CLAM
DEAR OLD SOUTHLAND	Vi	24501	N	T-A	——		CLAM
SCATTIN' AT THE KIT KAT	MA	123	E	AUC	——		CLAM
CARAVAN/AZURE	MA	131	E	AUC	——		CLAM
HYDE PARK/MISBEHAVIN'	DE	323	N	AUC	——		CLAM
SAT. NIGHT FUNCTION	Vi	24674	N	AUC	——		CLAM
WHAT GOOD AM I	Vi	2258	E	AUC	——		CLAM
BANDANNA BABIES	BB	7182	N	AUC	——		CLAM
SWINGTIME IN HONOLULU	BR	8131	N	AUC	——		CLAM
MIGHTY LIKE THE BLUES	BR	8231	N	AUC	——		CLAM
SEGER ELLIS							
THREE LITTLE WORDS/DRIVING	OK	41473	F+	AUC	——		PATT
NO JUG NO JAZZ/SLEEPYTIME	OK	5996	E+	AUC	——		PATT
ZIGGY ELMAN							
AND THE ANGELS SING/BUBLITCKI	BB	10103	N	AUC	——		VOGE
TOOTIN'. MY BABY BACK/WHAT	BB	10563	N	AUC	——		VOGE
BYE-N-BYE/DEEP NIGHT	BB	10855	E	AUC	——		VOGE
LET'S FALL IN LOVE/NEVER BE	BB	10342	N	AUC	——		GILB
THRU WITH LOVE/SOMETHING TO	BB	10663	N	AUC	——		GILB
RUTH ETTING							
BODY & SOUL/IF I COULD BE	Co	2300D	V	AUC	——		ROSE
BACK IN OWN BACKYARD/WHEN	Co	1288	N	AUC	——		ROSE
JIM EUROPE							
RUSSIAN RAG/CLARINET MARM.	PE	14110	E	AUC		12.50	KIRS
WILL EZELL							
CRAWLIN' SPIDER/EZELL'S PREC.	PARA	12729	N	TRA	——		RIDD
SAMMY FAIN							
THE THINGS THAT WERE MADE	DI	2904	V	T-A	——		SARL
YOU'RE DRIVING ME CRAZY/I'M	VE	2250	V	AUC	——		KIRS
LEONARD FEATHER'S ALL STARS							
MOP MOP/MY IDEAL(PLAYED ONCE)	CMS	548	N	SAL	.05		S&B
ESQUIRE BLUES/ESQUIRE BOUNCE	CMS	547	N	AUC	——		DAVI
GAVE ME GO BY/WHY DIDN'T '	BB	10557	N	AUC	——		KIRS
FINZEL'S & MARKEL'S ARCADIA ORCH							
DICTY BLUES/AFRICA	OK	40161	G	SAL	1.50		WILL
FIVE RED CAPS							
LENOX AVE.JUMP(G)/BOOGIE(F)	BELL	7121		T-A	——		NEWT
BUD FREEMAN							
SATANIC BLUES/(ROLLINI,REV.)	DE	3525	N	AUC	——		KIRS
JACK HITS ROAD/DA-DA(TEA)	Co	35854	N	AUC	——		KIRS
SUSIE/FIDGETY FEET	DE	18067	E	T-A	——		COHN
FRIARS SOCIETY ORCHESTRA							
FAREWELL BLUES/ORIENTAL	GE	4966	V+	AUC	——		TERK
ECCENTRIC	GE	5009	G	AUC	——		DURO
REGINALD FORESYTHE							
MELANCHOLY CLOWN(B.GOODMAN)	Co	3060	E+	T-A	——		EDEL
BLIND BOY FULLER							
EVIL WOMAN/BROWNSKIN	OR	60564	F	AUC	——		PATT
JACK FULTON							
TOO OLD TO DREAM/EASY TO	PE	13139	E	AUC	——		KIRS'
GEORGIA WASHBOARD STOMPERS							
LIMEHOUSE BLUES/CHINATOWN	DE	7005	E	AUC	——		KIRS
VERNON GEYER							
LIMEHOUSE BLUES/SOME OF TH.	BB	6958	E	T-A	——		THOM
LOU GOLD							
SOMETIMES I'M HAPPY	DI	2455	N	T-A	——		SARL
GOLDEN GATE ORCHESTRA							
WEARY RIVER/WHO WOULDN'T	HA	839	E	T-A	——		SARL
JEAN GOLDKETTE							
LONESOME & SORRY/GIMME KISS	Vi	20031	V+	AUC	——		PATT

(JEAN GOLDKETTE CONTINUED NEXT PAGE)

FOR DISPOSITION

(JEAN GOLDKETTE, CONTINUED)

IDOLIZING	Vi	20270	E	AUC	——		PATT
ROSETTA/FOR OLD TIMES SAKE	Vi	21527	N	AUC	——		KLEI
DINAH/AFTER I SAY I'M SORRY	Vi	19947	N	AUC	——		FLAN
LITTLE WHITE HOUSE/BIRDSEYE	Vi	20268	E	TRA	——		FIEL
DINAH/AFTER I SAY I'M SORRY	Vi	19947	E	TRA	——		FIEL
I'M GONNA MEET MY SWEETIE	Vi	20675	E	TRA	——		FIEL
JUST ONE MORE KISS	Vi	20300	N	TRA	——		FIEL
THAT'S JUST MY WAY OF FORGET.	Vi	21590	N	T-A	——		NEWT
SUNDAY/VENUTI & LANG)	Vi	20273	E	T-A	——		S&B
BENNY GOODMAN							
DIXIELAND BAND/HUNKADOLA	Vi	25009	V+	AUC	——		PATT
HONEYSUCKLE ROSE/SPRING SONG	Co	35319	G	AUC	——		PATT
HOUSE HOP/ANYTHING FOR YOU	Vi	25350	E	AUC	——		PATT
IT'S BEEN SO LONG	Vi	25245	E	T-A	——		SHEP
IT'S THE DREAMER IN ME	Vi	25846	E	T-A	——		SHEP
LIFE GOES TO A PARTY	Vi	25726	E	T-A	——		SHEP
CAMEL HOP/LOCH LOMOND	Vi	25717	V	T-A	——		SHEP
ROLL EM/AFRAID TO DREAM	Vi	25627	E	AUC	——		CHOY
JERSEY BOUNCE	OK	6590	N	AUC	——		CHOY
STARDUST/STARDUST (T.DORSEY)	Vi	25320	E	AUC	——		CHOY
GOODBYE/SANDMAN	Vi	25215	N	AUC	——		CHOY
SIX FLATS UNFURNISHED	Vi	36652	V	SAL	1.00		CHOY
ONE O'CLOCK JUMP	Vi	25792	N	AUC	——		CHOY
HE NOT WORTH YOUR TEARS	ME	12023	E	AUC	——		CHOY
ST.LOUIS BLUES	Vi	25411	V	AUC	——		CHOY
BLUE BIRDS IN MOONLIGHT	Co	35289	E	AUC	——		CHOY
FULL MOON/THREW KISS IN OCEAN	Co	36590	E	SAL	.85		KIRS
I'M NOT COMPLAININ/SISTER AND	Co	36022	E	AUC	——		KIRS
DEAR OLD SOUTHLAND/IF I COULD	BB	10458	N	AUC	——		KIRS
ROLL 'EM/AFRAID TO DREAM	Vi	25627	E	AUC	——		GILB
BLUEROOM/MAKE BELIEVE	Vi	26088	E	AUC	——		GILB
LIZA/SMILES	Vi	25660	E	AUC	——		GILB
S'WONDERFUL/MUST HAVE THAT	Vi	26090	N	AUC	——		GILB
SING SING SING	Vi	36205	N	T-A	——		GILB
BASIN ST./WHEN BUDDAH SMILES	Vi	25258	N	T-A	——		TEMP
SENTIMENTAL MOOD/FOOLISH	Vi	25351	E+	T-A	——		TEMP
EXACTLY LIKE YOU/LOVE ME OR	Vi	25406	G+	T-A	——		TEMP
WHAT HAVE YOU GOT/LOVELY	Vi	26053	N	T-A	——		TEMP
'SWONDERFUL(1/8" CHIP)	Vi	26090	E	T-A	——		TEMP
SWEET SUE/I NEVER KNEW	Vi	26089	E+	T-A	——		TEMP
SWEET GEORGIA BROWN/OPUS ½	Vi	26091	G+	T-A	——		TEMP
MARGIE/FAREWELL BLUES	BB	10973	N	T-A	——		TEMP
SOMEBODY NOBODY LOVES	OK	6562	G	T-A	——		TEMP
ZOOT SUIT/MY LITTLE COUSIN	OK	6606	N	T-A	——		TEMP
VIBRAPHONE BLUES/STOMPIN AT	Vi	25521	E+	T-A	——		MONT
SURRENDER DEAR/BOY MEETS (6)	Co	35482	E	T-A	——		COHN
COCONUT GROVE/HOUR OF PARTING	Co	35527	E	T-A	——		COHN
NITE & DAY/BEYOND MOON	Co	35410	E	T-A	——		COHN
SPRING SONG/HONEYSUCKLE R.	Co	35319	V	T-A	——		COHN
TAKE IT (E)/YOURS(G)	Co	36067		T-A	——		COHN
I O'CLOCK JUMP/DON'T BE THAT	Vi	25792	E	T-A	——		COHN
SUGARFOOT STOMP (JAMES,KRUPA)	Vi	25678	E	AUC	——		GILB
I NEVER KNEW/SWEET SUE	Vi	26089	N	AUC	——		GILB
BOB WHITE/MINNIE MOOCHER	Vi	25683	E	AUC	——		KIRS
WALK JENNIE WALK/ALWAYS	BB	10799	N	SAL	1.50		WILL
SMILES/LIZA	Vi	25660	E	AUC	——		BOOT
SWEET SUE/MELANCHOLY BABY	Vi	25473	G	AUC	——		BOOT
MAN I LOVE/BENNY RIDES AGAIN	Co	55001	N	AUC	——		BOOT
BACH GOES TO TOWN/WHISPERING	Vi	26130	E	AUC	——		BOOT
BUGLE CALL RAG	Vi	25215	N	AUC	——		BOOT
AND THE ANGELS SING	Vi	26170	E	AUC	——		BOOT
WHO/SOMEDAY SWEETHEART	BB	10463	N	T-A	1.50		KRAG
THE EARL	OK	6474	N	T-A	1.00		KRAG
SING SING SING (12")	Vi	36205	N	T-A	1.00		KRAG
TEXAS TEA PARTY/BASIN STREET	Co	2914	N	T-A	——		EDEL
LIMEHOUSE BLUES/IF I HAD YOU	OK	6486	N	AUC	——		ROSE
GOODY GOODY	Vi	25245	F	AUC	——		DURO
SENTIMENTAL MOOD	Vi	25351	F	AUC	——		DURO
GEE BUT YOU'RE SWELL	Vi	25486	F	AUC	——		DURO
SANDMAN	Vi	25215	F	AUC	——		DURO
ROLL 'EM	Vi	25627	F	AUC	——		DURO
MAMA THAT MOON IS HERE AGAIN	Vi	25720	G	AUC	——		DURO
LIZA/SMILES	Vi	25660	V	AUC	——		DURO
WALK JENNIE WALK	Vi	25329	G	AUC	——		DURO
ALWAYS	Vi	25024	E	AUC	——		DURO
TIPI TIN	Vi	25814	E	AUC	——		DURO
CAMEL HOP	Vi	25717	V	AUC	——		DURO
RESTLESS	Vi	25021	G	AUC	——		DURO
HERE'S LOVE IN YOUR EYES	Vi	25391	G	AUC	——		DURO
SIREN'S SONG	Vi	26230	F	AUC	——		DURO

(BENNY GOODMAN CONTINUED NEXT COLUMN)

(BENNY GOODMAN, CONTINUED)

IT'S WONDERFUL	Vi	25727	F	AUC	——		DURO
YOU AND YOUR LOVE	Vi	26263	V	AUC	——		DURO
LET'S DANCE/BOY MEETS HORN	Co	35301	N	STA	1.00		MCMA
WHISPERING/TIGER RAG.CANADIAN	Vi	25481	N	AUC	2.00		IDER
YOU TOOK THE WORDS/MOON IS	Vi	25720	E	AUC	——		WATE
KING PORTER/SOMETIMES HAPPY	Vi	25090	N	AUC	——		WATE
SANDMAN/GOOD-BYE	Vi	25212	V	AUC	——		WATE
YOU CAN'T PULL THE WOOL	Vi	25316	E	AUC	——		WATE
TAIN'T NO USE (VOCAL B.G.)	Vi	25469	E	AUC	——		WATE
SMOKE DREAMS/YOUR SWELL	Vi	25486	E	AUC	——		WATE
WHAT'S NEW/BLUE ORCHIDS	Co	35211	E	AUC	——		WATE
THE EARL/LET'S DO IT	OK	6474	N	AUC	——		WATE
EV'RYTHING I LOVE/WINTER	OK	6516	N	AUC	——		WATE
NOBODY LOVES/LET'S GIVE	OK	6562	N	AUC	——		WATE
ZOOT WUIT/MY LITTLE COUSIN	OK	6606	N	AUC	——		WATE
JERSEY BOUNCE/STRING OF P.	OK	6590	N	AUC	——		WATE
TAKE ME/IDAHO	Co	36613	V	AUC	——		WATE
I HAD TO DO IT/TREAT SWEET.	Vi	26082	V	AUC	——		WATE
COULD YOU PASS IN LOVE	Vi	26000	E	AUC	——		WATE
I LET A SONG/HIGH AND HAPPY	Vi	25840	V	AUC	——		WATE
ONE O'CLOCK JUMP/BE THAT WAY	Vi	25792	N	AUC	——		WATE
AINTCHA GLAD	Co	3168	E	AUC	——		CLAM
BUGLE CALL RAG	BR	7644	E	AUC	——		CLAM
TEDDY GRACE							
DISPOSSESSED/SO IN LOVE	DE	1419	G+	T-A	——		KELS
ALAN GRANT							
GRAMERCY SQUARE/SERENITY	DE	664	N	AUC	——		KIRS
SONNY GREER							
SAT. NIGHT FUNCTION	Vo	3012	V	AUC	——		CLAM
GLEN GRAY							
THAT'S HOW RHYTHM WAS BORN	BR	6626	E+	AUC	——		KLEI
DARDENELLA/CASA LOMA STOMP	VI	24256	N	AUC	——		KIRS
WALTZ LIVES ON/YOU TOOK THE	DE	1540	N	AUC	——		KIRS
BUGLE CALL RAG/ROSE OF RIO	DE	869	V	AUC	——		KIRS
LOUISIANA LULLABY/MISS.BASIN	BR	6618	V	AUC	——		KIRS
DOIN' THE N.Y./HELP YOURSELF	BR	6150	E	AUC	——		KIRS
HERE COME BRITISH/2 CIGARET.	BR	6954	N	AUC	——		KIRS
MILENBURG JOYS/OUT OF SPACE	BR	6922	N	AUC	——		KIRS
HOW CAN YOU FACE ME	BR	6983	E	AUC	——		KIRS
NARCISSUS/NOCTURNE	BR	7321	E	AUC	——		KIRS
MOMENT I LOOKED/MUSIC FROM	BR	6628	E	AUC	——		KIRS
MIGHTY RIVER/WHY CAN'T I	BR	6402	N	AUC	——		KIRS
SPELLBOUND/DON'T LET IT	BR	6910	E	AUC	——		KIRS
(MANY; SEND WANTS; BR, VI, DE)	——	——	—	——	——		IDER
WALTER GROSS (PIANO SOLOS)							
CREEPY WEEPY/SEVERAL KEYS	BB	10937	N	AUC	——		KIRS
CREEPY WEEPY (BOOGIE PIANO)	BB	10937	N	STA	1.00		MCMA
HALFWAY HOUSE ORCHESTRA							
WHEN I'M BLUES/I WANT SOME.	Co	1263	V	T-A	——		EDEL
EDMOND HALL SEXTETTE							
D.TOWN BOOGIE/UPTOWN (12")	CMS	1512	N	AUC	——		DAVI
JOHNNY HAMP SERENADERS							
ANGRY/OH SAY CAN I SEE YOU	VI	19786	V	AUC	——		KLEI
LIONEL HAMPTON							
SUNNYSIDE/I KNOW CANADIAN	VI	25592	N	T-A	——		TEMP
THREE QUARTER BOOGIE(SEXTET)	VI	27409	N	SAL	2.00		GILB
HOUSE OF MORGAN	VI	26751	N	SAL	2.00		GILB
CHINA STOMP/RHYTHM(HODGES)	VI	25586	N	SAL	2.50		GILB
ALTITUDE/NEARLY LOST	VI	27316	N	SAL	2.00		GILD
MY WISH/JUST FOR YOU	DE	18265	N	SAL	1.00		WILL
I KNOW THAT YOU KNOW(V)/REV(G)	VI	25592		T-A	——		NEWT
BOGO JO/OPEN HOUSE	VI	21341	N	AUC	1.25		MART
I KNOW THAT YOU KNOW	VI	25592	V	T-A	——		BROO
FIDDLE FIDDLE	VI	26173	E	AUC	——		DURO
JUMPIN' JIVE	VI	26304	G	AUC	——		DURO
FIDDLE DEE DEE	VI	27364	G	AUC	——		DURO
EARLY SESSION HOP	VI	26394	V	AUC	——		DURO
SUN WILL SHINE TONIGHT	VI	25771	N	AUC	——		CLAM
MUSKAT RAMBLE/RING DEM BELLS	VI	26017	E	T-A	——		S&B
CHINA STOMP/RHYTHM	VI	25586	N	T-A	——		S&B
W. C. HANDY							
LOVELESS/SOUTH BLUES BEGIN	VAR	8162	V	T-A	——		KELS
ST.LOUIS BLUES	PH	FR-81	N	AUC	——		FOY
ANNETTE HANSHAW							
WITH YOU/JUST CAN'T BE BOTH.	OK	41397	E	AUC	——		PATT
HARLEM TRIO							
MUDDY WATER BLUES(MCCLENNON)	OK	40220	V	AUC	——		KIRS
EARL HARLEN							
SOPHISTICATED LADY	ME	12739	V	T-A	——		SARL
COLEMAN HAWKINS							
CRAZY RHYTHM (SOLO)	SI	28104	N	TRA	——		WALL

FOR DISPOSITION

(COLEMAN HAWKINS, CONTINUED)

STAR DUST (SOLO)	DE	18251	N	TRA	——		WALL
CHICAGO/NETCHA'S DREAM	DE	661	V	T-A	——		SARL
BOUNCING WITH BEAN/WHEN	BB	10693	N	T-A	——		LUDA
BODY & SOUL/FINE DINNER	BB	10523	N	T-A	——		LUDA
STAR DUST/WELL ALL RITE THEN	DE	18251	E	AUC	——		KIRS
LOST IN FOG/I AIN'T GOT NOB.	DE	18252	N	AUC	——		KIRS
NETCHA'S DREAM/CHICAGO	DE	661	N	AUC	——		KIRS
TALK OF TOWN(F.HENDERSON)	DE	18253	V	AUC	——		S—D
GOT TO SING TORCH SONG	DE	18254	V	AUC	——		S—D
MEET DR.FOO/FUNNY THAT WAY	BB	10477	E	AUC	——		S—D
BOUNCING WITH BEAN/DAY IS	BB	10693	E	AUC	——		S—D
HONEYSUCKLE ROSE/CRAZY RHY.	VI	26219	N	AUC	——		S—D
FEEDIN' THE BEAN(C.BASIE)	OK	6180	E	AUC	——		S—D
BODY & SOUL(EDGE CH.NOT IN GR)	BB	10523	G	STA	1.00		MCMA
CHICAGO/NETCHA'S DREAM	DE	661	N	AUC	——		CLAM

ERSKINE HAWKINS

BLUE SEA/I LOVE YOU TRULY	BB	11419	N	AUC	——		KLEI
SWEET GA. BROWN	BB	10854	N	AUC	——		GILB
WHO'S SORRY NOW/CARRY ME BACK	VO	4072	N	AUC	——		GILB
HOT PLATTER/WEARY BLUES	BB	10364	E	AUC	——		GILB

CLIFFORD HAYES

BLUE TROMBONE STOMP/CLEF CLUB	BB	6428	V+	AUC	——		CLAR

EDGAR HAYES

SHINDIG/FIRST THOUGHT	DE	2048	N	T-A	——		TEMP
SWINGIN IN PROMISED LAND	DE	1665	N	T-A	——		TEMP
KING COLE/QUEEN ISABELLA	DE	1527	N	T-A	——		TEMP

FLETCHER HENDERSON

MEANEST KIND O'BLUES/NEW	VO	14880	G	AUC	——		DUNN
OLD BLACK JOE/POTOMAC RIVER	VO	14740	E	AUC	——		DUNN
BLAZIN'/WHAT-CHA-CALL 'EM	VO	3323	E	AUC	——		DUNN
WORDS/COPENHAGEN	VO	14926	E	AUC	——		DUNN
DOWN SOUTH BL/JUST HOT	VO	14691	E	AUC	——		DUNN
DICTY BLUES/DO DOODLE DOM	VO	14654	E	AUC	——		DUNN
YEAH MAN/KING PORTER	VO	2527	V	T-A	——		LUDA
COPENHAGEN(ARMSTRONG)	VO	14926	V+	T-A	——		LUDA
SUGARFOOT STOMP/CLAR.MARM.	CO	2513	E	AUC	——		KIRS
JUST HOT/DOWN SOUTH BLUES	VO	14691	E	AUC	——		KIRS
12TH ST.RAG/MILENBURG JOYS	VARS	8042	N	AUC	——		KIRS
FORSAKEN BLUES/COLD MAMMAS	VO	14892	V	T-A	——		FIEL
QUEER NOTIONS(REV. BUCK W.)	DE	18169	N	T-A	——		KELS
MEANEST KIND OF BLUES	VO	14880	E	AUC	——		S—D
FIGETY FEET/SENSATION	BR	3521	G	AUC	——		S—D
DO THAT THING/BROKEN BUSTED	VO	14838	V	AUC	——		S—D
SUGAR FOOT STOMP/NAGASAKI	VO	3322	E+	AUC	——		KIRS
HOT MUSTARD/MARMALADE	VO	1065	E	T-A	20.00		OWEN
STAMPEDE	VO	3534	N	T-A	1.50		KRAG
POTOMAC RIVER BLUES	VO	14740	E	AUC	——		CLAM
SUGAR FOOT STOMP	VO	3288	E	AUC	——		CLAM
WILD PARTY	DE	342	V	AUC	——		CLAM
LIMEHOUSE BLUES	DE	157	N	AUC	——		CLAM

HORACE HENDERSON

I GOT RHYTHM/SHUFFLIN' JOE	VO	5518	N	AUC	——		PATT
COQUETTE/MY DREAMS	VO	5841	N	AUC	——		PATT
GINGER BELLE/DO-RE-MI	VO	5978	N	AUC	——		PATT
HAPPY FEET/OLE MAN RIVER	DE	18172	N	T-A	——		KELS
RHYTHM CRAZY/MOOCHER'S WEDDING	DE	18171	N	T-A	——		KELS

ROSA HENDERSON

PAPA WILL BE GONE/GOOD GAL	BR	2589	V+	AUC	——		PATT
YOUR DOG/SWEET DADDY NOW	VO	14708	N	T-A	——		REIT
GOOD WOMAN'S BLUES	VI	19084	V	AUC	——		S—D

WOODY HERMAN

CALIOPE BLUES/DUPREE BLUES	DE	3500	N	T-A	——		SARL
BLUES ON PARADE/LOVE'S GOT	DE	2933	E	T-A	——		SARL
FUR TRAPPERS BALL	DE	3643	N	AUC	——		WALL
THREE WAYS TO SMOKE	DE	4076	N	AUC	——		WALL
BLUES IN THE NIGHT	DE	4030	N	AUC	——		WALL
LOCH LOMOND/LET'S PITCH WOO	DE	1570	E	AUC	——		KIRS

MILT HERTH TRIO

MINUET IN JAZZ	DE	2087	E	T-S	1.25		CALL

CHIPPIE HILL

PRATT CITY BLUES/I AIN'T	VO	1406	G	AUC	——		KIRS

TEDDY HILL

HARLEM TWISTER/BIG BOY BLUE	BB	6908	N	T-A	——		COHN

EARL HINES

MELANCHOLY BABY/SUNNY SIDE	VI	27562	N	AUC	——		CHOY
WOLVERINE BLUES/ROCK & RYE	DE	577	E	AUC	——		CHOY
THAT'S A PLENTY	DE	182	E	T-S	1.00		CALL
2ND BALCONY JUMP/STORMY MON.	BB	11557	N	AUC	——		KIRS
RHYTHM SUNDAE/CAN'T BELIEVE	OK	6250	N	AUC	——		KIRS
BEAU-KOO JACK/GOOD LITTLE	VI	38043	V+	T-A	——		THOM

(EARL HINES CONTINUED NEXT COLUMN)

(EARL HINES, CONTINUED)

DEEP FOREST/LIGHTLY & POLIT.	BB	10727	N	AUC	——		GILB
GRAND PIANO/BLUE NIGHTS	VI	38096	G	AUC	——		BOOT
I'M FALLING FOR YOU/JELLY,	BB	11065	E	AUC	1.00		MART
CHICAGO RHYTHM	VI	38042	G	AUC	——		CLAM
STOWAWAY/CHIMES IN BLUES	QRS	7038	V+	T-A	——		HOLL
BLUE DRAG	BR	6345	V	T-A	——		HOLL

ART HODES

ART'S BOOGIE (SOLO)	B&W	2	N	AUC	1.25		CALL

JOHNNY HODGES

I LET A SONG GO/IF YOU WERE	VO	4046	E	AUC	——		DUNN
A BLUES SERENADE/JITTERBUGS	VO	4309	E	AUC	——		DUNN
I LET A SONG GO/IF YOU WERE	VO	4046	E	AUC	——		KIRS
SQUATTY ROO/THINGS AIN'T	BB	11447	N	AUC	——		GILB
GOOD QUEEN BESS/THAT'S THE	BB	11117	N	AUC	——		GILB
MOON ROMANCE/YOU GO YOUR	VO	5940	N	AUC	——		GILB
KRUM ELBOW BLUES	VO	4351	E	AUC	——		CLAM
JEEP'S BLUES	VO	4115	E	AUC	——		CLAM

HOKUM BOYS

GEORGIA MULE/SWING THAT	VO	03463	V	AUC	——		ROSE

BILLY HOLIDAY

HAVIN' MYSELF A TIME/SAYS	VO	4208	N	AUC	——		PATT
WHO WANTS LOVE/GETTING SOME	VO	3701	E	AUC	——		PATT
SOME OTHER SPRING/THEM	VO	5021	G	AUC	——		PATT
VERY THOUGHT OF YOU/CAN'T	VO	4457	N	AUC	——		KIRS
YOU'RE LUCKY GUY/YOU'RE	VO	5302	N	AUC	——		KIRS
SOLITUDE/GOD BLESS THE CHILD	OK	6270	N	AUC	——		GILB
SOLITUDE/GOD BLESS THE CHILD	OK	6270	V	STA	1.00		MCMA

HUDSON-DELANGE

CHINA CLIPPER/WHY PRETEND	BR	8147	N	T-A	——		DUNN
MIDNIGHT AT THE ONYX/IF WE	BR	7795	E	T-A	——		DUNN
HOBO ON PARK AVE/EIGHT BARS	BR	7618	N	T-A	——		DUNN

WILL HUDSON

CORRIGAN HOP/MIRACLE AT MIDN.	BR	8195	E	T-A	——		DUNN

DEAN HUDSON

RED RIVER VALLEY	OK	6148	N	AUC	——		WALL

SPIKE HUGHES

ARABESQUE/NOCTURNE	DE	18170	E	AUC	——		S—D

LULU JACKSON

LOST LOVER BLUES/BLUE RIDGE	VO	1242	N	AUC	——		KIRS

HARRY JAMES

AVALON	CO	35316	F	AUC	——		DURO
TRUMPET RHAPSODY	CO	36160	F	AUC	——		DURO
JUGHEAD	CO	36487	N	T-S	——		WALL
TRUMPET RHAPSODY	CO	31660	N	AUC	1.25		CALL
FLASH (REV. SINATRA)	CO	36160	N	AUC	1.25		CALL
4 OR 5 TIMES/FL. OF BUMBLE	VAR	8298	E	AUC	——		KIRS
ALICE BLUE GOWN/EXACTLY	PH	FR-69	N	AUC	——		FOY
SHIEK OF ARABY/FALL IN LOVE	PH	FR-70	N	AUC	——		FOY
HODGE PODGE/4 OR 5 TIMES	PH	FR-71	N	AUC	——		FOY
CARNIVAL VENICE/BUMBLE BEE	PH	FR-72	N	AUC	——		FOY

JACK JENNEY

CITY NIGHT/I WALK	VO	5355	E	T-A	——		LUDA

BUDDY JOHNSON

YOU'LL GET THEM BLUES	DE	8611	N	T-S	1.00		CALL

BILLIKEN JOHNSON

WILD JACK BLUES/FRISCO BLUES	CO	14405	N	AUC	——		KIRS

JIMMY JOHNSON ORCHESTRA

HE'S MINE/BACK WATER BLUES	VO	4903	E	AUC	——		KIRS

LIL JOHNSON

MEAT BALLS/LITTLE RED WAGON	VO	03562	N	AUC	——		PATT

LONNIE JOHNSON

LOVE STORY BL(J.P.JOHNSON ACC.)	OK	8282	G	AUC	——		KIRS
BLUES IN G/DOWN(LAM.CRACK)	OK	8575	V	AUC	——		KIRS
TOOTHACHE BLUES	VO	13243	E	SAL	2.00		WILL

ISHAM JONES

YOU GOT EM/TIRED OF EVERY.	BR	2933	E	AUC	——		KLEI

MAGGIE JONES

TRY MY CABBAGE/YOU MAY GO	CO	14063	V	AUC	——		KIRS

RICHARD M. JONES

SPANISH SHAWL/29TH DEARBORN	OK	8260	G	T-A	5.00		OWEN
TROUBLE IN MIND(EDGE CHIP)	BB	6963	E	AUC	——		KIRS

TAFT JORDAN

NIGHT WIND/IF MOON TURNS	BA	33385	V	AUC	——		KIRS

JUNGLE BAND

ROCKIN' IN RHYTHM/12 ST.RAG	BR	6038	V	AUC	——		DUNN
WANG WANG BLUES/HOME AGAIN	BR	6003	E+	AUC	——		SCHW
ROCKIN' IN RHYTHM/12 ST.RAG	BR	6038	N	AUC	——		SCHW

ROGER WOLFE KAHN

SHE'S A GREAT GREAT GIRL	VI	21326	N	AUC	——		FLAN
SHADY LADY/YOU'RE ONLY ONE	VI	21897	V	AUC	——		FLAN

FOR DISPOSITION

WHITEY KAUFFMAN
CHARLESTON CABIN/FROM 1 - 2 Vi 19304 E AUC —— KLEI
LLOYD KEATING
TURN ON HEAT/WOMAN IN SHOE Di 3053 E AUC —— KIRS
STAN KENTON
CON.FOR DOGHOUSE/LAMENTO De 4254 N AUC —— KIRS
JOHN KIRBY
SEXT. FROM LUCIA/FRASQUITA OK 5705 N AUC —— KIRS
CHLOE/CHLOE(H.HENDERSON) OK 5632 N AUC —— GILB
MINUTE WALTZ Vo 5542 N AUC —— GILB
CLOSE SHAVE/BUGLER'S DILEMMA Vi 27568 N AUC —— GILB
COMIN'/KEEP SMILIN' Vi 27890 N AUC —— GILB
HUMORESQUE/ONE ALONE Vo 5605 E AUC —— KIRS
BLUE SKIES/ROYAL GARDEN Vo 5187 E AUC —— KIRS
ANITRA'S DANCE/DRINK TO ME Vo 4890 N AUC 1.00 MART
(MANY ON Vo, OK, & Vi) — —— - AUC —— WI,B
ANDY KIRK
BLUES AWAY/SCRATCHIN' De 3293 E AUC —— PATT
MARY'S IDEA/HONEY De 2326 N T-A —— DUNN
WORRIED LIFE BLUES De 4381 E T-A —— SARL
I LOST MY GAL IN MEMPHIS Br 4803 V T-A —— SARL
CUBAN BOOGIE WOOGIE De 3663 N TRA —— WALL
GENE KRUPA
DRUMMER BOY/LOOKING YESTERDAY OK 5747 N AUC —— KIRS
BALL OF FIRE(ELDRIDGE) OK 6563 E AUC —— S—D
SWING IS HERE/HOPE GABRIEL BB 10705 E+T-A —— EDEL
MUTINY IN THE PARLOR Vi 25263 G AUC —— DURO
FEELIN' HIGH & HAPPY Br 8123 N T-A —— IDER
BILLY KYLE
MARGIE/BIG BOY BLUE Vo 3851 N AUC —— CLAM
LADD'S BLACK ACES
SATANIC BLUES/MY HONEY'S GE 4856 E+AUC —— KIRS
TWO TIME DAN/LONG LOST GE 5150 V T-A —— FIEL
TOMMY LADNIER
REALLY THE BLUES BB 10089 E STA 1.00 MCMA
LANINS RED HEADS
KING PORTER STOMP/JIM TOWN Co 327 E T-A —— FIEL
HUDDIE LEADBELLY
I'M ON LAST GO ROUND UP BB 8981 N AUC —— KIRS
HARLAN LEONARD
ROCK AND RIDE/SNAKE FEELIN' BB 10883 N T-A —— TEMP
A-LA BRIDGES/PLEASE DON'T BB 10899 N T-A —— TEMP
DIG IT/KEEP ROCKIN BB 11302 N T-A —— TEMP
RIDE MY BLUES AWAY/MY DREAM BB 11032 N T-A —— TEMP
MISTREATED/TOO MUCH BB 11544 N T-A —— TEMP
400 SWING/POP GAVE ME NICKLE BB 10823 N AUC 1.00 MART
LEROY'S BUDDY
MORNING DREAM/TOO MANY WOMEN DE 7308 V AUC —— KIRS
LEVEE SERENADERS
MIDNIGHT MAMA/MR. JELLY LORD Vo 1154 G T-A —— RIDD
MEADE LUX LEWIS
WHISTLIN BLUES/CELESTE BLUES BB 10175 N AUC —— KIRS
CELESTE BLUES/YANCEY SPECIAL DE 819 N AUC —— KIRS
YANCEY SPECIAL/BOOGIE WOOGIE DE 3387 E SAL 1.50 WILL
TED LEWIS
LIMEHOUSE BLUES/ROSES Co 1789 V T-A —— CORN
FAREWELL BLUES Co 2029 E T-A —— HOLL
VIRGINIA LISTON
PAPA DE DA DA/YOU CAN DIP OK 8218 V+AUC —— KIRS
EARLY IN(EDGE CHIP NOT IN GR) OK 8187 V AUC —— KIRS
CRIPPLE CLARENCE LOFTON
STRUT THAT THING DUB OF Vo 02951 N SAL 1.25 ROSE
BROWN SKIN GAL DUB OF ME 61166 N SAL 1.25 ROSE
GUY LOMBARDO
(MANY, SEND FOR LIST) — —— - AUC —— WI,B
JOHNNY LONG
TAKE IT JACKSON DE 3785 N AUC —— WALL
LOUISIANA RHYTHM KINGS
SWANEE/MEANEST KIND BLUES BR 4845 E+AUC —— SCHW
LOUISIANA SUGAR BABES
'SIPPI/WILLOW TREE Vi 21348 E AUC —— DUNN
PERSIAN RUG/THOU SWELL Vi 21346 E AUC —— DUNN
LUMBERJACKS
MAKIN' WHOOPEE CA 9063 E+T-A —— EDEL
JIMMIE LUNCEFORD
RUNNIN' WILD DE 503 N AUC —— ROTH
STRATOSPHERE/SOLITUDE DE 299 N AUC —— GILB
RAIN/BECAUSE YOU'RE YOU DE 415 V AUC —— GILB
CHOCOLATE DE 3807 E T-A 1.00 KRAG
I WANT THE WAITER Vo 5033 V STA 1.00 MCMA
WELL ALL RIGHT THEN Vo 4887 G STA 1.00 MCMA

(JIMMIE LUNCEFORD CONTINUED NEXT COLUMN)

(JIMMIE LUNCEFORD, CONTINUED)
MUDDY WATER/HONEST & TRULY De 1219 N AUC —— CLAM
PIGEON WALK De 1659 N AUC —— CLAM
PUT IT AWAY/UPTOWN BLUES Vo 5362 N AUC —— CLAM
JEALOUS De 788 E AUC —— CLAM
SOPHISTICATED LADY De 129 N AUC —— CLAM
AIN'T SHE SWEET Vo 4075 E AUC —— CLAM
WINGY MANNONE
PRISONER'S SONG/MUST BE REL. BB 7014 V AUC —— KLEI
MOSQUITE SONG/CRYIN' FOR ME BB 10773 N T-A —— TEMP
JUMPY NERVES BB 10289 E T-A 1.00 KRAG
BUTTER & EGG/WEARY BLUES CH 40055 N T-A —— EDEL
TAR PAPER ST./TIN ROOF BL CH 40005 N T-A —— EDEL
PAUL MARES
MAPLE LEAF RAG Co 35686 E T-A —— BROO
JOE MARSALA
SALTY MAMA BLUES/WANDERING GENR —— N AUC —— KIRS
SARA MARTIN
SUGAR BLUES/ACHIN' HEARTED OK 8041 G AUC —— KLEI
GEORGE MCCLENNON'S JAZZ DEVILS
PIG FOOT BL/COTTON DUB OF OK —— N SAL 1.25 ROSE
CLYDE MCCOY
THERE'LL BE SOME CHANGES De 461 N AUC —— ROTH
NOBODY'S SWEETHEART/WAH-WAH Co 2808 E+AUC —— KIRS
(MANY ON EARLY DECCA) — —— - AUC —— WI,B
RED MCKENZIE
OLD FASHIONED SONG BUILDING De 667 N T-A —— TEMP
ALL FORGOTTEN/WHAT'S THE USE De 243 N T-A —— TEMP
DARKTOWN STRUTTER/(REV.SMITH) Co 36281 N T-A —— COHN
HELLO LOLA/ONE HOUR BB 10037 E AUC —— CLAM
DON'T COUNT HOUR KISSES De 721 E AUC —— CLAM
MCKINNEY'S COTTON PICKERS
NOBODY'S SWEETHEART/CRYING Vi 38000 V AUC —— TERK
FOUND A NEW BABY/SAVE IT Vi 38061 E AUC —— TERK
NOBODY'S SWEETHEART/CRYING Vi 38000 G AUC —— KIRS
COTTON PICKERS SCAT Vi 23012 V AUC —— KIRS
WORDS CAN'T EXPRESS/GEE AIN'T BB 5205 N AUC —— KIRS
TO WHOM IT MAY/COME LITTLE Vi 23035 E AUC —— KIRS
NEVER SWAT/LAFFING AT LIFE Vi 23020 G AUC —— KIRS
WAY I FEEL TODAY/MISS HANNAH BB 10232 E AUC —— ROSE
JIMMY MCPARTLAND
SUGAR De 18043 V T-A —— BROO
PANAMA/ECCENTRIC De 3363 E STA 1.00 MCMA
CHINA BOY/JAZZ ME BLUES De 18042 N TRA —— WALL
MEMPHIS JUG BAND
STINGY WOMAN/SUN BRIMMERS Vi 20552 V AUC —— KIRS
MEMPHIS NITEHAWKS
WILD MAN(EDGE CHIP NOT IN GR) Vo 2593 E AUC —— KIRS
WILD MAN STOM/SHANG DUB OF Vo —— N SAL 1.25 ROSE
MEZZ MEZZROW
MELODY FROM SKY/LOST BB 6320 E AUC —— TERK
SWING SESSION/HOT CLUB ST. Vi 25612 E AUC —— TERK
BLUES IN DISGUISE/THAT'S Vi 25636 G AUC —— TERK
DISSONNANCE/FREE LOVE Br 7551 N TRA —— RIDD
I'SE S MUGGIN, 1 & 2 WARD 4997 V AUC —— KIRS
LIZZIE MILES
BLACK BOTTOM BLUES OK 8050 - AUC —— KIRS
BUBBER MILEY
LOST MY GAL/WITHOUT YOU EMA. Vi 38138 N AUC —— KIRS
BLACK MARIA/CHINNIN' & CHATT. Vi 38146 N AUC —— KIRS
PENALTY OF LOVE Vi 23010 V AUC —— DURO
EMMETT MILLER
LOVE SICK BLUES/I AIN'T OK 41062 E T-A —— FIEL
GLENN MILLER
HUMORESQUE/SOLD AMERICAN Vo 4449 E AUC —— KIRS
SPIRIT IS WILLING/AIR MIND. BB 11135 N AUC —— KIRS
ANVIL CHORUS, 1 & 2 BB 10982 N AUC —— KIRS
BEAT ME DADDY/FALLING LEAVES BB 10876 V AUC —— KIRS
IN MOOD/I WANT TO BE HAPPY BB 10416 E AUC —— KIRS
SKY FELL DOWN/GIVE LITTLE BB 10580 N AUC —— KIRS
JUST GOT A LETTER/CAN I HELP BB 10448 E AUC —— KIRS
MILLS BLUE RHYTHM
RIDE, RED, RIDE/TERRIFIC HORN OK 6119 N AUC —— GILB
RIDE, RED, RIDE OK 6119 N T-A —— WALL
CONGO CARAVAN/RIDE RED RIDE OK 6119 N AUC —— KIRS
SNAKE HIPS/EVERY TIME I LOOK Br 6199 E AUC —— KIRS
HEEBIE JEEBIES Vi 22763 E T-A 1.00 KRAG
RIDE RED RIDE Co 3087 N T-A 2.00 KRAG
RED RHYTHM Co 3136 N AUC —— CLAM
BARREL HOUSE Co 3156 N AUC —— CLAM
MERRY GO ROUND Co 3147 N AUC —— CLAM

FOR DISPOSITION

MISSOURIANS							
400 HOP/SCOTTY BLUES	VI	38084	V	AUC	——		KIRB
MIFF MOLE							
LOVE AND LEARN/I CAN'T BREAK	Vo	3468	N	T-A	——		DUNN
TOOTS MONDELLO							
ST.LOUIS GAL/LOUISIANA	VAR	8118	N	AUC		1.00	MART
THOMAS MORRIS							
ORIG.CHARLESTON/E FLAT BLUES	OK	8055	V	T-A	——		EDEL
LEE MORSE							
DAWNING/I'VE LOOKED ALL OVER	Co	1149	E	T-A	——		THOM
SHADOWS ON THE WALL/MOTHER	Co	1497	V	T-A	——		THOM
MAIN STREET/SUSIANNA	Co	1752	N	T-A	——		THOM
BLUE AGAIN/GOD'S CHILDREN	Co	2388	V	T-A	——		THOM
JELLY ROLL MORTON							
SIDEWALK BLUES/DEAD MAN BL	VI	20252	F	AUC	——		PATT
LOAD OF COAL	VI	23429	E+	TRA	——		RIDD
KING PORTER/PEARLS	Vo	1020	E	TRA	——		RIDD
KING PORTER/PEARLS (CATCH)	Vo	1020	E+	TRA	——		RIDD
KANSAS CITY STOMPS/NEW ORLEAN.	BB	7757	N	T-A	——		LUDA
KANSAS CITY STOMPS/NEW ORLEAN.	BB	7757	N	AUC	——		GILB
BALLIN'THE JACK/DON'T YOU	BB	10450	N	TRA	——		MONT
MR.JELLY LORD/WOLVERINE BL.	VI	21064	V	TRA	——		MONT
GEORGIA/MOURNFUL	BB	8515	N	T-A	——		REIT
DR.JAZZ/JELLY ROLL BLUES	BB	10255	N	T-A	——		REIT
CLIMAX RAG/WEST END	BB	10442	N	T-A	——		REIT
BIG FAT HAM	PA	12050	V+	AUC	——		ANDE
SWINGIN' THE ELKS	GENR	1711	E	T-A		1.25	KRAG
SHAKE IT	GENR	1707	E	T-A		1.25	KRAG
BLACK BOTTOM STOMP	VI	20221	E	T-A		4.00	KRAG
KANSAS CITY STOMPS	VI	38010	G	AUC	——		DURO
SHREVEPORT	VI	21658	V	AUC	——		DURO
PEP	BB	10257	G	AUC	——		DURO
CURTIS MOSBY							
TIGER STOMP/WHOOP EM UP	Co	1192	E	T-A	——		FIEL
BENNIE MOTEN							
MILENBERG JOYS/BLUE ROOM	VI	24381	E	AUC	——		PATT
MOTEN STOMP/BLUE GUITAR(HAYES)	VI	20955	E	AUC	——		DUNN
MOTEN STOMP	VI	20955	G	T-A	——		SARL
K.C.BREAKDOWN/GET LOW DOWN	VI	21693	V	AUC	——		FLAN
RITE TITE/THAT CERTAIN MOTION	VI	38104	G	AUC	——		FLAN
IT'S HARD TO LAUGH/HOT TOWN	BB	6431	N	AUC	——		KIRB
TOBY/MOTEN SWING	BB	10259	N	AUC	——		KIRB
LOW DOWN BLUES/K.C.BREAKDOWN	VI	21693	G	AUC	——		KIRB
SLOW MOTION/HOT WATER	VI	38012	E	T-A	——		EDEL
MOUND CITY BLUE BLOWERS							
MUSIC GOES ROUND/BROKEN RECORD	CH	40081	E+	AUC	——		PATT
WHAT DO I CARE/NERVOUS PUPPIES	BR	3484	V	T-A	——		DUNN
WIGWAM BLUES/BLUES IN F	BR	2908	V	T-A	——		DUNN
BLUE BLUES/ARKANSAW BLUES	BR	2581	E	T-A	——		DUNN
MUSIC GOES ROUND/BROKEN	MeWARD	5022	N	AUC	——		FOY
BLUE BLUES/ARKANSAS BLUES	BR	2581	G	AUC	——		BOOT
OZZIE NELSON							
JERSEY JIVE	BB	11180	N	AUC	——		WALL
SCOTTIE NESBITT							
SOME OLD LONESOME DAY/SUND.	BB	7125	N	AUC	——		KIRB
NEW ORLEANS BLUE FIVE							
KING OF ZULUS/CHITLIN RAG	VI	20316	V	AUC	——		KIRB
NEW ORLEANS OWLS							
DYNAMITE/PRETTY BABY	Co	1045	N	6-A	——		HEDR
NEW ORLEANS RHYTHM KINGS							
DUST OFF OLD PIANNA	DE	388	N	AUC	——		TERK
FOLDEN LEAF STRUT/SHE'S CRY.	OK	40327	E	AUC	——		TERK
PANAMA/TIGER RAG	GE	4968	E	TRA	——		RIDD
TIN ROOF BLUES/THAT'S PLENTY	GE	5105	E	AUC	——		BAUM
PANAMA/JAZZ IT BLUES	DE	162	N	AUC		2.50	BAUM
DA DA STRAIN/SHIMMY	GE	5106	V	TRA	——		FIEL
DUST OFF/SINCE WE FELL	DE	388	N	T-A	——		REIT
SHE'S CRYING/EVERYBODY LOVES	BB	10956	N	T-A	——		REIT
TIN ROOF/THAT'S PLENTY	GE	5105	N	T-A	——		REIT
JAZZ IT BLUES/PANAMA	DE	162	V+	AUC	——		SCHW
OSTRICH WALK/ORIG.DIXIELAND	DE	229	G+	AUC	——		SCHW
BABY BROWN/NO LOVERS	DE	401	V	AUC	——		SCHW
DUST OFF PIANO/SINCE WE FELL	DE	388	V	AUC	——		SCHW
RED NICHOLS							
SUGAR/MAKE MY COT WHERE	VI	21056	V	T-A	——		DUNN
BUGLE CALL RAG/BACK BEATS	BR	3490	E	AUC	——		CHOY
GET HAPPY/SOMEBODY TO	BR	4591	E	AUC	——		CHOY
I LIVE AGAIN/YOU GREATEST	BB	10451	N	AUC	——		CHOY
THEY ALL LAUGH/LET'S CALL	VA	502	N	AUC	——		CHOY
HALLELUHAH/SOMETIMES I'M	BR	4701	V	AUC	——		KLEI
OVERNIGHT HOP/METT MISS B B.	OK	5648	N	AUC	——		KLEI

(RED NICHOLS CONTINUED NEXT COLUMN)

(RED NICHOLS, CONTINUED)

SUGAR/MAKE MY OOT	VI	21056	E	T-A	——		FIEL
RUNNIN' WILD/SHINE	WARD	4885	N	AUC	——		FOY
CORNFED/MEAN DOG BLUES	BR	6818	E	AUC	——		CLAR
THAT'S NO BARGAIN/WASHBOARD	BR	3407	V	AUC	——		CLAR
PANAMA/MARGIE	UHCA	19-20	E+	AUC	——		CLAR
ALABAMA STOMP/HURRICANE	BR	3550	V	AUC	——		CLAR
BUGLE CALL/BACK BEATS	BR	3490	G+	AUC	——		CLAR
IDA SWEET AS APPLE CIDER	BR	3626	E	T-A		15.00	OWEN
ROCKIN' CHAIR/HONEY'S LOVIN	BR	6012	E	AUC	——		SCHW
SWEET GA. BROWN/SHALIMAR	BR	4944	N	AUC	——		SCHW
I MAY BE WRONG/N.YORKERS	BR	4500	E	AUC	——		SCHW
CAN'T WE BE FRIENDS/HAPPY	BR	4510	E	AUC	——		SCHW
ROSE OF WASHINGTON SQUARE	BR	4778	E	T-A	——		S&B
MY HONEY'S LOVIN ARMS	BR	6013	E	T-A	——		S&B
RAY NOBLE							
IT'S ALL FORGOTTEN/LADY OF	VI	24724	E	AUC	——		TERK
DRIFTING TIDE/EXPERIMENT	VI	25006	E	AUC	——		TERK
SOON/DOWN BY THE RIVER	VI	24879	E	AUC	——		TERK
GOODNIGHT SWEETHEART/TIME	VI	25016	E	AUC	——		TERK
CLOUDS/FLOWERS FOR MADAME	VI	24865	E	AUC	——		TERK
MAD ABOUT THE BOY/YOUNGER	VI	25020	E	AUC	——		TERK
FOLLOW MY SECRET HEART/NEV.	VI	24749	E	AUC	——		TERK
YOU COULDN'T BE CUTER/JUST	BR	8076	V	AUC	——		TERK
LITTLE OLD LADY/NOW	VI	25448	N	AUC	——		KIRB
JIMMIE NOONE							
THEY GOT MY NO./MOODY MELODY	BB	8609	N	AUC	——		KIRB
I'M GOING HOME/THEN YOU'RE	BB	8649	N	AUC	——		KIRB
INKA-DINKA DOO	Vo	2619	V	AUC	——		CLAM
RED NORVO							
WIGWAMMIN'/HOW CAN I THANK	BR	8194	E	T-A	——		DUNN
PLEASE BE KIND/WEEK END OF	BR	8088	E	T-A	——		DUNN
BUGHOUSE	Co	36158	E	AUC	——		S-D
WEEK END OF PRIVATE SEC.	BR	8088	E	AUC	——		S-D
THIS IS MADNESS/BLEW OUT FL.	BR	8230	N	AUC	——		SCHW
I SURRENDER/OLD FASHIONED	Co	35688	E+	AUC	——		SCHW
I GOT RHYTHM/LADY BE GOOD	DE	779	E	AUC	——		SCHW
HONEYSUCKLE ROSE	Co	3059	N	AUC	——		CLAM
BUGHOUSE/BLUES IN E FLAT	BR	8208	N	AUC	——		CLAM
JIMMIE O'BRYANT							
BACK ALLEY RUB/CLARINET	PARA	12287	V	T-A	——		THOM
WASHBOARD/CHARLESTON (½ CH)	PARA	12265.	G	T-A	——		THOM
SKOODLUM BLUES/MIDNITE STRUT	PARA	12260	G+	T-A	——		THOM
ALABAMA BOUND/HOTT HOTTEN.	PARA	20400	G+	T-A	——		THOM
KING OLIVER							
DEAD MAN BLUES/SOME	Vo	15493	G+	T-A	——		LUDA
ST.JAMES INFIRMARY/WHEN	VI	22298	V	T-A	——		LUDA
SOMEDAY SWEETHEART/DEAD MAN	Vo	1059	V	TRA	——		MONT
EVERY TUB/SHOWBOAT SHUFLE	Vo	1114	V	TRA	——		MONT
MY GOOD MAN SAM/CAN I TELL	VI	38049	V+	TRA	——		MONT
CHATTANOOGA STOMP	Co	13003	E	AUC		15.00	ANDE
ROOM RENT BL/AIN'T GOT NOB.	OK	8148	P+	T-A	——		EDEL
PASSING TIME/WHAT'S THE	VI	23011	E+	T-A	——		EDEL
SWEET LIKE THIS/I WANT YOU	VI	38101	E+	T-A	——		EDEL
CAMP MEETING BL/LONDON DUB OF	Co	14003	N	SAL		1.25	ROSE
MANDY LEE	GE	——	G	AUC	——		DURO
DIPPERMOUTH	GE	——	G	AUC	——		DURO
ST.JAMES INFIRMARY	VI	——	G	AUC	——		DURO
STINGARE BLUES/SHAKE IT (E+)	BB	10707	E	TRA	——		MONT
BOOGIE WOOGIE/MULE FACE	BB	6778	E	TRA	——		MONT
GEORGE OLSON							
TAIN'T NO SIN	VI	22279	V	AUC	——		KLEI
ORIGINAL DIXIELAND JAZZ BAND							
PALESTEENA/MARGIE	VI	18717	N	T-A	——		DUNN
MARGIE/PALESTEENA	VI	18717	E	T-A	——		FIEL
SENSATION RAG/BLUIN' THE BL.	VI	18483	E	T-A	——		FIEL
LIVERY STABLE BLUES	VI	18255	G	T-A	——		FIEL
ORIGINAL INDIANA FIVE							
TIN ROOF BLUES/ST.LOUIS GAL	PE	14200	E	AUC	——		KIRB
SITTIN' AROUND/TOO BAD	PE	14601	N	T-A	——		S&B
ORIGINAL MEMPHIS FIVE							
SNAKE HIPS/WHO'S SORRY NOW	VI	19052	E	AUC	——		DUNN
LOOSE FEET/GREAT WHITE WAY	Vo	14527	E	T-A	——		DUNN
HOW COME YOU DO ME/LOVEY LEE	BR	3630	E	T-A	——		DUNN
AGGRAVATIN' PAPA/FOUR O'CLOCK	Vo	14506	E	T-A	——		DUNN
(25 DIFFERENT ITEMS; SOLD IN LOT ONLY)			V	AUC		12.50	JACO
MEANEST BLUES	VI	19480	V	T-A	——		FIEL
MORE/SHE WOULDN'T DO	Co	37	E	T-A	——		FIEL
TIN ROOF BLUES/SONG FOR	VI	19170	E	T-A	——		FIEL
THROW DOWN BLUES	PA	36384	G	T-A	——		FIEL
FALLEN ARCHES (RED HEADS)	PA	36384	G	T-A	——		FIEL
DOO WACKA DO/(G+)	Co	308	V	AUC	——		ANDE
SNAKES HIPS/WHO'S SORRY NOW	VI	19052	G	SAL		2.50	WILL

FOR DISPOSITION

ORIGINAL JAZZ HOUNDS
Fo' DAY BLUES/1620 TO 1865 Co 14086 N AUC —— KIRS
VAMPING LUCY LONG Dub of Co 14124 N SAL 1.25 ROSE

HOT LIPS PAGE
SMALL FRY/IF I WERE YOU BB 7684 N AUC —— PATT
WALK IT TO ME De 7757 N TRA —— WALL
DOWN ON THE LEVEE De 7437 N TRA —— WALL
LAFAYETTE/SOUTH De 18124 N AUC —— KIRS
FROG TOWN BLUES De 7780 N STA 1.00 MCMA

TONY PASTOR
PARADIDDLE JOE/ADIOS BB 11008 V+T-A —— NEWT

JACK PETTIS
BAG OF BLUES/FRESHMAN Can. Vi 21793 V+TRA —— LUDA
BAG OF BLUES/FRESHMAN HOP Vi 21793 N AUC —— FLAN
ONCE OVER(E)/STEPPIN'(G) RE 8483 AUC —— KIRS
MUDDY WATER/ALL DEPENDS Ba 1927 V+T-A —— EDEL
MUSIC FOR YOU/WED.OF SOPH. Br 8384 N AUC —— KIRS

PIRON'S NEW ORLEANS ORCHESTRA
RED MAN BLUES/DO JUST AS I Vi 19646 N T-A —— DUNN
WEST INDIES BL/DO DOODLE OOW Vi 19255 N T-A —— DUNN
MAMMA'S GONE/N.O. WIGGLE Vi 19233 N AUC —— KIRS
WEST INDIES BLUES/DO DOODLE Vi 19255 V AUC —— KIRS

STEW PLETCHER
I DON'T WANT TO MAKE/WILL I BB 6344 E AUC —— KIRS

BEN POLLACK
ON WITH THE DANCE(GOODMAN) Vi 21944 E T-A —— SHEP
MY KINDA LOVE (GOODMAN) Vi 21941 E T-A —— SHEP
ON WITH THE DANCE (GOODMAN Vi 21944 E T-A —— SHEP
LOUISE Vi 21941 E T-A —— SHEP
SENTIMENTAL BABY/CAME THE Vi 21827 N AUC —— FLAN
WONTCHA/HUSH OF THE NIGHT Vi 22071 N AUC —— FLAN
SONG OF THE BLUES Vi 22147 N AUC —— FLAN
MY KINDA LOVE/ON WITH DANCE Vi 21944 N AUC —— FLAN
FROM NOW ON/YOU MADE ME HAP Vi 22158 N AUC —— FLAN
ONE SWEET SHOW GIRL/BUY BUY Vi 21743 E AUC —— FLAN
HE'S THE LAST WORD Vi 20425 N AUC —— FLAN
SONG OF THE ISLANDS/JIMTOWN Br 7764 E T-A —— EINH

DANNY POLO
BLUE MURDER/I KNOW THAT YOU De 3863 N AUC —— KIRS

MEL POWELL
BLUE SKIES CMS 543 N T-A —— BROO

TEDDY POWELL
SOME DAY/PUSSY IN CORNER De 2941 V AUC —— ROSE

LOUIS PRIMA
NOTHIN'S TOO GOOD/YOU CALL IT De 1871 N AUC —— KIRS
(MANY ON BRUNSWICK & DECCA) — ——— - T-S —— EINH
WEATHER MAN Br 7499 N AUC —— CLAM

CLARENCE PROFIT
BODY & SOUL/I DIDN'T Co 35378 N T-A —— LUDA

MA RAINEY
HONEY WHERE YOU BEEN Para 12200 E T-A 1.00 OWEN
SOUTHERN BLUES Para 12083 E T-A 2.00 OWEN

RED & MIFF'S STOMPERS
DAVENPORT BLUES/DELIRIUM Vi 20778 V AUC —— DUNN

THE RED CAPS
SNAKES HIPS/APPLESAUCE OK 4833 V AUC —— KIRS

DON REDMAN
LAZY WEATHER/MOONRISE ON LOW. ME 60709 N T-A —— DUNN
I GOTCHA/ A LITTLE BIT LATER ME 60802 E T-A —— DUNN
MOONRISE ON LOWLANDS/LAZY Pe 60709 E AUC —— KLEI

RED ONION JAZZ BABIES
EARLY EVERY MORNING GE 5626 G AUC —— DURO

RENARA (PIANO SOLOS)
GERSHWIN MEDLEY, 1 & 2 HMV BD339 N T-A 1.50 THOM

ALVINO REY
TIGER RAG/ROSE ROOM BB 11002 N T-A —— WALL

DICK ROBERTSON
YOU CAN'T STOP ME FROM(HACKETT)De 1415 E AUC —— KIRS

JOSEPH ROBECHAUX
EVERY TUB Vo 3827 N T-A —— KRAG

RODNEY ROGERS RED PEPPERS
MILENBERG JOYS/CHILI BLUES Br 3744 E+AUC —— KIRS

ADRIAN ROLLINI
SMALL FRY/TEN EASY LESSONS Vo 4212 N AUC —— PATT
DAVENPORT BLUES/SOMEBODY De 359 E AUC —— KIRS
TAP ROOM SWING De 787 N STA 1.00 MCMA

TIMME ROSENKRANZ
WEE BIT OF SWING/IS THIS Vi 25876 E+AUC —— KIRS
WHEN DAY IS DONE/SONG IS END Vi 25883 N AUC —— KIRS

LUIS RUSSELL
DOCTOR BLUES/SAVOY STOMP Vo 3480 E AUC —— DUNN
YOU RASCAL YOU(MOTEN,REV.) Vi 22793 V AUC —— KIRS

RHYTHM MANIACS
SOMEBODY STOLE MY GAL Vo 3655 E T-A —— FIEL

ELMER SCHOEBEL
COPENHAGEN/PRINCE OF WAILS Br 4652 F AUC —— PATT

BLUE SCOTT'S BLUE BOYS
RUBBIN RUBBIN(JELLY ROLL VOCAL)BB 6520 N AUC —— KIRS

RAYMOND SCOTT QUINTET
BOY SCOUT IN SWITZERLAND/18TH Br 8404 V T-A —— DUNN

ARTHUR SCHUTT (PIANO SOLOS)
PIANO PUZZLE/(EDGE CHIP) OK 41243 E AUC —— KIRS

BOYD SENTER
SHINE/FOR YOU GOOD Vi 21412 G T-A —— CORN

SEVEN BROWN BABIES
DICTY BLUES/CHARLESTON CR. Ajax 17011 E AUC —— KIRS

SEXTET OF RHYTHM CLUB OF LONDON
CALLING ALL BARS BB 10529 E STA 1.00 MCMA
WHY DIDN'T WILLIAM TELL BB 10557 E STA 1.00 MCMA

ARTIE SHAW
DR. LIVINGSTONE/SAN QUENTAIN Vi 27289 E AUC —— FLAN
COMES LOVE/CAN'T AFFORD TO BB 10324 N AUC —— KIRS
SNUG AS BUG/YOU'RE SO INDIFF. BB 10215 N AUC —— KIRS
MOONRAY/MELANCHOLY MOOD BB ——— E AUC —— KIRS
SHOOT LIQUOR JOHN BOY/FREE Br 7976 E AUC —— KIRS
YESTERDAYS/WHAT IS THIS BB 10001 V T-A —— SMIT
OH LADY BE GOOD/I SURRENDER BB 10430 E T-A —— SMIT
ONE NIGHT STAND/ONE FOOT BB 10202 E T-A —— SMIT
PROSSCHA!/I'M IN LOVE BB 10188 V T-A —— SMIT
COMIN'ON/I CAN'T BELIEVE BB 7772 V T-A —— SMIT
CHANT/FEE FI FO FUM Vo 4539 E T-A —— SMIT
THE BLUES A & B Vo 4401 V T-A —— SMIT
NIGHTMARE/LONG WAY TO Vo 4306 V T-A —— SMIT
HOW DRY I AM/SWEET ADEL. Vo 4182 E T-A —— SMIT
FREE WHEELING/SHOOT LIKKER Vo 4198 V T-A —— SMIT
DEEP PURPLE/PASTEL BLUE BB 10178 E T-A —— SMIT
OCTOROON/ALL I REMEMBER BB 10319 V T-A —— SMIT
VILIA/MAN I LOVE BB 10128 V T-A —— SMIT
ROSALIE/LOVER COME BACK BB 10126 V T-A —— SMIT
DONKEY SERENADE/HEART STOOD BB 10125 V T-A —— SMIT
CARIOCA/BILL BB 10124 E T-A —— SMIT
JUNGLE DRUMS/IT HAD TO BE BB 10091 E T-A —— SMIT
COPENHAGEN/SOFTLY AS IN BB 10054 V T-A —— SMIT
TRAFFIC JAM/SERENADE TO BB 10385 V T-A —— SMIT
NIGHTMARE/NON-STOP FLIGHT BB 7875 V T-A —— SMIT

LEE SIMS
FALLING IN LOVE WITH YOU Br 3551 E T-A —— FIEL
ADORABLE/I'D CLIMB MTS. Br 3266 N T-A —— THOM
THE LITTLE WHITE HOUSE/CRY Br 3462 E T-A —— THOM

ZUTTY SINGLETON
KING PORTER STOMP De 18093 N TRA —— WALL

SIX JOLLY JESTERS
OKLAHOMA STOMP(3/4" CRACK) Vo 1449 E AUC —— KIRS

BESSIE SMITH
FLORIDA BOUND BLUES Co 14109 G T-A —— CULP
MONEY BLUES/HARD DRIVING Co 14137 G T-A —— CULP
IT MAKES MY LOVE COME DOWN Co 14464 G T-A —— CULP
WEEPING WILLOW BLUES Co 14042 G T-A —— CULP
BACK WATER BLUES Co 14195 E T-A 2.00 OWEN
EMPTY BED BLUES Co 14312 E T-A 2.00 OWEN
GOOD WAGON/DIXIE FLYER Co 14079 G T-A 6.00 OWEN
EMPTY BED BLUES, 1 & 2 Co 14312 V T-A —— EDEL
PREACHIN' BLUES/BACKWATER Co 14195 V T-A —— EDEL
OH DADDY BLUES Co 3888 V AUC —— CLAM

CLARA SMITH
WAY I FEEL DIS MORNIN/YOU Co 14058 V AUC —— PATT
KANSAS CITY MAN BLUES Co 120 P AUC —— PATT
EMPTY HOUSE BLUES/TELL ME Co 14409 E AUC —— KIRS
I'M GOING TO TEAR YOUR PLAY. Co 14013 E TRA —— FIEL
STEEL DRIVIN'SAM/HE'S MINE Co 14053 G AUC —— ANDE
I'M GONNA TEAR YOUR PLAYHOUSE Co 14013 F+AUC —— ANDE
MAMA'S GONE/BASEMENT BLUES Co 14039 V AUC —— KIRS
AWFUL MOANIN BL/I NEVER MISS Co 4000 V AUC —— KIRS
NOBODY KNOWS WAY I FEEL(LOUIS)Co 14058 G T-A —— EDEL
MY JOHN BLUES Co 14077 E AUC —— CLAM

JABBO SMITH
TANGUAY BLUES Br 7101 G AUC —— DURO

MAMIE SMITH
PLAIN OLD BLUES/MISTREATIN OK 4960 E T-A —— DUNN
ROAD IS ROCKY/FARE THEE HON. OK 4194 V T-A —— DUNN
SAX-O-PHONEY BLUES/DADDY OK 4416 V T-A —— DUNN
IT'S RIGHT HERE/SAME LABEL OK 4169 V AUC —— TERK
DON'T CARE BLUES/LOVIN' SAM OK 4253 F AUC —— TERK
MEAN DADDY BLUES/KNOCKOUT OK 4631 F AUC —— TERK
REMORSEFUL BLUES Ajax 17063 V+AUC —— ANDE

FOR DISPOSITION

TRIXIE SMITH

FREIGHT TRAIN BLUES	PARA	12211	G+AUC	——		ANDE

MUGGSY SPANIER

DA DA STRAIN/SOMEDAY	BB	10384	E TRA	——		MONT
DIPPERMOUTH/SISTER KATE	BB	10506	V+TRA	——		MONT
BLUIN'THE BLUES(V+)AT SUND.	BB	10719	E TRA	——		MONT
MANDY(V)/LONESOME ROAD	BB	10766	E TRA	——		MONT
RIVERBOAT (V+)/RELAXIN'	BB	10532	E+TRA	——		MONT
ECCENTRIC/BIG BUTTER(V+)	BB	10417	V TRA	——		MONT
DA DA STRAI /SOMEDAY SWEET.	BB	10384	N T-A	——		REIT
DINAH/BLACK & BLUE	BB	10682	N T-A	——		REIT
AT SUNDOWN/BLUING BLUES	BB	10719	N T-A	——		REIT
LONESOME ROAD/MANDY	BB	10766	N T-A	——		REIT
RELAXIN'/RIVERBOAT SHUFFLE	BB	10532	N T-A	——		REIT
HESITATING BLUES	DE	4271	N T-A	——		REIT
HESITATING BL/LITTLE DAVID	DE	4271	V T-A	——		COHN
CHICAGO/CAN'T WE BE FRIENDS	DE	4168	V STA	1.00		MCMA
DINAH/BLACK AND BLUE	BB	10682	E AUC	——		CLAM

SPENCER TRIO

P.M.IN AFRICA/JOHN HENRY	DE	1873	E+AUC	——		KIRS

CHARLIE SPIVAK

STAR DREAMS/THEME SONG	OK	6546	N AUC	——		GILB

VICTORIA SPIVEY

FUNNY FEATHERS/HOW DO YOU DO	OK	8713	E AUC	——		PATT
FURNITURE MAN BLUES, 1 & 2	OK	8652	G AUC	——		KIRS
T-B BLUES/NO.12 LET ME ROAM	OK	8494	G T-A	——		COHN

JESS STACY

WHAT'S NEW/MELONCHOLY MOOD	VARS	8064	N AUC	——		KIRS
CLARINET BL/I CAN'T BELIEVE	VARS	8132	N AUC	——		KIRS
BREEZE/BREEZE	VARS	8121	N AUC	——		KIRS
IN DARK-FLASHES/BARREL(SOLOS)	DE	18119	N AUC	——		KIRS
BARREL HOUSE/FLASHES	DE	18119	N AUC	1.00		MART

REX STEWART

FAT STUFF/I'LL COME BACK	VO	5448	N AUC	——		PATT
SUB. SLOUGH/SOME SAT(WEBSTER)	BB	11258	N AUC	——		GILB

JESSE STONE

STARVATION BLUES DUB OF	OK	——	N SAL	1.25		ROSE

LEW STONE

ISLE OF CAPRI (ENGLAND)	DE	247	N T-S	——		WALL
BLUE JAZZ/WHITE JAZZ	DE	487	N T-A	——		TEMP

REX STEWART

WITHOUT A SONG/MY SUNDAY GAL	BB	10946	N AUC	——		KIRS
SOME SATURDAY/SUBLTE BLOUGH	BB	11258	N AUC	——		KIRS

JOE SULLIVAN

COQUETTE	OK	5647	N AUC	——		WALL
OH LADY BE GOOD/CAN'T GIVE	VO	5496	N AUC	——		GILB
JUST STROLLING/LITTLE ROCK	DE	600	E AUC	——		KIRS
COQUETTE/I'VE GOTTA CRUSH	OK	5647	G+STA	1.00		MCMA

JOHNNY SYLVESTER

BLUES SERENADE	GE	6026	V AUC	——		KIRS

TAMPA BLUE JAZZ BAND

4 O'CLOCK BLUES/LOOSE FEET	OK	4773	V AUC	——		KIRS

ART TATUM

BATTERY BOUNCE/WEE BABY BLUES	DE	8526	N AUC	1.25		MART
CHLOE	DE	2052	E AUC	——		DURO
TIGER RAG/ST.LOUIS BLUES	BR	6543	V AUC	——		CLAM

JACK TEAGARDEN

BLUES/ONE HOUR TONIGHT	PH	FR-83	N AUC	——		FOY
NOBODY KNOWS THE TROUBLE	DE	4317	E T-A	——		BROO
OCTOROON/WHITE SAILS	BR	8388	E STA	1.00		MCMA
PRELUDE TO THE BLUES	DE	4409	N T-S	1.00		S&B
I'SE A-MUGGIN(TEAGARDEN BOYS)	VI	25273	E T-A	——		DUNN

TEN BLACKBERRIES

RENT PARTY BLUES(ELLINGTON)	BA	0594	- AUC	——		KIRS

FRANK TESCHMACKER

(PRE-WAR ALBUM)	CO	C-43	N T-A	——		MONT

THE THREE KEYS

FOUND A NEW BABY/DEPEND ON ME	VO	2569	E AUC	——		GILB

THREE HOT ESKIMOS

SALT LAKE CITY BL/CLARINET	PA	21141	V AUC	——		KIRS

TOMMY "RED" TOMPKINS

VIPERS DREAM/SUMPIN' BOUT	VO	3293	N AUC	——		KIRS

FRANKIE TRUMBAUER

JIMTOWN BLUES/LAZIEST GAL	VA	8223	V SAL	2.50		WILL
WALKIN' THE DOG	VAR	8225	E T-A	——		BROO
JIM TOWN BLUES	VAR	8223	V T-A	——		BROO

RUDY VALLE (PRIVATE PRESSINGS)

ALL POINTS WEST (2 SIDES WITH ORCHESTRA;12")			N TRA	——		MONT
WHERE TO/YOU TOOK ME OUT(12") (4" CH)			N TRA	——		MONT

VARSITY SEVEN

EASY RIDER/TIGHT LIKE THAT	VAR	8147	N AUC	1.25		MART

JOE VENUTI

SEND ME/VIBRAPHONIA	DE	669	N AUC	——		TERK
MELLO AS A CELLO/NOTHING	DE	624	N AUC	——		TERK
TAP ROOM BLUES/MYSTERY	DE	625	N AUC	——		TERK
LITTLE GIRL/TEMPO DI MOD.	CO	2488	V T-A	——		FIEL
GATHER LIP ROUGE/BELLS	OR	2771	V AUC	——		FOY
EASTER PARADE/HEAT WAVE	OR	2783	V AUC	——		FOY
STRING BLUES/BOTTOM	CO	——	V+T-A	——		HOLL

SIPPIE WALLACE

SPECIAL DELIVERY(ARMSTRONG)	—	8328	E AUC	——		BOOT

TED WALLACE

HITTIN'THE BOTTLE/LITTLE	CO	2254	E AUC	——		KIRS
MARY JANE/LAZY COUNTRY	CO	2441	V T-A	——		KELS

FATS WALLER

I AIN'T GOT NOBODY/ROSETTA	VI	25026	G AUC	——		PATT
US ON A BUS/CHRISTOPHER	VI	25295	V AUC	——		PATT
HARLEM FUSS/MINOR DRAG	BB	10185	G+T-A	——		LUDA
RUSTY PAIL/SLOPPY WATER(ORGAN)	VI	20492	V T-A	——		LUDA
I AIN'T GOT NOBODY/DUST OFF	VI	24888	E AUC	——		KIRS
I AIN'T GOT NOBODY(ORGAN)	WARD	4904	N AUC	——		FOY
NIGHT WIND/I BELIEVE IN	VI	24853	V T-A	——		THOM
HONEYSUCKLE ROSE/BREAKIN'	VI	24826	N T-A	——		THOM
MOONROSE/GARBO GREEN	VI	25281	N T-A	——		THOM
SWEET & SLOW/LULU'S BACK	VI	25063	V T-A	——		THOM
BIG CHIEF DESOTA/IT'S A SIN	VI	25342	E T-A	——		THOM
LET'S SING AGAIN/LORE I	VI	25348	N T-A	——		THOM
YOU'RE NOT THE KIND/I LIE	VI	25353	E T-A	——		THOM
NEGLECTED/EVERY DAY'S HOLI.	VI	25749	V T-A	——		THOM
LET'S BREAK THE GOOD NEWS	VI	25830	V+T-A	——		THOM
HOLD MY HAND/INSIDE	VI	26045	E T-A	——		THOM
RIDIN'BUT WALKIN/WON'T YOU	VI	38119	E AUC	——		BOOT
ALLIGATOR CRAWL	VI	24830	V AUC	——		DURO
KEEPIN' OUT OF MISCHIEF	VI	25618	N AUC	——		CLAM
CRAZY BOUT MY BABY	VI	25374	N AUC	——		CLAM
OH LOOK THERE	VI	25255	N AUC	——		CLAM
LET'S SING AGAIN	VI	25348	E AUC	——		CLAM
BOND STREET	BB	10437	N AUC	——		CLAM
YOU'RE NOT THE KIND	VI	25353	N AUC	——		CLAM

WASHBOARD RHYTHM KINGS

TIGER RAG/(MISSOURIANS,REV.)	BB	6084	N AUC	——		TERK

WASHINGTONIANS

THE MOOCHE	CA	3530	E AUC	——		KIRS
TIGHT LIKE THAT/MISS.HERE I	CA	3613	E AUC	——		KIRS
SAT.NITE FUNCTION/DOIN' VOOM	RO	4064	E AUC	——		KIRS
TAKE IT EASY/BLACK BEAUTY	BR	4009	E+T-A	——		EDEL
TAKE IT EASY	RO	2946	G AUC	——		CLAM

ETHEL WATERS

NEEBIE JEEBIES/EVERYBODY MESS	CO	14153	E AUC	——		KIRS
NO MANS MAMMA/SHAKE THAT TH.	CO	14116	G AUC	——		KIRS
GET OFF YOUR KNEES/DO WHAT	CO	14380	E AUC	——		KIRS
PALLET/BRING GREENBACKS	CO	14125	E T-A	——		REIT
NO MANS MAMA (RIM CHIP)	CO	14116	V T-A	——		COHN

LU WATTERS

(ALL)	JM	——	N T-A	——		REIT
RIVERSIDE BLUES	JM	5	N T-S	1.00		KRAG

SYLVESTER WEAVER

DAMFINO STUMP/GUITAR RAG	OK	8480	N AUC	——		KIRS

CHICK WEBB

STOMPIN' AT THE SAVOY	VO	3246	N T-A	1.75		KRAG

DICKY WELLS

FOUND A NEW BABY/HANGIN'	VI	26617	N AUC	——		GILB

SAM KU WEST (HAWIAAN)

ST.LOUIS BLUES/MEMPHIS BLUES	BA	2163	E AUC	——		KIRS

PAUL WHITEMAN

SUGAR	VI	21464	E T-A	——		SHEP
LONELY MELODY	VI	21214	V T-A	——		SHEP
SLEEPY TIME DOWN SOUTH(BAILEY)	VI	22828	N AUC	——		KLEI
BLUE SKIES/WHAT'LL I DO	DE	2698	N AUC	——		KLEI
LONELY MELODY/RAMONA	VI	21214	N AUC	——		FLAN
PRECIOUS/MOONLIGHT ON GANGES	VI	20139	N AUC	——		FLAN
JUST ONCE AGAIN/COMIN' VA.	VI	20751	N AUC	——		FLAN
SONG OF INDIA/CHO CHO SAN	VI	20200	N AUC	——		FLAN
WHEN YOU'RE IN LOVE/LOG CAB.	VI	21325	N AUC	——		FLAN
NO FOOLIN/LULU BELLE	VI	20019	N AUC	——		FLAN
DIXIE DAWN	VI	21438	N AUC	——		FLAN
ROSE ROOM/COMING VIRGINIA	DE	3943	N AUC	——		KIRS
BIRTH OF BLUES/COUNTESS MAR.	VI	20138	E AUC	——		KIRS
PRECIOUS	VI	20139	G T-A	——		KELS
SAN/I CAN'T GET	VI	19381	E AUC	——		ROSE
FROM MONDAY ON	VI	27688	N T-A	——		BROO

BERT WILLIAMS

GET UP/I WANT TO KNOW	CO	3305	E TRA	——		FIEL
SAVE A LITTLE DRAM	CO	2979	E TRA	——		FIEL

FOR DISPOSITION

CLARENCE WILLIAMS						
I FOUND A NEW BABY/LEFT ALL	Vo	8763	V+AUC	——	PATT	
BLUER THAN BLUE (COZY)	Vo	4157	N AUC	——	PATT	
WALK THAT BROAD/MISS.BASIN	Vo	03350	N AUC	——	PATT	
DREAMING HOURS AWAY/CLOSE FIT	Co	14287	V AUC	——	KIRS	
LAZY MAMMA/IN OUR COTTAGE OF	Vi	38063	G AUC	——	KIRS	
MORE THAN THAT/TOP OF TOWN	BB	6913	N AUC	——	KIRS	
BAREFOOT BLUES/DO IT LONG	OK	8073	V AUC	——	KIRS	
BANANA BLUES/OH DADDY BLUES	OK	4027	E AUC	——	KIRS	
MANDY MAKE/I'M BLACKBIRD	OK	40260	V AUC	——	KIRS	
WHO'LL CHOP YOUR SUEY	OK	8193	G AUC	——	DURO	
COOTIE WILLIAMS						
JUBILESTA/PIGEONS & PEPPER	Vo	3922	G+AUC	——	TERK	
BOUDOIR BENNY/GRAVY GOOD	Vo	4726	G+AUC	——	TERK	
BLUE REVERIE/DOWNTOWN UPROAR	Vo	3814	N AUC	——	KIRS	
MOBILE BLUES/GAL-VANTIN	Vo	4636	E+AUC	——	KIRS	
DOWNTOWN UPROAR/BLUE REVERIE	Vo	3814	E+AUC	——	KIRS	
BLACK BEAUTY/NIGHT SONG	Vo	4958	N AUC	——	KIRS	
AIN'T GRAVY GOOD/BOUDOIR BEN.	Vo	4726	N AUC	——	KIRS	
TOASTED PICKLE TOP & BOTTOM	OK	6336	N AUC	——	KIRS	
DELTA MOOD/BOYS FROM HARLEM	Vo	4574	N AUC	——	KIRS	
GEORGE WILLIAMS						
YOU GO FISHIN', I'M GOIN' HUNT.	Co	14046	V AUC	——	PATT	
MARY LOU WILLIAMS						
MARY'S SPECIAL/OVERHAND	DE	781	N AUC	——	KIRS	
SCRATCHIN GRAVEL/ZONKY	VARS	8190	M AUC	——	KIRS	
MR. FREDDIE BLUES/SWEET PAT	DE	2797	N AUC	1.00	MART	
THE PEARLS/THE ROCKS	DE	2796	N STA	1.00	MCMA	
EDITH WILSON						
WICKED BLUES/BIRMINGHAM BL	Co	3558	P AUC	——	PATT	
DADDY CHANGE MIND (½" CHIP)	Co	14038	E AUC	——	ANDE	
DIXIE BLUES/HE USED TO BE YOUR	Co	3787	N S-A	——	HEDR	
TEDDY WILSON						
IT'S TOO HOT FOR WORDS/WHAT A	BR	7511	E AUC	——	VOGE	
SUGAR PLUM/THESE THAT N THOSE	BR	7577	V AUC	——	VOGE	
SING BABY SING/YOU TURNED TAB	BR	7736	E AUC	——	VOGE	
ALL MY LIFE/DON'T BE THAT WAY	BR	8116	G AUC	——	VOGE	
EVERYBODY'S LAUGHING	BR	8259	V AUC	——	VOGE	
EMBRACEABLE YOU/I NEVER KNEW	Co	35905	N AUC	——	VOGE	
REMEMBER ME(1/8" CHIP)	BR	7940	G+T-A	——	LUDA	
COQUETTE/HOUR	BR	7943	G+T-A	——	LUDA	
MEAN TO ME/I'LL GET BY	Co	35926	N AUC	——	KIRS	
DON'T BE THAT WAY/I CAN'T	Co	36335	N AUC	——	KIRS	
JUST A MOOD, 1 & 2	BR	7973	N AUC	——	KIRS	
WARMIN' UP BLUES IN C# MINOR	Co	36314	N AUC	——	KIRS	
JUST A MOOD DUB OF	BR	7973	N SAL	1.00	ROSE	
THEM THERE EYES	Co	36631	N T-A	——	BROO	
WHEN YOU'RE SMILIN	BR	8070	G STA	1.00	MCMA	
EXACTLY LIKE YOU	Co	35220	E STA	1.00	MCMA	
BOB ZURKE						
NICKEL NABBER BL/I WANT MAMA	Vi	26467	N AUC	1.00	MART	
EVERYBODY STEP/TOM CAT	Vi	26526	G STA	1.00	MCMA	
TEA FOR TWO/LOVE YOU MUCH	Vi	26561	G STA	1.00	MCMA	
ALBUMS						
GEMS OF JAZZ, VOL I	DE	200	N AUC	——	BOOT	
OFF THE AIR SHOTS						
SEABISCUIT'S COMEBACK; 1940 SANTA ANITA AND SAN ANTONIO HCPS.	—	——	E TRA	——	MONT	
FRANKLIN D. ROOSEVELT						
ADDRESS TO CONGRESS, DECEMBER 8, 1941, 1 & 2	Vi	27734	N TRA	——	MONT	

BILL KENNEDY
Basement Store
223 W. 10TH ST., N. Y. 14, N. Y.
For Trade or Auction

LITTLE BROTHER			
FARISH STREET JIVE(PINETOP & LINDBERG)	BB	10177	N
LOUISIANA RHYTHM KINGS			
THAT'S A PLENTY/DA DA STRAIN	BRE	02731	N
FRIAR'S SOCIETY ORCHESTRA			
ECCENTRIC(HUSK O'HARE, REVERSE;CHIP)	GE	5009	E
LOUIS ARMSTRONG			
LONESOME BLUES/KING OF ZULUS	OK	8396	V
STRUTTIN' WITH SOME BARBECUE	PARL	2829	E
I CAN'T GIVE YOU ANYTHING BUT LOVE	PARL	753	N
LOUIS ARMSTRONG-CHARLESTON CHASERS			
BASIN STREET BLUES	PARL	2250	N
LOUIS ARMSTRONG-MIFF MOLE'S MOLERS			
AFTER YOU'VE GONE			
LOUIS ARMSTRONG'S ORIGINAL WASHBOARD BEATERS			
NOBODY BUT MY BABY/CANDY LIPS	PARL	2531	N
LOUIS ARMSTRONG'S HOT FIVE			
WEST END BLUES/MUGGLES	Co	36377	E
BLIND LEMON JEFFERSON			
BLIND LEMON'S PENITENTIARY BLUES	PARA	12666	V
SOUTHERN WOMAN BLUES	PARA	12899	N
IDA COX (JESSE CRUMP, PIANO)			
MIDNIGHT HOUR BLUES	PARA	12582	N
SHERRY MAGEE & DIXIELANDERS			
TIN ROOF BLUES	Vo	5281	V
JACK TEAGARDEN			
LOVELESS LOVE (MASTERS 1 & 2)	HRS	——	N
BENNY GOODMAN			
BUGLE CALL/DIXIELAND BAND	BR	7644	E
JACK TEAGARDEN			
JUNK MAN(CASA LOMA, REVERSE)	BR	7652	E
DUKE ELLINGTON			
HARLEM SPEAKS	BR	6646	E
KEEP A SONG IN YOUR SOUL	Vi	22614	V
RING DEM BELLS	Vi	25076	E
BUNDLE OF BLUES	BR	6607	V
DELTA SERENADE	Vi	24755	N
CREOLE LOVE CALL	Vi	24861	N
CARAVAN/AZURE	Co	36120	E

WANTED
Candid Photographs . . .
of Jazzman from Armstrong to Zurke. I will buy prints or negatives, or rent negatives for development. Contact—
PVT. R. W. WILLIAMS
Co. A, 3312th S. V. (ASTV)
Johns Hopkins Univ. Baltimore 18, Md.

E. B. GARDNER

1023 CRAWFORD DRIVE, ROCKVILLE, MARYLAND

All records sent C. O. D., railway express unless you instruct otherwise. Trades considered. Many others available. Send your want list.

BUSTER BAILEY

PINETOP'S BOOGIE WOOGIE	VARS	8365	E
AM I BLUE	VARS	8333	N
APRIL IN PARIS/SHOULD I	VARS	8337	N

MILDRED BAILEY

WILLOW TREE/HONEYSUCKLE	DE	18108	N
DOWNHEARTED BLUES	DE	18109	N
ALL TOO SOON	DE	3888	N

CHOCOLATE DANDIES

BLUE INTERLUDE	DE	18255	N
I SURRENDER DEAR (12")	CMS	1506	N

BENNY CARTER

BY THE WATERMELON VINE	DE	3545	N
CUDDLE UP	BB	11197	N
BOOGIE WOOGIE SUGAR BLUES	DE	3588	N
POM POM	DE	3262	N
BEALE ST. BLUES	OK	6001	N
MY FAVORITE BLUES	BB	11288	E

THE SIX HOTTENTOTS

MEMPHIS BLUES	DO	3956	V

CALIFORNIA RAMBLERS

HOT LIPS/NOBODY LIED	VO	14384	E

BULLOCK'S LEVEE LOUNGERS

RIVER STAY AWAY	OR	2359	V

BUNNY BERIGAN

SIMPLE AND SWEET	VI	26086	E
JAZZ ME BLUES	VI	26244	V
I GOT IT BAD	EL	5006	N
YOU TOOK ADVANTAGE OF ME	DE	18117	E

SIDNEY BECHET

BLACKSTICK	DE	2129	N

COUNT BASIE

EVERY TUB	DE	1728	N
FANCY MEETIN' YOU	OK	6319	N

MILDRED BAILEY

HONEYSUCKLE ROSE	DE	18108	N

LOU CONNOR'S COLLEGIANS

MARY ANN	OR	1133	V

CAB CALLOWAY

CRESCENDO IN DRUMS	VO	5062	V+

EDDIE DURHAM

NOTEN'S SWING	DE	18126	N

DUKE ELLINGTON

SOPHISTICATED LADY	VI	27221	N

RUTH ETTING

MEAN TO ME	CO	1762	E
ALL OF ME	OR	2391	V

DORSEY BROTHERS

BY HECK/BASIN STREET	DE	118	N
LOVE IS JUST AROUND THE CORNER	DE	311	N

PUTNEY DANDRIDGE

CHASING SHADOWS	VO	2982	N

EARL HINES

JULIA/COMIN' IN HOME	BB	11199	N
BEAU KOO JACK	BB	7768	N
SWINGIN' ON C	BB	11465	N
ANN/TOPSY TURVY	BB	10870	N
I'M FALLING	BB	11065	N
WATER BOY	BB	11329	N
UP JUMPED THE DEVIL	BB	11237	N
IT HAD TO BE YOU	BB	11308	N
BOOGIE WOOGIE ON ST. LOUIS BLUES	BB	10674	N

JABBO SMITH

MORE RAIN MORE REST	DE	1980	N

CLAUDE HOPKINS (JABBO)

SUNDAY	DE	1153	N

COLEMAN HAWKINS

LOST IN A FOG	DE	18252	N

BLUE RIBBON BOYS

STAR DUST	PE	15468	V

UNIVERSITY SIX

SLOW RIVER	HA	433	E

GLEN GRAY

CASA LOMA STOMP	VI	24256	N
GEORGIA ON MY MIND	DE	2399	E
JIMTOWN BLUES	DE	3303	E
RIVERBOAT SHUFFLE	DE	2398	E
SMOKE RINGS	DE	1473	E
BUGLE CALL RAG	DE	869	N

CARROLL GIBBONS

WITH THEE I SWING	CO	295	N

HOT CLUB OF FRANCE

THEM THERE EYES	DE	23262	E

HARRY ROY

HOME AGAIN BLUES	DE	2086	N
SPANISH SHAWL	DE	2240	N
PORCUPINE RAG	DE	1043	N
SUGAR FOOT STOMP	DE	2752	N

FLETCHER HENDERSON

NAGASAKI	DE	18253	E
NIGHT LIFE	DE	18254	E
SAVIN' MYSELF FOR YOU	VO	4154	N

ANDY KIRK

MOONRIVE/CLOUDS	DE	2570	N

MEADE LUX LEWIS

THE BLUES, 1 & 2 (12")	BN	8	N
THE BLUES, 3 & 4 (12")	BN	9	N
RISING TIDE BLUES (12")	BN	22	N
TWOS AND FEWS (WITH AMMONS; 12")	BN	4	N
SIX WHEEL CHASER (12")	BN	16	N
SOLITUDE/MELANCHOLY (12")	BN	1	N
VARIATIONS ON A THEME (12")	BN	20	N

BECHET-SMITH

SOUS LES PALMIERES	VARS	8405	N
BABA/TROPICAL MOOD	VARS	8360	N

EDMOND HALL QUARTET

PROFOUNDLY BLUE (12")	BN	17	N

STAN KENTON

GAMBLER'S BLUES (12")	DE	18053	N
CONCERTO FOR DOGHOUSE	DE	4254	N

CHU BERRY

STARDUST/BODY & SOUL (12")	CMS	1502	N
SUNNYSIDE OF THE STREET (12")	CMS	1508	N

VARSITY EIGHT

COPENHAGEN	CA	622	E
THOSE PANAMA MAMAS	CA	635	E

JOE SULLIVAN

HONEYSUCKLE ROSE	CO	2786	E

ETHEL WATERS

REFRIGERATIN' PAPA	CO	14132	N
SUGAR	CO	14146	N
SHAKE THAT THING	CO	14116	N

ORIGINAL MEMPHIS FIVE

AGGRAVATIN' PAPA	VO	14506	E

MEMPHIS NITEHAWKS

JOCKEY STOMP/SWEET FEET	VO	1736	E

RUSS MORGAN

TIDAL WAVE/MIDNIGHT OIL	CO	30500	N

JIMMY LUNCEFORD

EASTER PARADE	CO	35484	N
BLUES IN THE NIGHT, 1 & 2	DE	4125	N
BARGIE/LIKE A SHIP AT SEA	DE	1617	N
BUGS PARADE	CO	35547	N
SWINGIN' ON C	CO	35725	N
BLUE PRELUDE	DE	3892	N

LONNIE JOHNSON

MEAN OLD BED BUG BLUES	OK	8497	V
CARELESS LOVE	OK	8635	V

BESSIE SMITH

YOUNG WOMAN'S BLUES	CO	14179	E
I'M WILD ABOUT THAT THING	CO	14427	E

BILL GOTTLIEB

190 RIVERSIDE DRIVE, NEW YORK, N. Y.

All records listed, whether for sale or auction, will be shipped C. O. D., railway express, examination allowed. You may examine your shipment before the collection is made. Shipping charges will be paid on shipments of more than $5.00

HENRY ALLEN

HAVE YOU EVER BEEN IN HEAVEN/I OWE YOU	Vo	3704	N
SWING OUT/FEELING DROWSY	Vi	38080	N
HOW DO THEY DO IT THAT WAY/FUNNY FEATHERS	Vi	38088	N

AMBROSE

LONDON ON RAINY NIGHT/I LOVE YOU VERY MUCH	DE	360	V
LOST MY RHYTHM/CUBAN PETE	DE	932	V
COTTON PICKER'S CONGREGATION/DEEP HENDERSON	DE	1526	N
WAR DANCE,WOODEN INDIANS/MAN ABOUT TOWN	DE	3126	N
THE NIGHT RIDE/CAFE CONTINENTAL	DE	992	N
LIMEHOUSE BLUES/EMBASSY STOMP	DE	3533	N
COPENHAGEN/B'WANGA	DE	726	N
TARANTULA/CHAMPAGNE COCKTAIL	DE	1206	E
HORS D'OEUVRES/STREAMLINE STRUT	DE	500	N
POWER HOUSE/TOY TRUMPET	DE	1485	N
CARAVAN/TWILIGHT IN TURKEY	DE	1442	E
TWO HEARTS IN CUBA/CREOLE LADY	DE	1034	N

ANDREWS SISTERS

SHORTENIN' BREAD/OOOOO —OH BOOM	DE	1744	N
MEAN TO ME/SWEET MOLLY MALONE	DE	3440	N
BEI MIR BIST DU SCHON/NICE WORK IF YOU CAN	DE	1526	N
CHICO'S LOVE SONG/THE JUMPIN' JIVE	DE	2756	N
YOU DON'T KNOW HOW MUCH/ROCK ROCK ROCK	DE	2414	N

LOUIS ARMSTRONG

MARIE/W.P.A. (WITH MILLS BROTHERS)	DE	3151	N
THANKFUL/SWING THAT MUSIC	DE	866	V
ON THE SUNNY SIDE OF THE STREET/ONCE IN AWH.	DE	1560	E
HURDY GURDY MAN/THE SKELETON IN THE CLOSET	DE	949	V
TIGHT LIKE THIS(N)/HEAH ME TALKIN' TO YA (G)	OK	8649	
GOT NO BLUES/WEST END BLUES	Vo	3204	N
GEORGIA ON MY MIND/KICKIN' THE GONG AROUND	Vo	3073	N
BLACK AND BLUE/BLUE AGAIN	Vo	3115	N
DALLAS BLUES/BESSIE COULDN'T HELP IT	Vo	3025	N
CUT OFF LEGS CALL ME CHARLIE/SWEETHEARTS ON	DE	3235	N
SO LITTLE TIME/MEXICAN SWING	DE	1822	N
RED CAP/PUBLIC MELODY NUMBER ONE	DE	1347	G
CUBAN PETE/SHE'S THE DAUGHTER OF PLANTER	DE	1353	E
I'VE GOT A HEART FULL OF RHYTHM/ALEXANDER'S	DE	1408	E
WHEN RUBEN SWINGS THE CUBAN/RED NOSE	DE	1049	E
I USED TO LOVE YOU/LEAP FROG	DE	4106	N
SITTIN' IN THE DARK/HUSTLIN' & BUSTLIN'	BB	7506	N
HONEY DO/HONEY CON'T YOU LOVE ME ANYMORE	BB	7787	E
I'VE GOT THE WORLD ON A STRING/CABIN IN SKY	BB	6910	E
WRAP YOUR TROUBLES IN DREAMS/STAR DUST	OK	41530	P
DEAR OLD SOUTHLAND/WEATHERBIRD	OK	41454	E
LITTLE JOE/THEM THERE EYES	OK	41501	G
WHEN YOUR LOVE HAS GONE/BLUE AGAIN	OK	41498	N
KICKIN' THE GONG AROUND(F+)/BETWEEN DEVIL(E)	OK	41550	
HOTTER THAN THAT/SAVOY BLUES	OK	8535	G
AIN'T MISBEHAVIN'/BLACK AND BLUE	OK	8714	F+
ROCKIN' CHAIR/I AIN'T GOT NOBODY	OK	8756	V
THAT RHYTHM MAN(E)/SWEET SAVANNAH SUE(G)	OK	41281	
TIGHT LIKE THIS/HEAD ME TALKIN' TO YA	Vo	3303	V
DON'T PLAY ME CHEAP/I WONDER WHO	Vi	24425	N
THERE'S CABIN IN PINES/HONEY DON'T YOU LOVE	Vi	24335	N
SWEET SUE/MISSISSIPPI BASIN	Vi	24321	N
HOBO YOU CAN'T RIDE THIS TRAIN/THAT'S MY	Vi	24200	E

BAILEY'S LUCKY SEVEN

BABY BLUE EYES/(CAROLINA COTTON PICKERS,REV.)	GE	5013	E

BUSTER BAILEY & 7 CHOCOLATE DANDIES

CALL OF THE DELTA/SHANGHAI SHUFFLE	Vo	2887	V
SEEMS LIKE MONTH OF SUNDAYS/THE FABLE,ROSE	Vars	8358	N

MILDRED BAILEY

MOONSHINE OVER KENTUCKY/IF YOU WERE IN MY	Vo	4109	N
IT'S SLUMBERTIME ALONG SWANEE/TAIN'T WHAT	Vo	4708	N
DEAR OLD MOTHER DIXIE/TOO LATE	BB	7873	N
AT YOUR BECK AND CALL/BEWILDERED	Vo	4036	N

BALTIMORE BELL—HOPS

COMIN' AND GOING/HOT AND ANXIOUS	Co	2449	V

CHARLIE BARNET

S'POSIN'/ASLEEP OR AWAKE	BB	10206	N
CLASS WILL TELL/SOME LIKE IT HOT	BB	10182	N
I NEVER KNEW/MIDWEEK FUNCTION	BB	10285	N
EBONY RHAPSODY/LAMENT FOR A LOST LOVE	BB	10341	N
YOU WERE THERE/MOTHER FUZZY	BB	11321	N
STRANGE INCHANTMENT/ONLY A ROSE	BB	10227	N

COUNT BASIE

DUPREE BLUES/RED WAGON	DE	3071	N
I NEVER KNEW/TICKLE TOE	Co	35521	N
DON'T WORRY 'BOUT ME/WHAT GOES UP MUST	Vo	4734	N
AND THE ANGLES SING/IF I DIDN'T CARE	Vo	4784	N
YOU BETCHA MY LIFE/DOWN DOWN DOWN	OK	6221	N
PLATTERBRAINS/I STRUCK A MATCH IN	OK	6508	N
CHEROKEE, I & 2	DE	2406	N
JOHN' IDEA/ONE O'CLOCK JUMP	DE	1363	E
LISTEN MY CHILDREN/SMARTY	DE	1379	E
THE GLORY OF LOVE/BOO—HOO	DE	1228	E
TIME OUT/LET ME DREAM	DE	1538	N
OUT THE WINDOW/I KEEP REMEMBERING	DE	1581	N
TEXAS SHUFFLE/MAMA DON'T WANT NO PEAS	DE	2030	E
GEORGIANNA/BLUES IN THE DARK	DE	1682	N

SIDNEY BECHET

WHEN IT'S SLEEPY TIME/I AIN'T GONNA	Vi	27447	N
LAY YOUR RACKET/I WANT YOU TONIGHT	BB	10472	N
BLACKSTICK/WHEN THE SUN SETS DOWN SO.	DE	2129	N

BIX BEIDERBECKE

THE JAZZ ME BLUES/AT THE JAZZ BAND BALL	Vo	3042	N

BUNNY BERIGAN

THE PRISONER'S SONG/CAN'T GET STARTED	Vi	25728	E
AIN'T SHE SWEET/AY—AY—AY	Vi	26753	N

CONNIE BOSWELL

AH SWEET MYSTERY OF LIFE/GYPSY LOVE	DE	1678	N
THAT OLD FEELING/WHISPERS IN DARK	DE	1420	N

BOSWELL SISTERS

THE OBJECT OF MY AFFECTION/ROCK & ROLL	Co	36523	N
DON'T TELL HER/GEE, BUT I'D LIKE TO	OK	41470	N

WILL BRADLEY

AS LONG AS I LIVE/IN A LITTLE SPANISH	Co	35566	N
ROCK—A—BYE THE BOOGIE/SCRAMBLE TWO	Co	35732	N
CHICKEN GUMBOOGIE/STARDUST	Co	35939	N

LES BROWN

DON'T YOU GO WORRYIN/RIGAMAROLE	DE	1233	E
LOVE YOUR SPELL IS/SHANGRI—LA	BB	10226	N
CIRIBIRIBIN/OH MARIE	BB	10421	N

BILL BROONZY

I'VE GOT TO DIG YOU/WHEN I HAD MONEY	Vo	05563	N

WILLIE BRYANT

LONG GONE/VOICE OF OLD MAN RIVER	Vi	25129	N
RIGAMAROLE/THE SHEIK	Vi	25038	N
STEAK AND POTATOES/LIZA	Vi	25160	N
LONG GONE/VOICE OF OLD MAN RIVER	Vi	25129	N

BILLY BUNCH

THREE LITTLE MAIDS/THE FLOWERS THAT	BB	10305	N

BOBBY BYRNE

HOW MANY TIMES/BARNYARD CAKEWALK	DE	3108	N

BUTTERBEANS & SUSIE

PAPA AIN'T NO SANTA CLAUS/WHAT IT	OK	8950	V

CAHN—CHAPLIN ORCHESTRA

CHRISTOPHER COLUMBUS/RHYTHM SAVED	CH	40113	N

CALIFORNIA RAMBLERS

MINE ALL MINE/CHANGES	Co	1275	N
THE PAY—OFF (JAN GARBER REVERSE)	Co	1642	V

CAB CALLOWAY

SHE'S TALL,TAN,TERRIFIC/ALWAYS IN	VARI	643	E
GO SOUTH YOUNG MAN/MAMA I WANNA	VARI	644	V
WE'RE BREAKING UP LOVELY AFFAIR	Vo	4045	N
AD—DE—DEY/RATAMACUE	Vo	4700	N
THE GHOST OF SMOKY JOE/FLOOGIE WALK	Vo	4807	N
SAYS WHO/BLUES IN THE NIGHT	OK	6422	N
NAIN NAIN/TAPPIN' OFF	OK	6547	N
FOOLIN' WITH YOU/BUGLE BLUES	Vo	4019	N
PECK—A—DOODLE DO/AZURE	Vo	4100	N
EMALINE/MARGIE	Vi	24659	N

FRANKIE CARLE

KITTEN ON THE KEYS/HOLIDAY	DE	1740	N

KING CARTER

BLUE RHYTHM/MOANIN'	Co	2504	V

BENNY CARTER

SUNDAY/BACK BAY BOOGIE	BB	11341	N
IF I COULD READ YOUR MIND/WHEN LIGHTS	BB	7853	N

CATS AND THE FIDDLE

NOTHING/THAT'S ALL I MEAN TO YOU	BB	8535	N

BILL GOTTLIEB

190 RIVERSIDE DRIVE, NEW YORK, N. Y.

All records listed, whether for sale or auction, will be shipped C. O. D., railway express, examination allowed. You may examine your shipment before the collection is made. Shipping charges will be paid on shipments of more than $5.00.

FOR SALE

ORIGINAL DIXIELAND JAZZ BAND
IN MY LITTLE RED BOOK/GOODNIGHT BB 7444 N 1.00
BOW WOW BLUES/RAILROAD BLUES Vi 18850 E 1.00
BROADWAY ROSE/SWEET MAMMA Vi 18722 N 1.00

ORIGINAL MEMPHIS FIVE
TIN ROOF BLUES/I'VE GOT SONG FOR SALE Vi 19170 N 1.00
STATIC STRUT/TAMPEEKOE Vi 20039 N 1.00
BASS ALE BLUES/MILITARY MIKE Vi 19805 E 1.00

BEN POLLACK
I COULDN'T BE MAD AT YOU/I'M I STEP BR 7751 E 1.00
TRUE BLUE LOU/THE FLIPPITY FLOP Vi 22089 V 1.00
SWEET SUE/SINGAPORE SORROWS Vi 21437 N 1.00

TEDDY POWELL
HONEY/I USED TO LOVE YOU BB 11270 N 1.00

LOUIS PRIMA
THERE AIN'T NO MOONLIGHT/ROSALIE DE 1618 E 1.00
ONE HOUR TONIGHT/GOOD MAN HARD TO FIND DE 2660 N 1.00

RED AND HIS BIG TEN
AT LAST I'M HAPPY/IF YOU HAVEN'T GOT Vi 23033 V 1.00
I'M TICKLED PINK/THAT'S WHERE THE SO. Vi 23026 V 1.00

DON REDMAN
NAGASAKI/DOIN' WHAT I PLEASE BR 6429 G 1.00
MILENBERG JOYS/I'M PLAYING SOLITAIRE BR 10071 N 1.00

DICK ROBERTSON
DARLING HOW CAN YOU/MY GREATEST MIST. DE 3378 N 1.00

ADRIAN ROLLINI QUINTET
YOU'RE A SWEETHEART/JOSEPHINE DE 1639 E 1.00

JAN SAVITT
IMAGINATION/MAKE LOVE WITH GUITAR DE 2990 N 1.00
GET HAPPY/I'LL ALWAYS BE IN LOVE DE 2583 N 1.00
WEEK END OF PRIVATE SECR./STOP AND BB 7493 N 1.00
HORIZON/WE GO WELL TOGETHER Vi 27382 N 1.00
TURKEY IN THE STRAW/PARADE OF WOODEN DE 3041 N 1.00
BLUES IN THE GROOVE/ROSE OF RIO G. DE 3019 N 1.00

RAYMOND SCOTT
DINNER MUSIC,CANNIBALS/RECKLESS NITE BR 8000 N 1.00
BLUES GIRL FRIEND/EVENING STAR Co 35980 N 1.00
BUMPY WEATHER/PETER TAMBOURINE Co 35585 E 1.00

ARTIE SHAW
DEEP PURPLE/PASTEL BLUE BB 10178 N 1.00
MOONLIGHT AND SHADOWS/I'M YOURS Vo 4865 N 1.00
JUST YOU JUST ME/IF IT'S THE LAST TH. Vo 4933 N 1.00
I DIDN'T KNOW WHAT/SHADOWS BB 10502 N 1.00
THERE'S NEW MOON/GOOD NIGHT ANGEL BR 8054 V 1.00
TEMPTATION/STAR DUST Vi 27230 N 1.00

CLARA SMITH
GIN MILL BLUES/GOT MIND ON THAT THING Co 14419 N 1.00
YOU CAN'T GET IT NOW/TROUBLESOME BLUES Co 14256 N 1.00

WILLIE SMITH
HONEYMOONING ON DIME/ACHIN' HEARTED DE 1503 E 1.00
WHAT CAN I DO/THERE'S GONNA BE THE DE 7073 E 1.00

DICK STABILE
JOHN PEEL/YOU CALL IT MADNESS BB 7480 N 1.00

TAMPA RED
YOU SAY WE'RE THROUGH/THE WAY TO GET BB 8475 N 1.00

ART TATUM
ROSETTA/BEGIN THE BEGUINE DE 8502 E+1.00
I'VE GOT MY LOVE/WITH PLENTY OF MONEY DE 1198 E 1.00

JACK TEAGARDEN
WOLVERINE BLUES/MUDDY RIVER BLUES Co 35297 E 1.25
DARK EYES/CHICKS IS WONDERFUL DE 3701 N 1.25

ALEC TEMPLETON
BODY AND SOUL/MARY HAD LITTLE LAMB Vi 26668 N 1.00
REDWOODS AT BOHEMIAN GROVE/GRIEG'S IN Co 35595 N 1.00
TEA FOR TWO/PRETTY GIRL LIKE MELODY Co 36164 N 1.00

SISTER ROSETTA THARPE
I LOOKED DOWN THE LINE/GOD DON'T LIKE DE 2328 N 1.00

JOE TURNER & MEMPHIS MEN
FREEZE AND MELT/MISSISSIPPI MOAN Co 1813 G 1.00

TRAVELERS
FINE AND DANDY/I CAN'T MAKE A MAN OK 41471 G 1.00

VILLAGE BARN ORCHESTRA
PLAY ME A FRIDIG AIR/THIS IS THE CH. Vi 24084 N 1.00

FATS WALLER
THE MINOR DRAG/HARLEM FUSS Vi 38050 N 3.50
YOU SHOWED ME THE WAY/SAN ANTON' Vi 25565 E+1.25

(FATS WALLER, CONTINUED NEXT COLUMN)

(FATS WALLER, CONTINUED)
HONEY HUSH/YOU MEET NICEST PEOPLE BB 10346 N 1.25
PAINTIN' IN PANTHER ROOM/I UNDERSTAND BB 11175 N 1.25
SWEET THING/LITTLE BIT INDEPENDENT Vi 25196 V 1.25
AFRICAN RIPPLES/ALLIGATOR (SOLOS) Vi 24830 E 1.25
A THOUSAND DREAMS OF YOU/SWINGIN' Vi 25483 E 1.25
I JUST MADE UP WITH OLD GAL/THE CURSE Vi 25394 E 1.25

WARING'S PENNSYLVANIANS
TALKIN' TO THE MOON/EVERYTHING'S GONNA Vi 20003 E 1.00

ETHEL WATERS
BETTER KEEP YOUR EYE/LONG LEAN LANKY Co 14458 E 1.00
WEST END BLUES/ORGAN GRINDER BLUES Co 14365 N 1.00

CHICK WEBB
VOTE FOR MISTER RHYTHM/YOU'LL HAVE TO DE 1032 V+1.00
IT'S SWELL OF YOU/WAKE UP AND LIVE DE 1213 V 1.00
DEVOTING MY TIME TO YOU/GO HARLEM DE 995 E 1.00
HEART BELONGS TO DADDY/IT'S FOXY DE 2309 N 1.00
DIPSY DOODLE/MIDNIGHT IN A MADHOUSE DE 1587 E+1.00
WACKY DUST/SPINNIN' THE WEBB DE 2021 E+1.00

GEORGIA WHITE
THE WAY I'M FEELIN'/MARRIED WOMAN DE 7596 N 1.00
ALLEY BOOGIE/RED CAP PORTER DE 7389 E 1.00

PAUL WHITEMAN
STUMBLING/GEORGIA Vi 18899 E 1.00
HOT LIPS/SEND BACK MY HONEYMAN Vi 18920 N 1.00
THE RHYTHM RAG/TIRED OF EVERYTHING Vi 19773 F 1.00
COAL BLACK MAMMY/TRICKS Vi 18939 E 1.00
THREE ON A MATCH/HERE'S HOPING Vi 24089 E 1.00
I KISS YOUR HAND/AFTER YOU'VE GONE DE 2467 N 1.00

CLARENCE WILLIAMS
ANY TIME/SWEET EMMALINE Co 14314 G 1.00
PAPA DE-DA-DA/LOVING OK 8842 G 1.00
WHOOP IT UP/I'M NOT WORRYING Co 14447 N 1.00
WALK THAT BROAD/MISSISSIPPI BASIN Vo 03350 N 1.00

COOTIE WILLIAMS
A LESSON IN C/OL' MAN RIVER (1" CRACK) Vo 4086 E 1.00

JOHNNY WILLIAMS
LITTLE OLD LADY/WHERE'S MY SWEETIE VARI 594 G 1.00

TEDDY WILSON
MY FIRST IMPRESSION OF YOU/IF DREAMS BR 8053 E+1.00

JOHNNY HODGES
JEEP'S BLUES/RENDEZVOUS WITH RHYTHM Vo 4115 N 1.00
DREAM BLUES/I KNOW WHAT YOU DO Vo 5353 E 1.00

INK SPOTS
WITH PLENTY OF MONEY/ALABAMA BARBECUE DE 1154 N 1.00
KEEP AWAY FROM MY DOORSTEP/STOMPIN' DE 1036 E 1.00
SWING HIGH SWING LOW/WHOA BABE DE 1236 N 1.00

HARRY JAMES
FOR WANT OF A STAR/BRAGGIN' Co 36081 N 1.00
WILLOW WEEP FOR ME/MY BUDDY CO 35242 N 1.00

MAGGIE JONES
EARLY EVERY MORN'/IF I LOSE LET ME Co 14059 N 3.50

CHARLIE JOHNSON
THE BOY IN THE BOAT/WALK THAT THING Vi 21712 N 1.00

HAL KEMP
WORKOUT/THE BRIDE COMES HOME Vi 26662 N 1.00

JOHN KIRBY
NOCTURNE/FRONT AND CENTER Vo 5520 N 1.00
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ANDY KIRK
BETTER LUCK NEXT TIME/I WENT TO GYPSY DE 1422 N 1.00
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IN MY WILDEST DREAMS/MELLOW BIT RHY. DE 1579 N 1.00
I WON'T TELL A SOUL/TODIE TODDLE DE 2127 N 1.00
I'LL GET ALONG SOMEHOW/SKIES ARE BLUE DE 1349 E 1.00

GENE KRUPA
MOMENTS IN THE MOONLIGHT/MAN.TRANSFER Co 35444 N 1.00
MY HANDS ARE TIED/VARIETY SPICE LIFE BR 8346 N 1.00
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FULL DRESS HOP/WHO OK 6009 N 1.00

TED LEWIS
CLARINET MARMALADE/YELLOW DOG BLUES ME 13380 V 1.50
KEEP LITTLE SUNSHINE/WHEN BABY SMILES Co 922 N 1.00

LUCKY MILLINDER
THE LUCKY SWING/THE IMAGE OF YOU VARI 604 N 1.00

Questions and Answers . . .

A Column Conducted
By ERNEST BORNEMAN.

All questions should be addressed to ERNEST BORNEMAN, NATIONAL FILM BOARD, OTTAWA, ONTARIO, CANADA.

I

Readers Clark, Smith and Wittwer are surprised at my choice of boogie pianists (Ammons or Johnson) for the big band we discussed last month in the Q & A Column and the month before in the ANTHROPOLOGIST Column. The answer should be fairly obvious to all who agreed with the argument suggested in the May issue (Page 36, last paragraph).

The piano was a latecomer to the jazz band. Cornet, trombone and clarinet had a headstart of nearly half a century for the simple reason that the first jazz bands evolved right out of the itinerant brass bands of New Orleans which played for parades, funerals and other open-air functions which excluded the use of an instrument as heavy and cumbersome as the piano. These Negro brass bands became the unwitting creators of ragtime by reverting to the traditional Africanism of shifting musical accents from strong to weak beats. Thus ragtime was born out of a simple inversion of march time, and when the ragtime bands graduated to the respectability of a fixed domicile in a dance hall or night club, they naturally began to employ the piano as a ragtime instrument with a left-hand style which marked the off-beats as heavily as the brass bands marked the strong beats of march time. But while orchestral jazz developed from the jerky syncopation and heavy off-beat accents of ragtime to the easy swing of the blues, the band piano still lagged behind by half a century and kept using the old oom-pah bass which clashed more and more noticeably with the increasingly complex patterns of treble variations. Compare such right-hand virtuosos as Tatum and Wilson with such old-timers as Jelly Roll Morton and James P. Johnson and you will notice that all that has changed is the right hand: the left still plays ragtime.

But while the piano lagged behind the other instruments as an orchestral unit, it had already developed into full maturity as a solo instrument—parallel and contemporaneous to the Bolden tradition of orchestral blues, the Basin Street Professors had developed a solo blues style which was as far ahead of St. Louis ragtime as Bolden was ahead of Robichaux. When Basin Street shut down in 1917 and the Professors moved up north to Memphis, East St. Louis and Chicago, the piano blues moved with them and developed into the party piano and boogie tradition.

Where ragtime clung to heavy left-hand accents, the party pianists employed a steady rolling bass; where ragtime used jerky chords, the boogie pianists used an easily flowing counterpoint; where ragtime fell back on marches, two-steps and music hall tunes for material, the party pianists clung to the proper jazz tradition of the twelve-bar blues. Thus, by the time the band pianists were still deep in the nineteenth century, the solo pianists had already found a mature instrumental style.

In conclusion: Jazz will not grow up until the last remnants of ragtime will have been stripped from piano technique. It will not become a fully integrated orchestral style until the whole orchestra assimilates the lesson of the rolling bass and all the other characteristics of the party piano blues with its four-bar cadence and its subdominant tenth bar. However much one may prefer Hines or Tatum to Ammons or Johnson, no one who has the tradition and the future of jazz at heart should fail to experiment with boogie pianists for orchestral effects.

II

Mr. J. Cook reminds me—unnecessarily, I hope—that my interpretation of the history of American Negro Music (The Anthropologist Looks At Jazz, April and May, 1944) stresses the "phony racial element" at the expense of "the true social and economic motivation." I trust that the July and August installments of the ANTHROPOLOGIST column will already have destroyed that suspicion as far as the early history of Negro Music is concerned. As for jazz itself, let me get a few months ahead of the ANTHROPOLOGIST column to give you a quick survey of the economic background of jazz as I see it.

Jazz, as a vocal style, stems from the worksongs, shouts, spirituals, lullabies, rhymes and play songs of the plantation Negro. The average slave owner encouraged his Negroes to sing and play because it cost him nothing and kept them from rebellious thoughts. As urbanization begins, a Negro underworld of pimps, gamblers, honky tonk operators and wandering guitar pickers develops in the bigger towns south of the Mason-Dixon Line. Out of it come the urban blues, the Negro underworld ballads and the numerous songs of drinks and drugs. Out of the plantation bands maintained by wealthy slave owners for their own and their guests' entertainment there emerge the first emancipated Negro orchestras—string bands, brass bands and also the odd Basin Street Professor, St. Louis March King, Chicago party pianist as well as the coon shouters, black butt players and minstrel artists of the vaudeville stage.

When the Negro march bands transferred vocal blues to brass instruments, jazz was born; when the Basin Street Professors transferred the guitar blues to the piano, boogie was born. Both were functional and paid well. Both formed integral parts of their particular social background: within this background they may well be considered as *bona fide* folk songs, played by the people for the people. They survived in this form until the slump changed the whole economic structure of the nation by concentrating the population's wealth in fewer hands. The innumerable small gin mills and honky tonks, both white and colored, shut down for lack of clients who could afford a drink while the slump profiteers asked for bigger and more exclusive hotels and night clubs where the riff-raff was kept out and the bands played sweet music under soft lights. To earn a living, musicians had to join these big bands and in the process of learning to read and play printed arrangements they lost the faculty of collective improvisation.

When the slump receded and the old-time jazz began to rear its ugly head again in the compromise bands of the nineteen thirties from Casa Loma to Goodman, it was already too late for jazz to survive. Arrangers and orchestrators were deeply entrenched in a financial network of sheet-music publishers and radio stations; everywhere spit and polish had replaced vigor and imagination; the old-timers could still improvise but there were too few of them to form bands together, and thus collective improvisation died out.

Now the war with its attendant boom has started another small-band vogue as it did in 1913, but there seems little hope that the old-timers will survive another post-war slump. Only collective improvisation as a big band practice on a paying basis can still save the day. This is the aim constantly advocated in this column. It offers the last chance of training a new generation to carry on the jazz tradition.

III

There have been no answers to our request for information on the missing links in the history of boogie—i.e., the connection between guitar blues and walking bass (Who was the first to transfer the rolling guitar bass to the piano?); the connection between ragtime and party piano playing (How much ragtime did Ammons and Johnson really pick up from player piano rolls); the connection between the turpentine camps and the boogie tradition; the connection between railroad workers' train songs and the party pianists' train blues, etc. Will all musicians and collectors please write to us, if they have any of these facts and data?

IV

All answers to our query on policy have confirmed us in our conviction that we should try to offset the slick-paper trade-journals' slick trade journalism by a declared policy of research work and musical analysis. Any comments on this question of policy are very welcome. Please write to Gullickson in Fairfax, Va., or to me in Ottawa, Canada.

One comment I would like to add to last month's discussion of this policy question: In reply to R. H. Kendregan's attempt to put some humor into the Anthropologist Column, I said that I didn't think any righteous jazz criticism could be amusing and informative at the same time. Since then I have read Mr. Richard O. Boyer's Ellington biography in the *New Yorker* of June 24, July 1 and July 7, and I'm reluctantly obliged to take my hat off to Mr. Boyer and eat it. He's done the job. Here is the best piece of descriptive writing on our music that I have read—and the most amusing. Get hold of back numbers if you missed the series of articles when it came out. It's an object lesson of what our wealthy contemporaries like DOWNBEAT and METRONOME could do with their money if they wanted to publish good, amusing and honest prose on their kind of jazz. . . .

E. B.

QUANTITATIVE ANALYSIS

ASCH

JAMES P. JOHNSON

1001: BOOGIE WOOGIE STRIDE/IMPRESSIONS (Piano solos.)

MARY LOU WILLIAMS

1002: DRAG 'EM (Piano solo). **LITTLE JOE** (8 blues: 2 ensemble; 1 piano; 1 trombone; 2 clarinet; 1 piano; 1 ensemble.*)

1003: MARY LOU'S BOOGIE (Piano solo.) **ROLL 'EM** (8 blues: 3 piano; 1 trombone; 1 arranged; 1 clarinet; 1 trumpet; 1 arranged.*)

1004: ST. LOUIS BLUES (Piano solo.) **LULLABY OF THE LEAVES** (2 32-bar choruses: ½ arranged for piano; ¼ clarinet; ¼ trombone; ½ trumpet; ¼ piano; ¼ ensemble.*)

* Mary Lou Williams, piano; Frankie Newton, trumpet; Edmund Hall, clarinet; Vic Dickenson, trombone; Al Lucas, bass; Jack Parker, drums.

BLUE BIRD

TAMPA RED

34-0700: LET ME PLAY WITH YOUR POODLE (8 blues: 3 vocal; 1 piano; 1 vocal; 1 piano and rhythm; 1 vocal; 1 ensemble.) **MY FIRST LOVE BLUES** (6 blues: 4 vocals; 1 piano and kazoo; 1 vocal.)

Blues singer with piano, guitar and drums.

BIG MACEO

34-0703: ANYTIME FOR YOU (5 blues: 3 vocal; 1 piano; 1 vocal.) **SINCE YOU BEEN GONE** (5 blues: 3 vocal; 1 piano; 1 vocal.)

ARTHUR "BIG BOY" CRUDUP

34-0704: GONNA FOLLOW MY BABY (5 blues: 3 vocal; 1 guitar; 1 vocal.) **MEAN OLD 'FRISCO BLUES** (blues: 2 vocal; 1 guitar; 3 vocal.)

Blues singer with guitar and string bass.

TOMMY McCLENNAN

34-0706: ROLL ME, BABY (6 vocal blues.) **BLUE AS I CAN BE** (5 vocal blues.)

Blues singer with guitar and string bass.

JAZZ GILLUM

34-0707: TELL ME, MAMA BLUES (7 blues: 3 vocal; 1 guitar and piano; 2 vocal; 1 piano.) **MY BIG MONEY BLUES** (6 blues: 3 vocal; 1 instrumental; 2 vocal.)

34-0709: DEEP WATER BLUES (6 vocal blues.) **I COULDN'T HELP IT** (7 blues: 3 vocal; 1 instrumental; 2 vocal; 1 piano.)

LONNIE JOHNSON

34-0708: FLY RIGHT BABY (7 blues: 1 guitar; 6 vocal.) **RAMBLER'S BLUES** (5 vocal blues.)

Blues singer with piano, guitar and bass.

WASHBOARD SAM

34-0710: I LAID MY CARDS ON THE TABLE (6 vocal blues.) **I GET THE BLUES AT BEDTIME** (6 blues: 3 vocal; 1 guitar; 2 vocal.)

Blues singer with washboard band.

SONNY BOY WILLIAMSON

34-0713: DECORATION DAY BLUES NO. 2 (6 blues: 3 vocal; 1 instrumental; 2 vocal.) **LOVE ME BABY** (Blues: 1 instrumental; 2 vocal; 1 instrumental; 2 vocal.)

BLUE NOTE

EDMOND HALL'S QUINTET

30: ROMPIN' IN '44 (5 32-bar choruses: 8 bar riff repeated; 8 clarinet; 8 riff; 1 chorus piano; 1 clarinet; 1 vibraphone; 16 bars clarinet; 8 guitar; 8 riff. **SMOOTH SAILING** (14 blues: 3 piano; 2 clarinet; 2 vibraphone; 2 clarinet; 1 guitar; 4 ensemble.)

31: BLUE INTERVAL (6 blues: 1 piano; 1 clarinet; 1 vibraphone; 1 guitar; 1 clarinet; 1 ensemble.) **SEEIN' RED** (20 fast blues: 2 ensemble; 3 piano; 3 clarinet; 3 vibraphone; 3 guitar; 4 ensemble.)

Edmond Hall, clarinet; Red Norvo, vibraphone; Teddy Wilson, piano; Carl Kress, guitar; Johnny Williams, bass.

JAMES P. JOHNSON'S JAZZ MEN

32: VICTORY STRIDE (6 32-bar choruses: 1 arranged; 1 trumpet; 1 tenor sax; 1 trombone; 2 arranged.) **BLUE MIZZ** (6 slow blues: 1 arranged; 1 tenor; trombone; 1 trumpet; 1 piano; 1 arranged.)

Sidney DeParis, trumpet; Vic Dickenson, trombone; Ben Webster, tenor sax; James P. Johnson, piano; Arthur Shirley, guitar; John Simmons, bass; Sidney Catlett, drums.

COMMODORE

JOE SULLIVAN

540: ANDY'S BLUES/SUMMERTIME (Piano solos.)

GEORGE BRUNIS & JAZZ BAND

546: UGLY CHILE (4 20-bar choruses; 1 ensemble; 1 vocal; 1 trombone; 1 ensemble.) **THAT DA DA STRAIN** (48 bars ensemble; 16 piano; 32 clarinet; 16 trumpet; 16 trombone; 48 ensemble.)

George Brunis, trombone; Bill Davison, trumpet; Pee Wee Russell, clarinet; Eddie Condon, guitar; Gene Schroeder, piano; Bob Casey, bass; George Wettling, drums.

EDMOND HALL SEXTET

550: THE MAN I LOVE (2 32-bar choruses; 1 clarinet; ½ piano; ½ clarinet.) **COQUETTE** (32-bar choruses; 1 ensemble, trumpet bridge; 1 clarinet; 1 trumpet; bridge and last 8 ensemble.)

Edmond Hall, clarinet; Emmet Berry, trumpet; Vic Dickerson, trombone; Eddie Heywood, piano; Billy Taylor, bass; Sidney Catlett, drums.

EDDIE CONDON & HIS BAND

551: BACK IN YOUR OWN BACK YARD (4 32-bar choruses: 1 ensemble; ½ clarinet; ½ trombone; ½ trumpet; 1½ ensemble.) **ALL THE WRONGS YOU'VE DONE TO ME** (5 16-bar choruses: 1 ensemble; 1 trombone; 1 trumpet; 1 clarinet; 1 ensemble.)

Max Kaminsky, trumpet; Pee Wee Russell, clarinet; Lou McGarity, trombone; Gene Schroeder, piano; Eddie Condon, guitar; Bob Casey, bass; George Wettling, drums.

DePARIS BROTHERS ORCHESTRA

552: I'VE FOUND A NEW BABY (6 32-bar choruses: 1 ensemble; 1 trumpet; 1 clarinet; 1 trombone; ½ piano; 1½ trumpet.) **BLACK AND BLUE** (2 32-bar choruses: ½ trombone; ¼ piano; ¼ trombone; ½ clarinet; ¼ trumpet; ¼ ensemble.)

Wilbur DeParis, trombone; Sidney DeParis, trumpet; Edmond Hall, clarinet; Clyde Hart, piano; Billy Taylor, bass; "Specs" Powell, drums.

BILLIE HOLIDAY & ORCHESTRA

553: I'LL BE SEEING YOU (all vocal.) **I'LL GET BY** (mostly vocal).

"WILD BILL" DAVISON

1511: THAT'S A PLENTY (64 bars ensemble; 12 dog fight; 32 clarinet; 32 piano; 32 trumpet; 32 trombone; 12 dog fight; 48 ensemble.) **PANAMA** (64 bars ensemble; 32 clarinet; 32 clarinet; 16 ensemble; 32 trumpet; 16 trombone; 48 ensemble.)

"Wild Bill" Davison, trumpet; Pee Wee Russell, clarinet; George Brunis, trombone; Eddie Condon, guitar; Gene Schroeder, piano; Bob Casey, bass; George Wettling, drums.

JAM SESSION AT COMMODORE No. 5

(Direction of Eddie Condon)

1513: BASIN STREET BLUES (5 16-bar choruses: 1 ensemble; 1 trombone; 1 trumpet; 1 piano; 1 ensemble.) **OH, KATHARINA!** (16-bar choruses: 2 ensembles; 2 piano; 2 clarinet; 1 trumpet; 1 trombone; 2 rhythm; 2 ensemble.)

Max Kaminsky, trumpet; Pee Wee Russell, clarinet; Benny Morton, trombone; Eddie Condon, guitar; Joe Bushkin, piano; Bob Casey, bass; Big Sid Catlett, drums.

ALBERT AMMONS RHYTHM KINGS

1516: JAMMIN' THE BOOGIE (14 blues: 2 piano; 2 tenor sax; 2 trumpet; 1 trombone; 2 piano; 5 riff.) **BOTTOM BLUES** (7 blues: 1 piano; 2 trombone; 1 tenor sax; 1 trumpet; 1 piano; 1 ensemble.)

Albert Ammons, piano; "Hot Lips" Page, trumpet; Vic Dickerson, trombone; Don Byas, tenor sax; Israel Crosby, bass; Sidney Catlett, drums.

MUGGSY SPANIER & RAGTIMERS

1517: SWEET LORRAINE (3 32-bar choruses: 1 ensemble; ½ baritone sax; ½ piano; ½ clarinet; ½ ensemble.) **SEPTEMBER IN THE RAIN** (6 32-bar choruses; 1 ensemble; 1 clarinet; 1 cornet; 1 piano; 2 ensemble.)

Muggsy Spanier, cornet; Pee Wee Russell, clarinet; Ernie Caceres, baritone sax; Eddie Condon, guitar; Dick Cary, piano; Sid Weiss, bass; Joe Grauso, drums.

CONTINENTAL

HARRY JAMES & ORCHESTRA

3009: SWANEE RIVER (4 32-bar choruses: 1½ arranged; ½ tenor sax; ¾ trumpet; ¼ piano; 1 arranged. Reverse side, The Three Suns.)

DECCA

PERLINE ELLISON

7910: NOW THAT AIN'T RIGHT (6 voca blues, piano, bass and traps accom paniment.) **RAZOR TOTIN' MAMA** (blues: 3 vocal; 1 piano; 1 vocal.)

CHRISTINE CHATMAN

8660: HURRY, HURRY (5 blues: 2 vocal; tenor sax; 1 trombone; 1 vocal.) **NAP TOWN BOOGIE** (11 blues, no vocal; piano; 2 ensemble; 2 sax; 2 trombone 1 piano; 2 ensemble.)

JAZZ INFORMATION

BUNK JOHNSON'S JAZZ BAND

15: YAAKA HULA HICKEY DULA/SHINE

16: SOBBIN' BLUES No. 2/SOMETIMES MY BURDEN IS SO HARD TO BEAR.

Bunk Johnson, trumpet; Albert Warner, trombone George Lewis, clarinet; Walter Decou, piano Lawrence Marrero, banjo; Chester Zardis, bass; Edga Mosley, drums.

KEYNOTE

ROY ELDRIDGE & TRUMPET ENSEMBLE

607: ST. LOUIS BLUES (12 fast blues: trumpet; 2 piano; 2 trumpet; 2 drums 2 trumpet; 1 ensemble.) **DON'T BE THAT WAY** (5 32-bar choruses: ½ trumpet; ¼ rhythm; ¼ trumpet; trumpet; 1 piano; 2 trumpet.)

Roy Eldridge, Emmet Berry and Joe Thomas, trum pets; Cozy Cole, drums; Israel Crosby, bass; Joh Guarnieri, piano.

CHARLEY SHAVERS QUINTET

1304: ROSETTA (6 32-bar choruses: 1 en semble; 2 piano; 1 trumpet; 1 alto sax ¾ trumpet; ¼ ensemble.) **MOUNTAIN AIR** (2½ 32-bar choruses: 1 alto sax 1 trumpet; ½ piano.)

Charley Shavers, trumpet; Earl Hines, piano; Ta Smith, alto sax; Joe Jones, drums; Al Lucas, bass

S—D

JOHNNY DODDS

102-A: OH DADDY (Clarinet solo, accom panied by Tiny Parham; recorded 1926 reissue of Paramount 12471.)

CASSINO SIMPSON

102-B: ST. LOUIS BLUES (piano accompani ment to Laura Rucker; recorded 1930 reissue of Paramount 13075.)

JELLY ROLL MORTON

103-A: FROG-I-MORE RAG (piano solo no previously issued: recorded 1925.)

CASSINO SMIPSON

103-B: LITTLE JOE (piano accompaniment t Laura Rucker; recorded 1930: reissue o Paramount 13075.)

COW COW DAVENPORT

104: NEW COW COW BLUES (acc. B. T Wingfield, cornet; recorded 1926; reissu of Paramount 12452.) **STEALIN' BLUES** (acc. L. Pickett, violin; recorded 1926 reissue of Paramount 12452.)

SAVOY

COZY COLE'S ALL STARS

512: OL' MAN RIVER (3 32-bar choruses: ½ arranged; ¼ trumpet; ¼ tenor sax; ½ piano; ½ arranged; 1 arranged for tenor sax.) **WRAP YOUR TROUBLES IN DREAMS** (3 32-bar choruses: ½ trumpet; ¼ arranged; ¼ piano; ½ tenor sax; ¼ trumpet; ¼ arranged; ½ arranged; ¼ piano; ¼ trumpet.)

Cozy Cole, drums; Coleman Hawkins, Foots Thomas, Bud Johnson, reeds; Johnny Guarnieri, piano; Emmet Berry, trumpet; Mack Shopnick, bass.

SESSION

JIMMY YANCEY

12001: YANCEY SPECIAL/ETERNAL BLUES (Piano solos).

12002: MIDNIGHT STOMP/HOW LONG BLUES (Organ accompaniment).

12003: PALLET ON THE FLOOR/HOW LONG BLUES (Piano solos).

KING OLIVER

1: KING PORTER/TOM CAT (Cornet solos, piano accompaniment by Jelly Roll Morton; reissue of Autograph 617.)

JELLY ROLL MORTON'S KINGS OF JAZZ

2: HIGH SOCIETY/FISH TAIL BLUES (Jelly Roll Morton, piano; Lee Collins, trumpet; "Balls" Ball, clarinet; Roy Palmer, trombone; reissue of Autograph 606.)

JELLY ROLL MORTON

3-A: LONDON BLUES (Piano solo; originally issued on Rialto.)

EZRA HOWLETT SHELTON

3-B: DEAREST DARLING (Piano rag solo; originally issued on Autograph.)

Paradoxical New Orleans

By JOHN McLINN ROSS

New Orleans, the Crescent City, Queen of the South and Hub of the Americas, is one of the greatest paradoxes in the United States. Heralded as the most historical city in the country, it is at the same time modern and Old World.

I speak of it as a Negro, a New England Negro of three generations. I respect its traditions of historical interest, delight in its legends and folklore, yet abhor its paradoxical prejudices.

The city of New Orleans is divided by Canal Street. On one side is downtown; on the other, uptown. The original city, now known as the Vieux Carré, bounded by Canal, Rampart, Esplanade and the Mississippi River, is downtown. Uptown is the portion of the city started by the American influx in the early 19th century. Some of the people who live downtown have never crossed Canal Street. To them uptown is figuratively foreign soil.

Though downtown has in recent years gone far beyond the original bounds of the Vieux Carré, it still retains its identification. And downtown is the land of the Creole.

The Negro Creole is just as proud of his heritage and background as the white. The same blood runs through his veins; the same heritage is common to both. The Creole speech, while Americanized to a great extent, still keeps the pattern of bygone days. Older Creoles still use a patois which is predominately French, and the younger ones, though educated by American standards, still retain the old intonation. Indeed it is only in recent years that the downtown Creole has maintained any social relation with the uptown Negro. His creed is expressed well by the phrase—"Je suis Creole, moi!"

While the modern joint and beer parlor has invaded the Creole section, one hears the jazz of Count Basie and Duke Ellington in the joint, and the Creole lullaby in the house next door. The almost unintelligible cries of the street vendors still fill the streets of the Creole section and the bargaining of housewives, in Creole patois, may be heard any morning at the market.

Creoles are mainly Catholic and religiously attend their church. The deplorable feature of that is, to me, the fact that there are no Negro priests in the city.

Whites and Negroes live side by side, yet are separated on street cars, busses and in the theatres. Some theatres admit no Negroes at all. This however does not bar the Creoles and Negroes of lighter skin from "passing" if they wish.

Truly New Orleans is a paradox, a city full of prejudices—the white prejudice toward the Negro, the Creole toward the American, and the native Orleanian toward the rest of the population.

BRUNIES AT THE TROMBONE

By Charles Wilford

Reprinted by kind permission of the editors of Jazz Music (London), Albert McCarthy and Max Jones

George Brunies is a trombone-player and also a tradition. With Louis Armstrong he has the longest record of service of any big-time jazz musician, and for all of twenty years now he has held his honorable place among the few worthwhile white trombonists. Unlike Armstrong however, he has maintained all the fire of his youth and of post-war New Orleans, and resisted the temptation to grow into a Grand Old Man. He has not become a film star nor been offered the honorary degree of a catchpenny college, but he does know by now just what a trombone part should be.

The playing of a trombone part in a collective improvisation is an unrewarding task that appeals to few musicians. To relinquish the spotlight to the trumpet and clarinet and fill in the harmonies in their support; to give the bass of the chord and instinctively know the right note; to pick up and emphasize or answer the phrases of the leading instruments and always be ready with an easy fill-in while the trumpet takes a pause; to link phrase to phrase of the tune, and chorus to chorus, with a run of notes that points the new direction and always keeps the music moving; and to fulfill these duties with a forethought and taste that makes of them a fluid and intelligent extra voice in the polyphony: this is the most difficult job in the band, and when eventually mastered brings no applause from the crowd and little enough praise from the critics. It is no surprise that there has always been a shortage of good trombonists; the gap has now to be filled by the always woolly and ineffective tenor saxophone, which has not the strength to make itself felt in ensemble, and whose faults therefore pass with less notice.

The shortage is worse since fashion followed Tom Dorsey from the clambake to the *thé dansant,* and it sometimes seems that among the white musicians Brunies is the sole survivor. The great Daddy Edwards records no more; the other old master Santa Pecora appears now and then, but as quickly backs away again from the din and the commercial racket; Floyd O'Brien survives, but is spasmodic and unpredictable; and the situation is such that Brad Gowans, whose jazz pedigree consists of one fifteen-year-old record on third cornet to Red Nichols and Jimmy Dorsey, has switched to valve trombone and reappeared with very undeserved success.

Among the negroes there has been no such falling-off; but this is the one branch of jazz in which they cannot claim superiority to the whites. Kid Ory of course set the style, but his playing was too archaic to be consistently enjoyable; Preston Jackson and Fred Robinson were often excellent; but in general the negro trombonists were too enthusiastic and lacking in restraint to be good ensemble players. Superb soloists such as Benny Morton and Higginbotham are for instance as lacking in sense of ensemble as Teagarden.

Brunies remains. In twenty years the only change in his playing has been a gain in technique and confidence, and a progressive simplification of style towards the most forceful essence of the trombone part. His ear is now never at fault in its feeling for the right note, the exact timing and the most fitting shape of phrase for the context. His tone is shamelessly broad and assertive, his flow of ideas is unfaltering and tireless, and his sweeping use of the glissando that is the chief joy of his instrument is masterly. He is in fact without rivals; there is no question that he is the greatest of all background trombonists. Yet it is with diffidence that one applies superlatives to his work, for he has not attempted any superlative or even original achievement; he has been content to raise to the highest degree the tradition he found already existing. And his is a traditional art, deriving from the bass-singer's part in the quartets beloved in American saloons and from the trombone's part in the brass band. When he is required to improvise a solo chorus, and tradition no longer sustains him, Brunies is liable to become immediately pedestrian and undistinguished. On the other hand, at fitting in a single-phrase solo break he is superb, producing the kind of thing Ory would

have played if only he had had the technique. His last break in Spanier's *Eccentric* as an instance is coarser and more outrageous than anything Ory ever achieved.

Brunies was born in New Orleans in 1902. His father and mother, and also four brothers and a sister, were all musicians; and so George as soon as he was old enough would naturally start playing the instrument that attracted him most, or perhaps just the most handy. He is not one of those stars whose life stories have been widely publicized, but we may easily guess the influence the many and famous brass bands of New Orleans had on him. In all probability his first public performances were in these bands. Later, when jazz had become the craze, he would of course play in any kind of band for any kind of job where there was a chance of getting a few free drinks.

The rest of the Brunies family have refused to be tempted away from New Orleans, and as their few records are very rare it is not possible to judge the standing as jazz musicians of brothers Abbie, Ritchie, Merritt and Harry. George however left to blow his trombone at a wider public about 1921; Paul Mares, who had already left for Chicago, sent for Brunies to join him. Soon they had gathered together Schoebel and Rappolo and formed the Friars Society Orchestra, later to be known by the more apposite name of New Orleans Rhythm Kings. This band by its many Gennett records became one of the most famous of the pioneer jazz groups; and deservedly so, for it can still be heard with pleasure.

When the band broke up in the middle twenties Brunies joined Ted Lewis, and stayed with him over ten years. With Muggsy Spanier and Jimmy Dorsey he was in the Lewis band when it visited England in 1930; it is unfortunate that Spike Hughes had never heard of Muggsy or Brunies when he dragged Dorsey to the recording studio.

In 1935 Brunies left Ted Lewis to join Louis Prima, and his name began to be voiced in the Rhythm Clubs once again. In this year also he made with Mannone and Arodin the excellent records under the revived name of New Orleans Rhythm Kings. Their issue created a considerable stir, and he has since never been out of the limelight. They remain the best field for study of the art of Brunies, for the recording balance is good, the trumpet and clarinet parts are as distinguished as his own, and the tunes selected are the old standards which suit him best.

After he left Prima there was a curious episode when he was made leader of the commercial and half-feminine Mills Cavalcade Orchestra, but this was fortunately short-lived. Since 1936 he has been playing with constantly changing jam bands in the New York night clubs. Sometime in this period incidentally he started spelling his name Georg Brunis on the advice of a numerologist. 1939 was the year of Muggsy's glorious Ragtime Band, and in December 1940 he formed the Columbia Quintet with Art Hodes and Rod Cless. He has also recorded recently with Bobby Hackett Eddie Condon and Sharkey Bonano.

It seems in fact that for the past few years the first question for anyone forming a jam band has been "Can we get Brunies?" Certainly it is the best assurance of the worth of this type of band to read that it has Brunies at the trombone, for we know then the foundation of the music will be strong and steady.

Another reason for the popularity of Brunies in the New York clubs these last years is that he is (so I am informed) the Last Surviving Showman Trombonist. Every night one may be sure of two acts from him: he will play one number working the slide of the trombone with his foot, and he will sing a bathetic little ballad entitled "The Ugly Child," which has achieved great fame from his interpretation.

Despite his twenty years in jazz, he has apparently only recently started singing. Yet after hearing *I wish I could shimmy like my Sister Kate* with the Ragtime Band, one can only gasp in admiration. His is a real trombonist's voice, thick and fruity, sliding over the rhythms and slurring the phrases in a manner that shows the most intimate and instinctive mastery of the jazz idiom. He has not yet bothered to learn to read music; but then he would not be much interested in anyone else's music, and probably not very much in his own. And if he can't read, he can fake to perfection. If a testimonial from another musician is required, Rod Cless was quoted as saying "Brunies fits in on anything—he knows the right harmony."

From a consideration of the diverse activities of his career, it will appear that Brunies does not take himself or his music too seriously. The years with Ted Lewis show he is quite willing to play in a fifth-rate band if that pays better wages. If his natural way of playing produces first-rate jazz, it is not a thing he can control, or even be conscious of; it is because he comes from

(Continued on page 51)

LEMME TAKE THIS CHORUS

Give me Northern hospitality any time in preference to any other brand. Made my regular five year trip to New York last week. Wonderful place to live but a hell of a place to visit: You know all the time you've got to come back to Dixie.

Nick's very peppy with Bobby Hackett and others. Heard something good at Ryan's on 52nd St. Art Hodes' trio with Sterling Bose, trumpet, and Danny Alvin, drums. George Lugg, trombone, and a clarinet player appeared later and played in a very satisfactory fashion indeed.

My regards to Art Hodes and to Mrs. Hodes, and thanks for putting me up.

Contacted Mr. Eugene Williams, editor of Jazz Information, who is certainly a remarkable individual. Seems to be gifted with the faculty of keeping beer in the house at all times. Working at Decca on the Brunswick reissues, Gene has found out many things and will give us some real dope in an early issue of the Record Changer. Once I answered Gene's phone. "Is the Second Greatest Jazz Authority in the World there?" Man, I had a fine time. Thanks for the two days' board and room.

C. E. Smith was at Julius' sobering up Sunday morning (as who wasn't). We went to Rod Cless's and Sterling Bose's apartment for a fine afternoon of beer with ice cubes and records.

Rod Cless, Willie Smith and others at the Pied Piper; James P. Johnson plays between sets. Frankie Newton is around the corner at George's playing with guitar, bass and piano. Thanks for the drinks, maaan.

* * *

Stewart & Bates of Camp Hill, Pa., write me that they are sorry they advertised the record *Mop Mop/My Ideal* by Leonard Feather's All Stars (Played once) for sale at 10c. They have received for their pains nothing but adverse criticism, unkind words and dire threats. Dick Kendregan, Delavan, Ill., tells them "You are pikers,—I sent mine back to CMS and paid the postage." John Wittwer, Seattle, asks "What are you trying to do,—start an inflation? Trying to sell that record for 10c is a prime example of wartime profiteering. I think I shall report you to the OPA."

Stewart & Bates agree that perhaps 5c is a more reasonable price to ask for the record. It appears in the "For Disposition" section.

* * *

Bill Gottlieb, jazz writer for the Washington Post, left me 600 records to sell for him when he signed up for the Air Corps. If you want to get rid of some records but do not have time to handle the detail, write me for particulars. You send me your records, I list them, you receive the bids and notify me which records are to be shipped. What this would cost you depends on the content of your list.

* * *

Ralph Gleason writes: "Unfortunately in my article on London in the last issue, some items were omitted, including a listing of several of the radio rhythm club shows, comments on the restrictions and the fact that I had been in London for some months for the OWI and had only recently returned. I am not objecting, nor attempting to raise the issue of censorship, Mr. G., but out of fairness to me and to the subjects of my piece, I would like this to be known." (Ed. Note: A tangled web we weave.)

* * *

From George Montgomery, Los Angeles: "There is a hot rumor that Bunk Johnson will record here with some unknown musicians for Decca and then leave for Louisiana to stay.

"Kid Ory is in a quartette with Buster Wilson on the piano, and no saxophones to hamper him, really serving it up hot for his chillun. He makes pop tunes sound as good as the jazz standards. As Bill Colburn says, 'It's the beat.'

"Zutty Singleton has joined Teddy Bunn's Quartette, and doesn't get much chance to cut loose except when he joins the jazz band which broadcasts on Wednesday nights.

"Joe Sullivan and Meade Lewis are at a couple of local bars; Joe prefers to just tinkle around, and Meade plays much too fast to produce his best music.

* * *

"Wingy Manone is back on Hollywood Boulevard with a Dixieland band, turning out typical Manone music."

New Orleans, and that is the only way he learned to play.

It is precisely because his playing is not self-conscious that it has not deteriorated. Heaven be praised, the high-brow critics have not yet fooled Brunies with the story that he is a great artist.

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SD 104 Cow Cow Davenport	New Cow Cow Blues Stealin' Blues

*Not previously issued. All other reissues originally on Paramount.

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The New Cab Calloway's Hepsters Dictionary, 1944 Edition, is now available!

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Enter the name of the recording group in the space at the extreme left of the form, writing vertically from bottom to top.

Enter records by that recording group from top to bottom, starting with top line of form.

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PRESENTS

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BEN WEBSTER	Tenor Saxophone
JAMES P. JOHNSON	Piano
ARTHUR SHIRLEY	Guitar
JOHN SIMMONS	Bass
SIDNEY CATLETT	Drums

● No. 32 12 Inch — **VICTORY STRIDE** / **BLUE MIZZ**

● No. 33 12 Inch — **AFTER YOU'VE GONE** / **JOY-MENTIN'**

$1.50 F.O.B. New York, Excl. of Fed., State & Local Taxes

THE session at which the present selections were recorded was peculiarly James P. Johnson's whose musical temperament happily pervades all four numbers. The group associated here with Johnson includes Sidney Catlett, who has been recording steadily for BLUE NOTE since its inception; Sidney De Paris, Vic Dickenson, and Arthur Shirley, who were heard auspiciously on recent BLUE NOTE issues (Nos. 28 and 29: **High Society, Blues at Blue Note, Royal Garden Blues, Night Shift Blues)**; as well as newcomers on BLUE NOTE lists, Ben Webster and John Simmons.

Johnson's eminence both as composer and pianist is revealed at once in **Victory Stride,** which BLUE NOTE introduces for the first time anywhere. This unusually attractive and vigorous composition by Johnson (its ingenious lyrics are omitted here in a strictly hot, instrumental version), has dazzling ensemble and piano passages.

The slow numbers, **Blue Mizz** and **Joy-Mentin',** are founded upon themes by Johnson, are developed by the soloists playing successively, and are recapitulated by the ensemble. The solos are contrived with great freedom and variety, ranging in scope from simple lyrical periods to the comparative dramatic **scenas** produced by the tenor saxophone.

Finally, the combined brilliance and innocence of the style that so characteristically influenced the late "Fats" Waller, sets the tone of **After You've Gone.** This irregularly lengthy "standard" number, receives a sparkling performance, stintless with pianisms and splendid trumpet work.

—MAX MARGULIS

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BLUE NOTE RECORDS

767 LEXINGTON AVENUE, NEW YORK CITY

THE *Record Changer*

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September ★ 44

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5 1944

THE RECORD CHANGER

Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson, circulation manager; Don Anderson, staff artist; Herman Rosenberg, New York correspondent. Published every month at Fairfax, Virginia; copyright, 1944, Gordon Gullickson. $1.50 (U. S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION." The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

Column 1 of these sections shows the abbreviation of the label of each record:

AJ—Ajax
AP—Apex
AU—Autograph
BA—Banner
BB—Blue Bird
BN—Blue Note
BR—Brunswick
BRE—English Brunswick
BRF—French Brunswick
BS—Black Swan
BU—Buddy
Ca—Cameo
CH—Champion
CMS—Com. Music Shop
CI—Collectors Item
CO—Columbia
COE—English Columbia
COF—French Columbia
CQ—Conqueror
CR—Crown
CX—Claxtonola
DE—Decca
DEE—English Decca
DEF—French Decca
DI—Diva
DO—Domino
ED—Edison
EM—Emerson
GE—Gennett
GL—General
GRF—French Gramoph.
HA—Harmony
HW—Hit of the Week
HMV—His Mas. Voice
HRS—Hot Record So.
JI—Jazz Information
JM—Jazz Man
LI—Lincoln
MAS—Master
MAD—Madison
ME—Melotone
OK—Okeh
OR—Oriole
PARL—Parlophone
PAE—Eng. Parlophone
PAF—French Parlophone
PARA—Paramount
PAT—Pathe
PE—Perfect
PU—Puritan
QRS—QRS
RE—Regal
RO—Romeo
RY—Royale
SA—Soloart
SIG—Signature
SIL—Silvertone
SW—Swing
UHCA—Unit. Hot Clubs
VE—Velvetone
VI—Victor
VO—Vocalion
VOE—English Vocalion
VR—Variety
VS—Varsity

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E (Excellent): Surface noise low, smooth, uniform. Not irregular or crackling, easily disregarded in listening. No perceptible distortion.

V (Very Good): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting.

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F (Fair): Foreign noises, taken together, are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless, under these conditions, listening should be fairly satisfactory.

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"TRA": The record is for trade only. If you are not familiar with the wants of the advertiser send for his want list. If you have certain records in which he may be interested, mention these in your letter.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

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CLASSIFIED "WANTED" AND "FOR DISPOSITION" SECTIONS:

Wants ..... 5c each
Items for disposition ..... 10c each

Note: The above rates apply only to advertising submitted on our special ad forms.
A sample is shown on page 3
The rate for classified advertising not submitted on these blanks is

15c PER ITEM

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	Full Page	Half Page	Col. Inch
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Ads to set in type	20.00	12.00	2.00
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Fairfax, Va.

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USE THIS SIDE FOR RECORDS WANTED

Use a separate blank for each recording group.

Enter the name of the recording group in the space at the extreme left of the form, writing vertically from bottom to top.

Enter records by that recording group from top to bottom, starting with top line of form.

You may use both sides of this blank. Use the reverse side to list items for disposition.

Recording group	Names of tunes (50 typewriter spaces available)	Label	Serial Number	Price offered	First four letters of your name

Masonic Parade in Algiers (Part of 2nd Line on Sidewalk)

NEW ORLEANS—

By William Russell

NEW ORLEANS this summer is hotter than ever, both the weather and above all, the music. For one thing Bunk Johnson is back turning the old town upside down (in more ways than one). Glowing reports from Bill Colburn in San Francisco that Bunk was playing better than ever this year have certainly been substantiated. He's blowing the most tremendously powerful horn I've ever heard in my life. For a whole week I've heard him play at San Jacinto's Dance Hall on Dumaine St. with a band so wonderful it is impossible for me to imagine anything to equal it. Maybe there was greater jazz played 20 or 40 years ago but I greatly doubt it after hearing Bunk and his band stomp down such old favorites as *Sister Kate, St. Louis Blues, Tiger Rag, High Society, Weary Blues, Clarinet Marmalade, My Maryland,* and *When the Saints Go Marching In.*

Within the past months Bunk has received considerable criticism as well as praise—the criticism coming almost entirely from self appointed experts and publicity agents who have never heard Bunk nor even listened to his records. For example, the latest book on jazz even informs us that Bunk is dead, and although the author admittedly never heard a single one of Bunk's records he is "certain" that Bunk's playing was only a "confused stammering."

Such criticism would not be worth mentioning were it not typical of what appears to be a particularly vicious campaign to discredit the music of Bunk and all real jazz. I can assure everyone that Bunk is very much alive today and that his music is anything but confused, although it abounds in the richest sort of imaginative invention and continually takes unexpected turns. The music of Bunk's 1944 band, both their fast stomps and the slow blues they play after midnight, is the most thrilling I have experienced during the 37 years of my interest in music.

The first Sunday afternoon of my visit I was lucky to witness a parade in Algiers. Jim Robinson invited me across the river to hear his brass band which had a job playing for a Masonic celebration. They paraded in formal style from Hope Hall to Providence Baptist Church for a meeting. Then they picked up a second line and marched a couple of miles through the main streets and back to the hall. As might be expected the band really swung out on their marches and hymns, one of which, *Lord, Lord, You're Certainly Good to Me,* developed an especially grand beat. Not a large band, as brass bands go, it contained about a dozen musicians. Among them in addition to Jim Crow were Albert Warner, on trombone; Alphone Picou, E flat clarinet; Paul Barbarin's father on alto; and an excellent trumpeter by the name of Fernandez whom I'd never heard of

before. The more I hear of Picou's dynamic and fluent style the more I'm convinced that he was the original inspiration of Jimmy Noone and thereby exerted an enormous influence on so called Chicago clarinet style.

Many times in the past I had tried without success to catch Kid Shots in a parade or at a dance. Shots was one of Louie's old third ward gang, a member of the vocal quartet and also the band at Jones' Home. He has played in many orchestras, such as the Tuxedo, Black and Tan, and worked with countless musicians, among others—Frankie Duson, Big Eye Louis, Black Benny, Picou, Manuel Manetta, and Louis Dumaine. Today Shots plays out on the lake front and is a member of the Eureka Brass Band. He had been described to me as a

August, 1944

vigorous cornetist with an enormous tone and a rather crude technique. One Sat. eve this summer I was fortunate in hearing him with George Lewis' Stompers. The big tone is there but Shots' technique surely is not crude. He never made a slip all night. The verve and brilliance with which he knocked off *High Society, You Can Knock But You Can't Come In, The Sheik,* and other rousing tunes was really something to write home about.

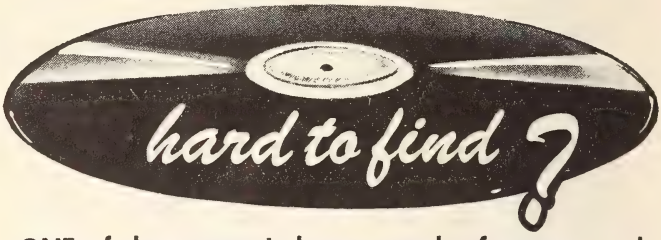
For a long time I'd heard tales of lawn parties, a New Orleans institution ever since the fabulous days of the Miss Betsy Cole-Bolden penny socials. Finally on Sunday, Aug. 6th George Lewis told me he had a job that eve playing for a party back on Touro St. and invited me to go along. An extraordinarily colorful affair, nothing less than a sound color-movie could do a lawn party justice. Everything—the crowd, decorations, the sensational dancing, the stirring music—all were intensely exciting. George's regular trumpet didn't show up so they sent out for another fellow whose name I never did get, although it sounded like Jean. It makes little difference for he retired from the music business some years ago, and like Johnny St. Cyr, is now a plasterer. He was at the party strictly for kicks, and the dancers and everyone got plenty of kicks in return. He is about 40 years of age and has plenty of power. Although his lip was obviously out of form and he played the worst beat up instrument I ever saw he nevertheless got off some terrific stuff at times. A real character, he was able to whip up tremendous enthusiasm among the dancers, and one antiphonal Creole song, with a West Indian flavor, had the entire crowd participating in the music.

About 10 o'clock an interesting part of the ceremony occurred when the band suddenly swung into *Gettysburg March* as the club members made their entrance. A not too formal procession, with variations, this was a far cry from the grand march of Masonic Hall days, but a most fascinating survival.

(*Continued on page* 17)

Bunk Johnson and Band Playing at San Jacinto's Dance Hall

is that good number



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"RECORD RARITIES . . . AT RECORD PRICES"

Chicago Documentary: Portrait of a Jazz Era

***by* Frederic Ramsey, Jr.**

NOTE FOR CHICAGO DOCUMENTARY

by Frederic Ramsey, Jr.

A greater part of the material used for CHICAGO DOCUMENTARY comes from interviews transcribed while JAZZMEN was being prepared. The files of the Chicago *Defender*, which were industriously combed by William Russell in 1938, have also yielded much concrete information. There was so much of this material, and it covered so many years of jazz history, that the only adequate presentation seemed to be that of a documentary radio or film production. So something of this technique has been used, although DOCUMENTARY as published here is not intended to be produced without alterations. Music cues are for those who know the music, and for that equally large group of jazz listeners who must always have something to read while they listen. It was felt that perhaps the two functions of listening and reading might be profitably combined.

II. DIXIELAND, RHYTHM KINGS, CHICAGOANS

MUSIC: TIN ROOF BLUES. NEW ORLEANS RHYTHYM KINGS . . . 20 SECONDS AND DOWN UNDER VOICE . . .

NARRATOR: TIN ROOF . . . jazz classic in a dozen languages . . . it's been played all over the world by hundreds of bands. Joe Oliver's outfit was first to play it, as JAZZIN' BABIES BLUES, but the Rhythm Kings got there first on record. Anyway, the music was common New Orleans property, until set down and copyrighted by Richard M. Jones. The Rhythm Kings, a white group including George Brunies, Leon Rappolo, Arnold Loyocano (Steve Brown later), Elmer Schoebel, Paul Mares, Frank Snyder and Jack Pettis, mostly native Dixielanders, were close to the spirit of New Orleans jazz. And around the early twenties in Chicago, this group carried the ball for their brand of New Orleans music in a spirited manner that drew big crowds. It was they who continued the tradition first spread abroad by Tom Brown's Band from Dixieland, and the Original Dixielanders themselves. But let's catch George Brunies' trombone solo on this side — it's as good now as the day they put it on wax, over twenty years ago . . .

MUSIC: TIN ROOF BLUES UP ON BRUNIES' SOLO. HOLD TO FINISH . . .

NARRATOR: To catch this great New Orleans combination, you went to the Friars' Inn in Chicago, 1920 . . .

MUSIC: SWEET LOVIN' MAN. NEW ORLEANS RHYTHM KINGS. DOWN UNDER VOICE . . .

NARRATOR: At the same time that Chicago was filled with jazzmen from the New Orleans thrust, the Windy City offered plenty of places for them to play — a dazzling and bewildering variety of joints spread all over town. In one night, you could start out with the Friars' Inn music . . .

MUSIC: SWEET LOVIN' MAN UP FOR 10 SECONDS . . . DOWN UNDER VOICE . . .

NARRATOR: . . . then hop a cab and go over to the Royal Gardens Café . . .

MUSIC: BRIDGE TO SWEET LOVIN' MAN. KING OLIVER'S CREOLE JAZZ BAND . . . DOWN UNDER VOICE.

NARRATOR: . . . and in the Royal Gardens, you heard Joe Oliver and His Creole Jazz Band, all out for a terrific finish to the tune Joe and Lillie had worked up and called SWEET LOVIN' MAN . . .

MUSIC: SWEET LOVIN' MAN, CREOLE JAZZ BAND UP STRONG, HOLD TO FINISH.

NARRATOR: Joe Oliver . . . King Joe . . . Papa Joe . . . Mister Joe . . . he meant different things to different people . . . for example, to Pop Foster . . .

POP FOSTER:
Yes, I remember King Oliver. He was a happy-go-lucky guy. He liked to play pool all day long, and baseball. He would eat a lot. We would order one or two hamburger sandwiches, and he would eat a dozen at a time, and a quart of milk. He got along fine with the fellows . . . always playing, and kidding.

RICHARD M. JONES:
Joe had been afraid of Keppard and Perez in New Orleans . . . he didn't have much confidence. He worked as the butler on Carondelet and Josephine. Practically overnight, he woke up and started playing. He was a good reader and a good technician. Anything you'd stick up, he'd wipe it right off . . .

NARRATOR: That finale of SWEET LOVIN' MAN reminds me of Jelly Roll's remarks . . .

JELLY ROLL MORTON:
Yes, 'now you'll get a chance to see my red underwear!' . . . that's what Joe used to say when he got going, with his stiff shirt bustin' on the stand, blowing for all he had, and his red undershirt showing . . .

NARRATOR: To Jelly Roll, and Lil, and all those musicians who either worked in that band, or who came crowding in close to catch its secrets, the Creole Jazz Band of King Oliver was a tremendous thing. It's hard to realize the impact it had on young, white Chicago, unless you were there. It was both musical and sociological . . . the music was strange to white ears, and seemed coupled with lawlessness and violence, to a generation more interested in lawlessness and violence, than in musical qualities . . . that's why the Farrell description in STUDS LONIGAN seems exaggerated musically, true sociologically, if you lived on the West Side . . .

STUDS LONIGAN (1922):*

I hate to see the evening sun go down . . . Mickey Flannagan's head fell onto the table, and a glass, half full of gin and ginger ale, almost toppled. Slug Mason looked at the high-brown singer; she was dressed in a shimmery blue gown with a slit down the side, and she rolled her abdomen with agonizing slowness as she sang in the center of the glassy dance floor . . .

Feeling tomorrow just like I feel today . . . The black girl repeated the chorus, her voice throbbling with a mixture of despair and innuendoed sex. The house applauded. A six-piece Negro jazz band went into action, producing an evil orgiastic jazz. The dance floor of the Sunrise Café on Thirty-fifth Street quickly crowded, and it became like a revolving wheel of lust, the dancers swaying and turning, every corner and floor edge filled with dancers who moved sidewise, inch by inch, socking their bellies together in quick rhythm and increasing frenzy.

Red . . . thought the jazz would drive him nuts; the thick-lipped singing and shouts . . . grated until he was ready to jump . . .

NARRATOR: But for those who knew their music, the impact was different. Other young Chicagoans listened with admiration and understanding. Tesch was one of them, and so was Muggsy. And as the Oliver band stretched out its long engagements in the twenties, these boys had come first to discover the Rhythm Kings, then finally to listen at the feet of King Joe himself. At the Dreamland, tables were grouped around a glassy dance floor. Windows were high above head-level, while a big, fancy chandelier dangled from the high ceiling. The little stage where the band played was flanked by two statues of Liberty. (Farrell may have had this place in mind when he wrote the passage above; or he may have been thinking of the Sunset, which didn't open till much later.) The six players were raised only a foot or two above the dance floor by the slight stage . . .

LIL HARDIN:

And they'd line up ten deep at the Dreamland. Muggsy sat in. Mostly white fellows would line up in front of that stand . . . Hoagy, Art Kassel, Dave Tough, and George Wettling. Like they all used to do, to start the band Oliver would toot a couple of notes real soft, turn around to the band, and instantly they knew what piece it was. At eleven o'clock the place would just be rocking. Joe never had much to say, but he had a lot of fun . . .

NARRATOR: And from hours of practice and playing, the young Chicagoans evolved something they could name their own . . . something not quite New Orleans, or Dixieland; something they themselves often stumbled over, if you asked for a definition. But it became a well-known group, before they had grown out of their twenties. It included Jim Lannigan, Freeman, Dave Tough, the MacPartland brothers, Bix and the Wolverine groups, Teschemacher, Muggsy, Dave North, Charles Pierce, McKenzie, Condon, Mesirow, the Marsala brothers Joe and Marty, Floyd O'Brien, Pat Patterson, Jess Stacy, Joe Sullivan, Benny Goodman, and a host of others. For them, it usually began the way Joe Marsala tells it:

*James Farrell, *Studs Lonigan*, pp. 226-27, Modern Library, 1938.

JOE MARSALA:

I was born in 1907 . . . started playing around 1924. Never could afford to go in, but would listen outside the Friars' Inn. I would also hang around the same way and hear Jimmie Noone. Then at Columbia Hall, where Muggsy played — Johnny Lane was clarinet and had an orchestra there. I liked that kind of music. The others would go to dance, but Marty and I used to listen to the band, and hear them jam. I had a job driving a 2½ ton truck; I used to move pianos and buy records with the money I made. Then I joined Wingy Mannone's orchestra and all my troubles started . . .

NARRATOR: There were plenty of troubles for Joe and all the others who left steady jobs to go into music. Still, the kicks came, too, in after-hour sessions like the ones described by Pip Villani:

VILLANI: Those were the days when Pollack used to come over after work. We would meet and go down to the Cellar and have real jam sessions. Bix, Tesch and Freeman were there. Bix would end up playing piano for us . . .

MUSIC: BIX BEIDERBECKE, IN A MIST . . . DOWN UNDER VOICE . . .

VILLANI: That was when the boys got tired of playing. It was a dingy place, with sawdust on the floor. The funny part of it was that these sessions were exclusive with us . . .

MUSIC: IN A MIST UP AND HOLD TO FINISH.

NARRATOR: It wasn't a pretty life they chose. Chicago was tough in those days — even the Lombardo orchestra had to undergo a shaky moment at the Granada Gardens, when a famous South Side gang war culminated in a killing on the spot, and the shot was heard by a big broadcast audience tuned to hear Guy's mellifluous dance music!

MARTY MARSALA:

And at one place we worked, Capone would come in with about seven or eight guys. They closed the door as soon as he came in. Nobody could come in or out. Then he gets a couple of hundred dollar bills changed and passes them around to the entertainers and waiters. His bodyguards did the passing. We got five or ten bucks just for playing his favorite numbers, sentimental things.

NARRATOR: But a lot of it was just scuffling, too, the way it was at first for Joe Marsala:

MARSALA: We went to Akron, Ohio. It was a bust. A guy named George de Morris and some others. Then back to Chicago and worked in town. Mostly saloons. Lake Shore, on the north side; Pleasure Club on Rush Street, next door to Kelly's Stables; Two Bits Club, Oak Street; Cass Club, 816 Cass; Edelweiss Café, on Claiborne Avenue and Halstead Street. We had a four or five piece band there. Art Hodes was at the Pleasure Club, too. Bud Freeman took a job then, lasted a week, and quit. We always quit. Worked three nights at Turkish Village, changed later to 606 Club. They didn't pay off — we always had so much trouble. Made more tips than salary—the salary was about $35, if we ever got it. But sometimes we made ten bucks a night in tips. That was in Indiana Harbor, Duchess Café.

NARRATOR: Late hours, hard work, low pay — that was the glamorous Chicago story for lots of

(*Continued on page* 28)

Afro-American Music

Chapter Six of the

ANTHROPOLOGY OF JAZZ

by **Ernest Borneman**

WHEN the first slave ships disembarked their cargo on the American mainland, they found an even more motley assortment of trades and nationalities than they had met on their Caribbean way-stations. As the slaves had come from all over Africa and from all levels of Africa's social hierarchy, so the settlers of the new continent had come from all over Europe and from all classes of European society. Their music, like that of the Africans, contained a random selection from liturgical and patriotic music to dance tunes, drinking songs, ballads and—in addition to Italian opera—the roots of the new symphonic movement developing just then out of the suite and the sonata. Musical contact between slaves and masters was therefore as varied, multiform and unpredictable as their social relationship and their working conditions. All these differed within and between the settlements of the Dutch, Danish, British, Spanish, French and Portuguese Empires in the New World as they did between the individual settlers. "Furthermore, within each of these settlements of the New World where slavery obtained, the contact of the Negroes with the cultures of their European masters varied in intensity . . . House servants and field hands had anything but equal opportunities to know the customs of their masters." [1]

As house servants and mistresses of the plantation masters, the slaves had a fair chance of hearing and acquiring their masters' music. Through lullabies and nursery rhymes, they, in their turn, taught their own children as well as those of the white man. Through animal stories (Brer Rabbit etc.), they modelled the childhood imagination of ten generations of upper class Southerners. Even the white man's religious ceremonialism underwent a gradual change during these years: From Wesley's and Whitefield's 1738 mission to Georgia, through the Red River Camp Meeting of 1799 and the first liturgies of the African Methodist Episcopal Church of 1816, to the Holy Rollers and Holiness Faith Healers of southwest Virginia, there runs a cultural thread of African origin which left its mark on the whole behavior pattern of the white South. From snake worship, through trance and orgastic surrender ("Getting religion," "Coming through"), to the song and dance patterns of white spirituals and ring shouts, there runs a give-and-take relationship which leaves the Negro by no means as the white man's debtor.

"The extent to which New World white populations have derived aspects of their present cultural behavior from Negroes is not generally recognized. The English dialect spoken in the South of the United States, though unquestionably based on the speech of old England of the eighteenth century, is vastly different from the English dialect spoken in New England, where the speech is also based on British pronunciation of the same words of the same period. The difference

is the element of African phonetics, which was transmitted to the Southern Whites by their Negro nurses. The distinctive dishes which mark the cuisine of the Southern states and of the West Indies derive to an unrecognized extent from the African cooking traditions introduced by the slaves into the kitchens of their masters. Cooking in deep fat, for instance, is one of the most important African methods of preparing food, and fried dishes are standard there. The very word "gumbo," the name of one of the best known Southern stews, comes from Africa. Of similar derivation is the high seasoning that is characteristic of many Southern dishes." [2]

Thus the influence was mutual in all spheres of social and cultural life, and it is thus that music, like all other social and cultural phenomena, must be considered as a product of mutually active influences.

It is due to the mutual character of these influences that jazz was at all preserved in America. The white plantation system, terrible as it was for those who suffered under it, must yet be considered as a beneficial influence from the purely musical point of view.

Slavery in America, not unlike serfdom in old Russia, was chiefly responsible for the preservation of the people's artistic tradition: The Russian masters encouraged their serfs to dance, just as the Southern masters encouraged their slaves to make music.[3] In both countries the master's motive was of course not compassion for his serfs or slaves but a combination of pleasure in seeing others work, enjoyment in watching their dance or in listening to their music, shrewdness in allowing them to do what they liked to do, and astuteness in realizing that they would do more work if they were allowed to enjoy themselves in this manner. Both the Russian serf and the American slave thus obtained in *circenses* what they lacked in *panem:* an ideal state of affairs for the master since he did not have to pay for the *circenses.*

"The whole Russian theater owes its origin to the serf. This meant that the ballet became a part of the people, not merely an entertainment provided from without. In Russia, ballet had a greater contact with humanity than in any other country. It could not be destroyed, as it had been in France, by any wave of artificiality; it could not become the very passive instrument of a group of poets. The peasant is by nature a realist, and Russian ballet, even in its most romantic phases, has always retained, comparatively speaking, a close touch with reality." [4]

Similarly, in America, the whole tradition of syncopated popular music owes its origin to the slave. This meant that Afro-American music became a part of the people, not merely an entertainment provided by black-face comedians for a white audience, and that, in the South, popular music continued to preserve a greater contact with humanity than in any other part of the U. S. It could not be destroyed, as the music hall tradition had been in England, by the coming of the commercialized song industry; nor could it become the passive instrument of a group of businessmen as it did in the North, along Broadway and Tin Pan Alley. The Southern Negro was by nature a realist, and Southern Negro music, even in its most sugary phases, never ceased to retain a close touch with reality.

Closer still than in the old South did this contact remain in the latin settlements and colonies of the New World, from the Bahamas, Antilles, and Caribbean islands to the Central and South American mainland. Here, intermarriage took place on a much wider scale than further north; Spanish folk songs, already influenced by African music from the days of the Moorish invasion, merged easily with those of the slaves; rapidly a new series of Afro-American dances grew out of this merger of Southern cultures: before the first slave ships had reached the North American mainland, the first of these dances had already grown into a definite pattern. By the time jazz began to develop in Louisiana, some of the traditional Afro-American dances were celebrating their first centenary on the West-Indian islands.

From the basic beat of the *Habanera* (named after Cuba's capital) there had developed the *Tango* (named after a West-African drum), the *Rumba* (named after a West-African dance step), the *Son, Danzon, Danza, Danzonette, Bolero, Bembé, Guaracha, Guajira,* and *Punto-Guajiro* of Cuba. From Trinidad, Grenada, Santa Lucia, Barbados, Martinique, Dominica, Guadaloupe, Antigua, Barbuda, St. Croix, Puerto Rico, Santo Domingo, Haiti, Jamaica and the Bahamas, there had emerged such widely different songs and dances as the *Biguine, Conga, Mazouk and Calypso.* From the mainland, and especially from that richest storehouse of Afro-American culture between British Guiana and the Bahia region of Brazil, there had come the *Samba, Maxixe, Marchinha, Candomblé, Sandade* and *Choro.*

In the Suriname region of Dutch Guiana as well as in the autonomous regions of Haiti, where Africans re-

gained their liberty after years of civil war, a greater store of unadulterated Africanisms than in Africa itself has been preserved intact, and it is to these regions that anthropologists and musicologists have come to study forms of African culture long dead in their homelands.[5] Yet unlike the English folk tunes which Cecil Sharp so successfully salvaged from the Appalachians, African folk tunes tend to evade the musicologist for precisely the same reason which enables them to survive by assimilation of native strains.

The pattern of survival which took place in these regions (and which finally led to the evolution of jazz) was invariably the same. It consisted of a strategically brilliant war of flexible defense which permitted the Negro singer and instrumentalist to accept and assimilate all those elements of the white man's music which bore any resemblance to any elements of traditional African music—be it the Scotch snap (one of the few examples of syncopation which Africans could glean from the white man's music) or the five tone scale of Irish folk songs (which closely resembled the West-African pentatonic) or the *Flamenco* and *Cante Hondo* music of Andalusia (which used timbre effects in the African manner over a narrow compass of rhythmically repeated phrases).

One of the most powerful of the later influences on Afro-American music was the Jewish one. Here, as in the Moorish music of Spain, the earlier contacts with African music (during the Egyptian and Byzantine exile years) resulted in a swift musical rapprochement which bore fruit in such disputed strains as the Negro's "Go Down Moses" and the Hebrew's "Cain and Abel" which are so similar in harmonic and rhythmic structure that any musicologist would venture upon exceedingly thin ice if he were to say which of the two was the original theme and which the variation. Minor thirds and diminished sevenths are as common to Chassidic music as to the blues. The whole bag of tricks from glissandi and portamenti to shifted accents and timbre effects came as natural to the Jewish folklore of Tin Pan Alley as it did to the African folklore of Louisiana. Here again the influence was mutual and retroactive.

But it was not only the white man's music which left its impact on the Afro-American idiom. One of the earliest native stimuli came from the American Indian. This, of course, was not surprising in view of the close structural resemblance between African and Indian music. Both were strictly functional in purpose. Both used drums as basic instruments. Both used poly-rhythmic patterns as basis of their musical form. Both used narrow intervals coupled with timbre and vibrato effects in preference to large intervals and "pure" tone. Both tended to attack a note by beginning it sharp and sliding immediately to the sustaining tone. Both had little or no feeling for complex harmony. But the Africans adopted the white man's system of harmony without losing the characteristics of their own music—the Indians did not. Thus the Negro songs, by borrowing from European music, remained alive while the Indian songs, refusing—as Indians will refuse—to borrow from white people, died out. There can be little doubt that African music would have met the same fate if it had not fortified itself by assimilating certain characteristics of Indian music which showed structural resemblances to their own tradition.

The result of this strange development is, as Howard says, that "obviously the Negro songs are nearer to our musical comprehension than the savage chants of the Indian" and that all white imitators of Indian music always sound more African than Indian. To one listener, at least, Skelton's "Indian Dances," for instance, have always sounded more like *papier maché* jungle than like the wide open spaces of pre-Columbian America.

But the Indian influence was not the only non-European one to exert an effect on Afro-American music. There are indications that one of the most profound Africanisms, the use of "significant or speaking tone," might have died out in America if support for it had not come forth from a most unexpected quarter—the Chinese railroad workers and laundry men whose Cantonese idioms and songs were based on the same characteristic. Constant Lambert finds striking similarities between the speaking tone employed by American Negroes in the playing of wind instruments and the Chinese manner of articulated flute playing.[6] He also compares such conflicting rhythmic passages as can be found in all American Negro music with the cross-rhythms on two or three marimbas (an instrument shared by Chinese and African music) which are used in the Laotian orchestra.[7]

To sum up: The racial element seems to be of amazingly small importance in the determination of musical archetypes. There is no such thing as pure "Negro music" in America; nor is there any such

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The Authors: ROY CAREW *is a spry, sharp old gent, something over 60, who will retire from Government work in a year or so. "Then," he says, "I can really get down to business on this jazz kick." At the present time he looks over your income tax return to make sure you haven't paid the government too much money. Roy was raised in up-state New York and in 1904 took a bookkeeping job in New Orleans. His interest in ragtime and jazz dates from this time. He was well acquainted with Tony Jackson (one of the only pianists ever to get a nod from Jelly Roll Morton) and many other of the best New Orleans rag men of that time. Roy has bought and played nearly every good piano rag ever published. To this day it is a rare treat indeed to sit down in Roy's front room and hear him beat off any rag you can think of on his grand piano.*

DON FOWLER, *during the six months he was stationed at Fort Washington, divided his spare time between two occupations,—playing trumpet with local bands, and excavating many mysterious things in the copyright office of the Library of Congress. Like Mr. Carew, Don has a tremendous collection of ragtime music from which he has transcribed leads for trumpet. His book contains some thousand tunes. At the present time, Don is stationed in Texas.*

SCOTT JOPLIN

Overlooked genius

IT is very gratifying to note that in the past several years an awakening interest in authentic American jazz music has prompted many earnest students to delve into the history of the beginnings. A considerable amount of painstaking and valuable work has been done, and little by little the evidence is being unearthed, and credit is being given to those musicians who, singly or in groups, developed this distinctively American music. To the writers of this article, however, it seems that, while a great deal of laudable and productive effort has been expended in discovering and publicizing the musicians who developed and spread jazz music, there has been a noticeable lack of consideration given to the immediate basic materials with which those musicians had to work,—that is to say, to the early musical environment of the players, to the popular musical compositions that were current in the early days, and to the musicians who composed them. Certainly, since jazz is a developed music, the evolution of which has been fairly well traced, the basic elements from which it was evolved deserve more attention than they have received. This statement may be challenged by many who feel that, because the origins of the blues, spirituals and folk songs of the negro have been examined and discussed exhaustively, and the melodic and rhythmic impulses of the negro have been explained anthropologically, the bases and origins of American jazz music have been satisfactorily established. We do not think so. Granting the importance of the blues, spirituals and negro folk songs as contributing factors to jazz music, and admitting the inherent rhythmic ability of the negro to weld the earlier and contemporaneous musical forms into jazz, there remains an important and indispensable element that has received but scant attention, namely, RAGTIME.

Why does ragtime merit serious consideration in explaining the development of jazz music? For the simple reason that ragtime furnished the very structure upon which jazz was built; in many of the better ragtime compositions there are passages and parts which are almost jazz itself. The fact is that ragtime was doubtless the first firm step forward in distinctively American music, — a step away from the old and accepted forms that comprised our popular music as the nineteenth century was drawing to a close. Inspection and consideration of popular sheet music published during the period referred to as "the gay nineties," will reveal rather convincingly that the American musical revolution started in the first half of the 1890's, and was well under way by 1900. During the 1890's the purchasers of popular sheet music were introduced to a new and livelier type of "coon" songs, while instrumentally the new types consisted of cakewalks and ragtime. Ragtime constituted the real innovation. Writers of jazz history have

by ROY CAREW
and
PVT. DON E. FOWLER

felt it necessary to write only too little of this vital basic element in mentioning early jazz pioneering. They have felt it sufficient to mention ragtime in a general way, along with incidents such as the transformation of *The Marseillaise,* an old French quadrille, into the *Tiger Rag,* that Dixieland standby. *The Maple Leaf Rag* by Scott Joplin, and a very, very few other rags, come in for attention in a casual and incidental manner. But ragtime was more than incidental in the development of jazz; it was fundamental.

In New Orleans, the cradle of jazz, probably the greater number of musicians who furnished popular dance and parade music were natural players only, not musically trained, but the fact that they played by ear, faked and improvised, was no drawback,—quite the contrary. For these natural players ragtime furnished an almost perfect framework to embellish with their musical improvisations. It is easily understood that in interviews with the New Orleans pioneers in jazz, the old players would stress their own contribution to the new form and permit the great ragtime composers to be overlooked or ignored, especially since the emphasis of the interview was placed on "jazz" almost entirely. However, it would seem that the time has come to give to the ragtime pioneers at least a portion of the credit that is due them. One reason why the early ragtime composers and players have not been written up more fully may well be that they lived more or less in obscurity, played in questionable surroundings as a rule, and in their day there were no publicity agents to "discover" them and build them up for the personal aggrandizement of the agent. Their playing and their compositions stood on their merit, and if their product has passed the test of time, it is because of that intrinsic merit. We believe that present day music and musicians owe a debt of gratitude to such men as Scott Joplin, Tom Turpin, Ben Harney, James Scott and many others, both negro and white, that has never been acknowledged, and probably never will be. That such composers did produce something that has stood the test of time is proved nearly every time a modern jazz orchestra plays a tune, for it is a unique composition or arrangement indeed that does not contain something from an old classic rag, whether directly or by way of a Tin Pan Alley imitation. To quote from one of the advertising dodgers of the old firm of John Stark and Son, who published many ragtime classics, ". . . Here is the genius whose spirit, though diluted and polluted, was filtered through thousands of cheap songs and vain imitations . . ."

Of the American cities where genuine instrumental ragtime "caught on" and was recognized as having musical value, St. Louis, Missouri, became pre-eminent. Rail center and river port, St. Louis became the mecca for early ragtime players and composers, from local boys who became familiar with unconventional music around the river joints and dives, to itinerant players and singers, who found St. Louis a convenient stopping off point on their wanderings, and brought in new musical ideas from all over the country. Several music houses in St. Louis published early rags, but it was the firm of John Stark and Son which soon became the "Classic Rag House." They featured rags by many high class writers, including Scott Joplin, composer of the famous *Maple Leaf Rag,* which, after nearly fifty years, remains the classic example, and which has never been improved upon. Of all the ragtime composers Scott Joplin was undoubtedly the greatest. Standing head and shoulders above all others, his influence on American jazz music has been tremendous, yet he had been almost completely overlooked. As stated above, writers of jazz history in New Orleans usually mention Joplin's *Maple Leaf Rag,* and refer to his other ragtime compositions in general terms, seldom naming them. Joplin rags were popular in New Orleans in the early days, there is little doubt of that. The music stores carried them, and they were played around the town. Still, we may be permitted to doubt a little if they were played as universally as some accounts may seem to indicate, except by a certain class of persons who

enjoyed Joplin and were willing to persevere in practicing something more difficult than the ordinary. Joplin rags were not easy to play, and many players dropped them without spending enough time and effort to learn them properly; the remark usually credited to Chris Smith, the negro song writer, that very few people played the *Maple Leaf Rag,* although a great many people played at it, came close to the truth. The Stark firm found the same condition and printed the following:

> "We knew a pianist who had in her repertoire, "The Maple Leaf," "Sunflower Slow Drag," "The Entertainer" and "Elite Syncopations." She had played them as she thought, over and over for her own pleasure and others, until at last she had laid them aside as *passé.* But it chanced that she incidentally dropped into a store one day, where Joplin was playing "The Sunflower Slow Drag." She was instantly struck with its unique and soulful story, and—what do you think? She asked someone what it was. She had played over it and around it for twelve months and had never touched it.**** "

Nevertheless, New Orleans musicians had plenty of chance to listen to Joplin rags, for they were played regularly on that predecessor of the juke box, the automatic piano, albeit without giving heed to that ever present injunction printed at the beginning of the sheet music: "NOTICE: Do not play this piece fast. It is never right to play 'Ragtime' fast. Author." (Incidentally, what a treat it would be to listen to a few of Joplin's rags played on a good player piano; we believe it would surprise many of the modern swing enthusiasts.)

In view of the fact that the *Maple Leaf Rag* still remains the classic, along with Ferd Morton's *King Porter Stomp* and a few others, and as Joplin is given credit for the composition, many persons may wonder at the opinion that he is "overlooked." It will probably be a surprise to most music lovers with an interest in jazz beginnings, even those who think they know something of Joplin, to learn that he has his name on over sixty published compositions. Most of these are his own compositions, on some he collaborated, and some he arranged for others. He composed over forty rags, at least eight waltzes (one being in ragtime), several 6/8 marches, a Mexican serenade, some songs and two operas, one of which, sad to relate, probably is lost. Of Joplin's rags it can be said that practically every one is unique, his genius being such that he never felt the necessity of bringing out an old composition dressed in a new garb. His rags are in a class by themselves, and very seldom does one of them suffer by comparison with another. Compare *Maple Leaf, Peacherine, Easy Winners, Original Rags, Rose Leaf Rag, Eugenia, Figleaf, Gladiolus* and *Wall Street Rag,* to mention a few, and you will find each one a work of art,—scholarly and often profound. With simpler and flashier sheet music on the music counters, and with Tin Pan Alley publishers controlling most of the trade channels and publicity, the Joplin rags did not get the recognition they deserved, even though in later years eastern publishers published some of Joplin's best numbers. Joplin himself felt that he was overlooked and not appreciated, and that he was ahead of his time, remarking that perhaps folks would appreciate him after he had been dead fifty years.

From the somewhat scanty information at hand it seems clear that Scott Joplin was well grounded in music. Born in 1869 and raised in or near Texarkana, he was given some early musical training at home. By the time he was twenty it can be assumed that he had begun his travels, and was probably making his living from music, because by the time he was twenty-five he was a member of an outfit that called themselves the "Texas Medley Quartette." That Joplin was a singer will probably come as another surprise to most Joplin fans, since he has never been mentioned in that connection, at least not for many, many years. However, this seems to have been the case, and it also appears that the quartette travelled over a considerable part of the country, appearing before the public with some success. One reason for this surmise is that two of Joplin's compositions (his first to be published) were published in Syracuse, New York. One of these compositions, *Please Say You Will,* published in 1895 by M. L. Mantell of Syracuse, bears the inscription, "Song and Chorus by Scott Joplin, of the Texas Medley Quartette." Another song by Joplin, *A Picture of Her Face,* was also published in 1895 by Leiter Brothers of Syracuse. It would not be too much of a stretch of the imagination to assume that the Texas Medley Quartette, of which Joplin was a member, played an engagement in Syracuse, New York, as early as the season of 1894–1895, using some songs by Joplin in their repertoire, and that

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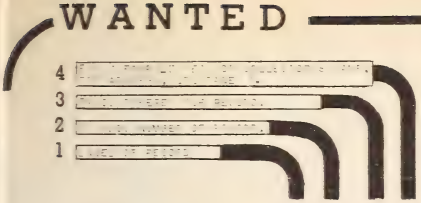
WANTED



LOUIS ARMSTRONG

JAZZ LIPS/SKID DA DE DAT	OK	8436	——	EDEL
IRISH BLACK BOTTOM	OK	8447	——	EDEL
MELANCHOLY BLUES/WHOLE	OK	8496	——	EDEL
DROPPIN' SHOCKS/WHO'S IT	OK	8357	——	EDEL
I'M GONNA SITCH	OK	8343	——	HURN
DROPPIN' SHOCKS	OK	8357	——	HURN
BIG FAT MA	OK	8379	——	HURN
JAZZ LIPS	OK	8436	——	HURN
SUNSET CAFE STOMP	OK	8423	——	HURN
IRISH BLACK BOTTOM	OK	8447	——	HURN
PERDIDO ST. BLUES	OK	[illegible]	——	HURN
DOWN IN HONKY TONK TOWN	OK	[illegible]	——	HURN
BIG FAT MA/SWEET LITTLE [illegible]	OK	8379	[illegible]	CAUG
BIG BUTTER & EGG MAN/SUNSET CAFE	OK	8423	[illegible]	CAUG
MELANCHOLY BLUES/WHOLE BLUES	OK	8496	7.50	CAUG

GEORGE BRUNIES

FOREVER BLOWING BUBBLES	OK	05798	1.50	MART

BARREL HOUSE PETE

ROLLIN' STONE PUSSY	OC	[illegible]	3.00	MART

COUNT BASIE

THE FILES	DE	2722	——	BUCK

RECHET-SPANIER B.G.4

THAT'S A PLENTY	HRS	2002	7.00	MART

BIX BEIDERBECKE

SOMEBODY STOLE MY RHYTHM KING	BR	9242	——	MART
WALKIN DA DE MAN RIVER	CO	[illegible]	——	MART
I'LL BE A FRIEND	VI	23008	——	MART

BONNY BERNIAN

(MANY; SEND LISTS)	—	——	——	COMA

JIMMY BERTRAND

(ANY WITH DODDS)	—	——	——	HURN

BARNEY BIGARD

BARNEY GOIN' EASY/STATE PRICE	OK	[illegible]	——	KAME

JIMMY BLYTHE

(ANY WITH DODDS)	—	——	——	HURN

WILL BRADLEY

BASIN STREET BOOGIE	CO	36340	——	CULP
SOUTHPAW SERENADE	CO	35963	——	CULP
THREE RING PAGEANT	CO	35471	——	CULP

HENRY BUSSE

WHEN DAY IS DONE	DE	774	——	GOOD

FRANKIE CARLE

	DE	——	——	MART

HOAGY CARMICHAEL

STARDUST	DE	6311	——	GRAV

CAROLINA CLUB ORCHESTRA

CAROLINA MOON	OK	41198	——	PETE
HONEY	OK	41226	——	PETE
I'M ALWAYS CHASING RAINBOWS	OK	41409	——	PETE
BOLERO	OK	41566	——	PETE
IF YOU HAVEN'T GOT LOVE	ME	12167	——	PETE
IF YOU CAN'T SING WHISTLE	ME	12164	——	PETE
DIXIE/OH MONAH	ME	12364	——	PETE
I'M SO IN LOVE	ME	2361	——	PETE
GOOFUS/WHY DON'T YOU GET LOST	ME	12376	——	PETE
IS I IN LOVE, I IS	ME	12399	——	PETE
WHO TAKES CARE OF CARETAKER'S DAUGHTER	PE	14378	——	PETE
SWEETHEART OF SIGMA CHI	PE	14[illegible]	——	PETE
THE LOVE SONG	PE	14318	——	PETE
HURRY BACK SWEETHEART OF MINE	PE	14426	——	PETE
EVERYBODY LOVES MY BABE	PE	14[illegible]	——	PETE
WHAT ARE WE WAITING FOR	PE	14309	——	PETE
(ALL ON COLUMBIA)	CO	——	——	PETE
(ALL ON ROYALE)	RY	——	——	PETE
(ALL ON REGAL)	RE	——	——	PETE

CARMEN CAVALLARO

I'LL SEE YOU IN MY DREAMS (DREAM	DE	60704	——	GOOD
(MANY; SEND LIST)	—	——	——	GOOD

CHICAGO FOOTWARMERS

(ANY EXCEPT 9533 AND 5509)	OK	——	——	HURN

CHICAGO FOOTWARMERS

RANDOLPH ST.RAG/SUGAR(NEW ONLY)	SIG	105	——	SHEA
SONG-WANDERER CHANGER MADE(NEW ONLY)	SIG	104	——	SHEA

LILLIE D. CHRISTIAN

YOU'RE A REAL SWEET-EART	OK	8607	——	HURN
SWEETHEARTS ON PARADE	OK	8650	——	HURN
BABY	OK	8650	——	HURN

SAM COSLOW

PLEASE	VI	24144	2.50	WHIT

BING CROSBY

WHEN I LOST YOU (" TO E)	DE	3477	——	GHIR
(MANY)	BR	——	——	COOK
I HAVEN'T TIME TO BE MILLIONAIRE	DE	3161	——	GOOD
BEAUTIFUL DREAMER	DE	3119	——	GOOD
IT'S A LONELY TRAIL	DE	——	——	GOOD
OLE FOLKS	DE	2123	——	GOOD
SMALL FRY(MERCER & CROSBY)	—	——	——	GOOD

BOB CROSBY

COME BACK SWEET PAPA	DE	896	——	GOOD

DIXIE STOMPERS

NERVOUS CHARLIE STOMP/BLACK HORSE(N)	HA	153	2.50	CAUG
FEELIN'GOOD/OH BABY (NEW)	HA	636	3.75	CAUG
WABASH BLUES/WANG WANG BLUES(NEW)	HA	407	3.25	CAUG
ST.LOUIS BLUES/VARIETY STOMP(NEW)	HA	451	3.25	CAUG

JOHNNY DODDS

WILDMAN BLUES/MELANCHOLY(NEW)	BR	3567	15.00	CAUG

JIMMY DORSEY

CHARLESTON ALLEY/SPIRITS GOT	DE	4075	——	KAER

TOMMY DORSEY CLAMBACK 7

(MANY (STATE PRICE)	VI	——	——	KAME

TOMMY DORSEY

AFTER ALL/BLUE RAIN	VI	26415	——	CULP
MAKE WORK IF YOU CAN GET IT	VI	25695	——	CULP
COCKTAILS FOR TWO	VI	26145	——	CULP
BLUE MOON/PANAMA	VI	26185	——	CULP
DAWN ON THE DESERT/WHY BEGIN AGAIN	VI	26246	——	CULP
GUESS I'LL GO BACK HOME	VI	26294	——	CULP
THAT LUCKY FELLOW	VI	26401	——	CULP
EASY DOES IT	VI	26429	——	CULP
FAITHFUL TO YOU	VI	26436	——	CULP
A NEW MOON AND AN OLD SERENADE	VI	2618	——	CULP

ROY ELDRIDGE (OFF THE AIR SHOTS)

GRAND TERRACE, CHICAGO, 1938 WITH FLETCHER HENDERSON'S ORCHESTRA	—	——	——	PERR
KELLY'S STABLES, NEW YORK	—	——	——	PERR
THE THREE DEUCES, NEW YORK 1943	—	——	——	PERR
CLUB KINSWAY, TORONTO, CANADA	—	——	——	PERR
LANTZEN BEACH, PORTLAND, OREGON WITH GENE KRUPA'S ORCHESTRA	—	——	——	PERR
EASTWOOD GARDENS, DETROIT, GENE KRUPA'S ORCH.	—	——	——	PERR
HOTEL PENNA., N.Y., GENE KRUPA'S ORCH.	—	——	——	PERR
ANY SPOTLIGHT BANDS PROGRAMS WITH GENE KRUPA'S O.	—	——	——	PERR
ANY SHOT OF "FLYING HOME", STATION WNEW	—	——	——	PERR
WITH ESQUIRE JAZZ BAND BROADCAST, 1939/ 344-	—	——	——	PERR
"KING OF BONGO BAR", ARCADIA BALLROOM, 1938-	—	——	——	PERR
WITH TEDDY HILL'S ORCH., PER M.B.C., 1936	—	——	——	PERR
ANY SHOT OF "GEE JACK WHAT A SHAKE!" FROM THE THREE DEUCES, CHICAGO, ILLINOIS	—	——	——	PERR
WITH MILDRED BAILEY, 6/2/44	—	——	——	PERR
"WHEN DREAMS COME TRUE", PAUL BARON SEXTET	—	——	——	PERR
"FOUR IN A BARN," PAUL BARON SEXTET	—	——	——	PERR
ANY WITH PAUL BARON SEXTET	—	——	——	PERR
ANY WITH MILDRED BAILED	—	——	——	PERR

DUKE ELLINGTON

DON'T MEAN A THING/ROSE ROOM	BR	6265	——	GILB
HARLEM SPEAKS/BEST WISHES	BR	6374	——	GILB
EERIE MOAN/ANYTIME	BR	6467	——	GILB
BLACKBIRD MEDLEY	BR	6546	——	GILB
SMORGASBORD/OLD OLD MAN	BR	8386	——	GILB
ALABAMY HOME/COD THRILLUN	VA	137	——	GILB
DIGA DIGA DOO/I DON'T GIVE	VI	34005	——	KAME
MUST HAVE THAT MAN(STATE PRICE)	BR	4031	——	KAME
PUSSY WILLOW(STATE PRICE)	ANY	——	——	KAME
HYDE PARK (STATE PRICE)	DE	——	——	KAME
SWAMPY RIVER	BR	6355	3.50	MART

SEGER ELLIS

PRAIRIE BLUES	OK	41417	[illegible]	MART

ARTHUR GODFREY

(ANY)	—	——	——	GOOD

WANTED

GRACIE FIELDS

WALTER LEAD ME TO THE ALTER	—	—	GOOD
GOOD NIGHT LITTLE SAILOR BOY	—	—	GOOD

BENNY GOODMAN

SHIVERS/SEVEN COME ELEVEN	Co 35349	—	KAER
STEALIN' APPLES/OPUS LOCAL	Co 35362	—	KAER
BODY AND SOUL	Vi 25115	—	CULP
LADY BE GOOD	Vi 25333	—	CULP
EXACTLY LIKE YOU	Vi 25406	—	CULP
I CRIED FOR YOU (VICTOR)	Vi 25139	—	CULP
VIBRAPHONE BLUES (N TO E)	Vi 25521	—	CULP
ALL MY LIFE	Vi 25324	—	CULP
IT HAD TO BE YOU	BB 11056	—	CULP
TAPPIN' BARREL/SON-IN-LAW	Co 2856	—	LAMB
RIFFIN' SCOTCH/KEEP ON	Co 2867	—	LAMB
NOT THAT I CARE (N TO V)	Co 2542	—	GHIR
JUNK MAN/OL' PAPPY (N TO V)	Co 2892	—	GHIR
BALLAD IN BLUE (N TO E)	Vi 25081	—	GHIR
IF I COULD BE WITH YOU (N TO E)	Vi 25290	—	GHIR
YOU TURNED THE TABLES ON ME (N-E)	Vi 25391	—	GHIR
THERE'S A SMALL HOTEL (N TO E)	Vi 25363	—	GHIR
NOBODY'S SWEETHEART/MORE (N TO E)	Vi 25345	—	GHIR

BOBBY HACKETT

JAZZ BAND BALL(STATE PRICE)	Vo 4047	—	KAME
GHOST OF A CHANCE(STATE PRICE)	ANY	—	KAME
DA DA STRAIN (STATE PRICE	ANY	—	KAME

W. C. HANDY

ST. LOUIS BLUES	Vs 8163	—	GRAV

COLEMAN HAWKINS

SORROW/LOVE CRIES(E TO N)	PAE 658	8.00	HASS
TIGER RAG (E TO N)	PAE 35513	8.00	HASS
LADY BE GOOD (STATE PRICE)	PAE 2007	—	KAME

FLETCHER HENDERSON

TO O/ROCKY MOUNTAIN BLUES(NEW)	Co 970	5.00	CAUG
STOCKHOLM STOMP/HAVE IT READY (N)	Br 3460	5.75	CAUG
FIDGETY FEET/ SENSATION (NEW)	Br 3521	4.75	CAUG
FIDGETY FEET/ SENSATION (NEW)	Vo 1092	4.25	CAUG
ST.LOUIS SHUFFLE/VARIETY STOMP(NEW)	Vi 20944	4.25	CAUG
PDQ BLUES/LIVERY STABLE BLUES(NEW)	Co 1002	5.75	CAUG
HOP OFF	Br 4119	3.25	CAUG
(OTHERS WITH LOUIS ARMSTRONG)(NEW)	Co —	—	CAUG

BERTHA "CHIPPIE" HILL

(LOUIS ARMSTRONG ACCOMPANIMENTS)	ANY	—	HURN

EARL HINES

HONEYSUCKLE ROSE	Vo 3586	3.00	MART
(BOTH SOLO REISSUES)	Co 35875	—	MART

BUD JACOBSON

LAUGHING AT YOU/CLAR	SIG 106	—	NORR

HARRY JAMES

WILLOW WEEP FOR ME/MY BUDDY	Co 35242	1.50	MONT
FEET DRAGGIN'/HERE COMES HIGHT	Co 35227	1.50	MONT
OL' MAN RIVER/ANSWER MAN	Co 36023	1.50	MONT
CONCERTO FOR TRUMPET/IN MARKET	Co 35340	1.50	MONT
I'M IN THE MARKET FOR YOU	Co 35340	—	CULP

JAMES P. JOHNSON

(ANY OKEH SOLO)	OK —	6.50	MART
(ANY COLUMBIA SOLO)	Co —	6.00	MART
—	Vi 19123	3.00	MART
—	Br 4712	5.00	MART

LONNIE JOHNSON & BLIND WILLIE DUNN

HOT FINGERS	OK 8743	4.75	MART
MIDNIGHT/BLUE ROOM	OK 8818	4.50	MART
GUITAR BLUES/BLUE GUITAR	OK 8711	4.50	MART

ISHAM JONES

WHY CAN'T THIS NIGHT GO ON FOREVER	Vi 24213	—	WHIT

MAGGIE JONES

(ARMSTRONG ACCOMPANIMENTS)	Co —	—	HURN

LOUIS JORDAN

WHAT'S THE USE OF GETTING SOBER	De 8645	—	GRAV

HAL KEMP

MEDLEY OF SOUTHERN COLLEGE SONGS)	Br 4958	—	PETE
BOLERO/LOMBARDO REVERSE SIDE)	Br 6629	—	PETE
STARDUST	Br —	—	PETE
SIX TO EIGHT RECORDS	Co 5800s	—	PETE

FREDDIE KEPPARD

STOCKYARD STRUT	UHCA 73-74	—	GRAV

HENRY KING

(ANY; SEND LIST)	—	—	GOOD

TOMMY LADNIER

WEARY BLUES/JA-DA(STATE PRICE)	BB 10086	—	KAME
REALLY THE BLUES (STATE PRICE)	BB —	—	KAME

EDDIE LANG

LOSING YOU/MINE	OK 40988	2.00	MART
MELODY MAN'S/PERFECT	OK 40936	4.25	MART

MEADE LUX LEWIS

—	SA 12003 & 12004	7.00	MART

LIL'S HOT SHOTS

GEORGIA BO BO	BRE 02065	—	HURN

ABE LYMAN

THEN I'LL BE HAPPY	BB 10685	—	WHIT

WINGIE MANNONE

JUST I GIRL/CRYIN' FOR ME	Co 35685	—	NORR

JOE MARSALE

FEATHER-BED LAMENT/12 BAR	De 18111	—	KAER

JOAN MERRILL

HOW DID HE LOOK/MISS JOHNSON	BB 10986	—	GOOD

MEZZROW-LADNIER

COMIN' ON WITH COME ON	BB 10250	—	CONA
REVOLUTIONARY BLUES	BB 10885	—	CONA

LANI MCINTYRE

AKAKA FALLS (N TO E)	ME 51120	1.00	GHIR
KOLOPA (N TO E)	ME —	1.00	GHIR

LUCKY MILLINDER

BIG FAT MAMA	De 4041	—	WHIT
APOLLO JUMP	De —	1.25	PERR

MILLS BROTHERS

WPA/MARIE	De 3151	—	BUCK

LEE MORSE

I'M WEARING A RED RED ROSE	—	—	CARL
(ANY)	—	—	CARL

NEW ORLEANS BOOTBLACKS

FLAT FOOT/MAD DOG	Co 14337	—	HURN
I CAN'T SAY/MIXED SALAD	Co 14465	—	HURN

NEW ORLEANS RHYTHM KINGS

TIN ROOF BLUES	GE 5105	—	HURN
THAT DADA STRAIN	GE 5106	—	HURN
SWEET LOVIN' MAN	GE 5104	—	HURN
ANGRY	GE 5219	—	HURN
CLARINET MARMALADE	GE 5220	—	HURN
MILENBERG JOYS	GE 5217	—	HURN
LONDON BLUES	GE 5221	—	HURN
GOLDEN LEAF STRUT	OK 40327	—	HURN
BABY	OK 40422	—	HURN
TIN ROOF BLUES/SAN ANTONIO	De 161	—	NORR

FRANKIE NEWTON

ROSETTA/WORLD IS WAITING(STATE PRICE	BB 10176	—	KAME

RED NICHOLS

PANAMA/MARGIE	Br 3961	—	LAMB

KING OLIVER

(ANY ON BRUNSWICK)	Br —	—	HURN
(ANY ON VOCALION)	Vo —	—	HURN
DIPPERMOUTH BLUES	ANY —	—	CONA
(ANY; ANY LABEL)	—	—	CONA

ORIGINAL DIXIELAND JAZZ BAND

CLARINET MARMALADE	Vi 18513	—	GRAV

TINY PARHAM

(MANY; ANY LABEL; STATE PRICES)	—	—	KAME

TEDDY POWELL

BLUEBIRD BOOGIE WOOGIE	BB 11082	—	KAER

CLARENCE PROFIT

BE SOME CHANGES MADE	Br 8341	—	MART

MA RAINEY

(MANY; NEW CONDITION)	—	—	$3-5 CAUG

RED ONION JAZZ BABIES

OF ALL WRONGS/CAKE WALKING (NEW)	GE 5627	25.00	CAUG

FREDDIE RICH

A HOUSE WITH A LITTLE RED BARN	Vo —	2.50	PERR

ADRIAN ROLLINI

NAGASAKI/JAZZ O' JAZZ	Vi 25085	—	LAMB

ARTHUR SCHUTT

PIANO PUZZLE	OK 41243	4.75	MART

ARTIE SHAW

OCTOROON	BB 10 —	—	CULP
BLUES 1 & 2	Vi 27411	—	CULP
SPECIAL DELIVERY STOMP	Vi 26762	—	KAER
ROSE ROOM (STATE PRICE)	BB —	—	KAME

JOEL SHAW

IF IT AIN'T LOVE	CR 3298	—	WHIT

BESSIE SMITH

(MANY AFTER Co 14051; NEW ONLY)	—	—	$2-5 CAUG
EMPTY BED BLUES	Co 35675	—	GRAV
YOU'VE BEEN GOOD OLD WAGON	Co 35672	—	GRAV

WANTED

CLARA SMITH-				
(ARMSTRONG ACCOMPANIMENTS)	CO	——	——	HURN
TRIXIE SMITH-				
THE WORLD JAZZ CRAZY/RAILROAD BL.	PARA	12262	7.50	CAUG
WILLIE "LION" SMITH-				
PASSIONETTE/A.M. AIR	OMS	523	——	MART
SOUTHERN MELODY ARTISTS				
(ALL RECORDS IN OK 40—45000 SERIES)	OK	——	——	PETE
SOUTHERN SERENADERS				
(ALL RECORDS IN OK 41000 SERIES)	OK	——	——	PETE
MISSISSIPPI SPANIER				
RELAXING AT TOURO	BB	10532	——	MORR
REX STEWART				
LINGER AWHILE (STATE PRICES)	BS	11057	——	KAME
JOE SULLIVAN				
LITTLE ROCK/JUST STROLLING(NEW ONLY)	DE	600	——	SHEA
ERSKINE TATE				
STATIC STRUT	VO	15372	——	HURN
ART TATUM				
—— (6543 AND 6553)	BR	——	3.00	MART
JACK TEAGARDEN				
BIG EIGHT BLUES (STATE PRICE)	HRS	——	——	KAME
MICHEL THOMAS				
(ARMSTRONG ACCOMPANIMENTS)	OK	——	——	HURN
CLAUDE THORNHILL				
PARADISE	CO	36298	——	WHIT
FRANK TRUMBAUER				
CLARINET MARMALADE	VO	4412	——	MART
SINGIN' THE BLUES	BR	7703	——	MART
SUGAR UNDERWOOD				
DAVIS STREET BLUES (NEW)	VI	21538	2.25	MART
VEMUTI—LANG ALL STARS				
FAREWELL BLUES (STATE PRICE)	ANY	——	——	KAME
BEALE STREET BLUES(STATE PRICE)	ANY	——	——	KAME
SIPPI WALLACE				
(ARMSTRONG ACCOMPANIMENTS)	OK	——	——	HURN
FATS WALLER				
HOLD TIGHT	BB	——	1.50	PERR
(ANY ORGAN SOLO, EXCEPT ALBUM)	VI	——	2.50	MART
GLADYSE	VI	38554	2.50	MART
JAMES WIGGINS				
44 BLUES FRISCO BOUND	PARA	12860	——	ROSE
HAROLD WILEY				
ARNOLD WILEY RAG	BR	7113	2.50	MART
CLARENCE WILLIAMS				
(MANY WITH ARMSTRONG)	—	——	——	HURN
ORGAN GRINDER BLUES	OK	8604	——	MART
TEDDY WILSON				
	BR 7543 OR 7572 (NEW)		——	MART
JUST A MOOD, 1 & 2 (STATE PRICE)	BR	7973	——	KAME
YOU CAME TO MY RESCUE(N TO E)	BR	7739	——	GHIR
I'LL NEVER BE THE SAME (N TO E)	BR	7926	——	GHIR
CATALOGS				
(ANY CATALOGS, 1934, 1936)	—	——	——	WHIT
WOODWIND ENSEMBLES AND SOLOS				
HORN, OBOE, CLARINET, BASSOON, FLUTE	—	——	——	BR,E

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NEW ORLEANS

(*Continued from page* 5)

Inspired by the festivities Laurence Marrero and Slow Drag, the bassist, and in fact the entire band, outdid themselves. The full tone Slow Drag pulls from even a battered instrument, as well as his amazing percussive, drive place him among the foremost bassists who have come out of New Orleans. He's a most picturesque performer—when Slow Drag hangs up his hat (on the scroll of his bass), lights up his pipe and goes to work the band is sure to rock.

About one A. M. Monday morning, Bunk & Company wandered in, evidently still continuing their Sat. night celebration. (Bunk can go two or three nights in a row without going to bed.) Nothing could stop Bunk grabbing the beat up horn and demonstrating to his old friends the fact that he is not old at all. He ripped off *Panama, Careless Love* a couple of time, and settled down into his own blues. Even under the most adverse conditions, with a horn that leaks in a dozen places, Bunk is unapproachable in the blues. Not without reason was he crowned "the Blues King" forty years ago. And today more than ever he is still the King of the Blues.

The band, scheduled to quit at two, didn't stop till almost three. Maybe they have just as much fun in other cities, but as Jelly Roll once said—"There was never that particular kind of fun on the face of the globe but in New Orleans."

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BELIEVE IT BELOVED — PE 16071 E
DANCING DAVE/EVERYBODY SHOUT — VI 38121 N
ALGIERS STOMP — VO 3302 G

PAULINE ALPERT
DOLL DANCE/DANCING TAMBOURINE — VI 21252 N

BUSTER BAILEY
CALL OF THE DELTA — VO 2887 V

BEALE STREET WASHBOARD BAND
FORTY AND TIGHT/PIGGLY WIGGLY — VO 1403 N

BUNNY BERIGAN
REMEMBER MY FORGOTTEN MAN — VO 15891 V

RUBE BLOOM (PIANO SOLOS)
DOLL DANCE/MARCH OF THE DOLLS — OK 40842 N
DANCING TAMBOURINE/SILHOUETTE — OK 40901 N

ALBERTA BROWN (WITH ORCH.)
HOW LONG/LONELY BLUES — CO 14321 N

BLYTHE'S BLUE BOYS
ORIENTAL MAN/BROWN SKIN MAMA — CH 40023 N

HATTIE BURLESON
SUPERSTITIOUS BLUES — BR 7042 N

CELESTIN'S ORCHESTRA
STATION CALLS/MY JOSEPHINE — CO 636 N
GIVE ME SOME MORE/SATISFIED — CO 14200 N
AS YOU LIKE IT/JUST FOR YOU — CO 14259 N

RUSS COLUMBO
TIME ON MY HANDS/MADNESS — BB 6503 N

DOC COOK
SIDEWALK BLUES/WHITE GHOST SHIVERS — CO 862 N
ALLIGATOR CRAWL/BRAINSTORM — CO 1298 N
HUM AND STRUM/I GOT WORRY — CO 1430 N

BING CROSBY
SWEET GEORGIA BROWN/MOONLIGHT — ME 13127 N
WRAP YOUR TROUBLES IN DREAMS — BB 7102 N

HARRY DIAL
I LIKE WHAT I LIKE/MUST BE LOVE — VO 1567 N

DIXIE STOMPERS
CLAP HANDS/SPANISH SHAWL — HA 70 N
I FOUND A NEW BABY — HA 121 N
DYNAMITE — HA 209 N

DIXIE SYNCOPATORS
BAD FOR YOUR SOUL/FOR JUST — BR 4536 E

MARY DIXON
BLACK DOG BLUES/THUNDER BLUES — CO 14459 N

DUKE ELLINGTON
MARGIE/COTTON — BR 7526 V
EAST ST. LOUIS/BIRMINGHAM — BR 80000 V

SEGER ELLIS
S'POSIN'/TO BE IN LOVE — OK 41255 N

GEORGIA STRUTTERS
BLACK BOTTOM DANCE/WASN'T IT — HA 311 N
ROCK JENNY ROCK/IT'S RIGHT HERE — HA 468 N

HALFWAY HOUSE ORCHESTRA
SNOOKUM/IT BELONGS TO YOU — CO 1041 N
TELL ME WHO/LOVE DREAMS — CO 1542 N

COLEMAN HAWKINS
HEARTBREAK BLUES/OL' MAN RIVER — PAE 1766 N

FLETCHER HENDERSON
GYPSY BLUES/SWEET LADY — BS 2025 N
CLARINET MARMALADE/HOT MUSTARD — BR 3406 E
FIDGETY FEET/SENSATION — VO 2710 E

HATTIE HUDSON (W. TYSON, PIANO)
BLACK HAND BLUES/DOGGONE (CHIP) — CO 14279 N

ALBERTA HUNTER
MISTREATED BLUES (WITH HENDERSON) — PARA 12043 N
BEALE STREET BLUES (WITH FATS WALLER) — VI 20771 N

BESSIE JACKSON
MY MAN IS BOOGAN ME — ME 13342 N
JUMP STEADY DADDY — ME 51258 N
ROLL AND RATTLER — PE 0262 E

BUD JACKSON'S SERENADERS
HEEBIE JEEBIES/MESSIN' AROUND — BR 3351 N

FRANKIE HALF PINT JAXON
HIT TA DITTY LOW DOWN — VO 1226 E

JAMES P. JOHNSON
RIFFS/FEELIN' BLUE (SOLOS) — OK 8770 N
DEAR OLD SOUTHLAND/BANDANA DAYS — OK 4504 N
SKIDDLE DE SCOW/CAN I GET IT NOW — CO 14247 N

LONNIE JOHNSON
LONNIE'S BLUES (WITH JAMES P. JOHNSON) — OK 8411 N
MONKEY AND BABOON/WIPE IT OFF — OK 8762 V
STOMPIN' PLAYING (GIT SOLOS) — OK 8558 N

KANSAS CITY FIVE
DARK GAL BLUES/GET IT FIXED — PE 4516 V

BOBBY LEECAN-ROBERT COOKSEY
DIRTY GUITAR BLUES (SOLOS) — VI 20251 N

BILLY MASON'S ORCHESTRA
IF YOU KNEW SUSIE/ANGRY — CH 40035 N

SARA MARTIN
'T'AIN'T NOBODY'S BUSINESS — OK 8043 N

MASON-DIXON ORCHESTRA
ALABAMY SNOW/WHAT A DAY — CO 1861 N

MIDWAY DANCE ORCHESTRA
BUDDY'S HABITS — CO 51 N

BUBBER MILEY
LOVING YOU THE WAY I DO — VI 23010 N

MILLS BLUE RHYTHM BAND
BLUE RHYTHM FANTASY/JUNGLE — VR 503 N

BENNIE MOTEN
KANSAS CITY SQUABBLE — VI 38091 E

JELLY ROLL MORTON
PANAMA/SWEET SUBSTITUTE — GL 1703 N
MAMA'S GOT A BABY — GL 1710 N

MOUND CITY BLUE BLOWERS
NERVOUS PUPPIES/WHAT DO I CARE — BR 3484 N

NEW ORLEANS LUCKY SEVEN (BIX)
ROYAL GARDEN BLUES/GOOSE PIMPLES — OK 8544 V

JIMMIE NOONE
THREE LITTLE WORDS/SOMETHING — VO 1554 N

KING OLIVER
DEAD MAN BLUES/SOMEDAY (¼" CRACK) — VO 1059 V

LOUIS PRIMA
BREAKIN' THE ICE — BR 7320 N

LOUIS RUSSELL
MY BLUE HEAVEN/PRIMITIVE — ME 13366 N
GOIN' TO TOWN/SAY THE WORD — VI 22789 N

SAVANNAH SIX
'TAIN'T COLD/HOT AIRE — HA 56 N

SAVANNAH SYNCOPATORS
SOMEDAY SWEETHEART/WA WA WA — BR 3373 N

BESSIE SMITH
FRANKIE BLUES/HATEFUL BLUES — CO 14023 N

MUGGSY SPANIER
CHICAGO/CAN'T WE BE FRIENDS — DE 4168 N

TEXAS BLUES DESTROYERS
LENOX AVENUE SHUFFLE/ — PE 14341 N

SAM THEARD (WITH COW COW DAVENPORT)
SHE SKUFFLES THAT RUFF — BR 7075 N
GET YOUR MIND ON IT — BR 7090 E

JOE TURNER
GOIN' TO CHICAGO BLUES — DE 4093 N

FATS WALLER
HONEYSUCKLE ROSE/ICE — VI 24826 N

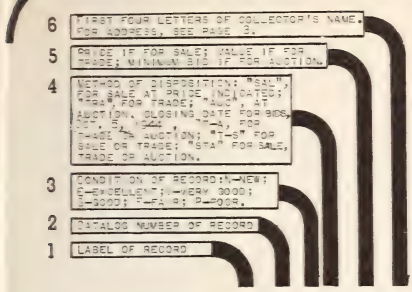
THE WASHINGTONIANS
MOVE OVER — LINCOLN 3054 E
BLACK BEAUTY/TAKE IT EASY — BR 4009 N

PAUL WHITEMAN
MARIANNE/LOVER COME BACK — CO 1731 N

CLARENCE WILLIAMS
EVERYBODY LOVES MY BABY — OK 8181 V

JOHN WILLIAMS SYNCO JAZZERS
GOOSE GREASE/DOWN IN GALLION — PARA 12457 N

FOR DISPOSITION



	1	2	3	4	5	6
AFRICAN NATIVES						
BELGIAN CONGO RECORDS	GL	10	N	AUC	10.00	GENT
ALABAMA WASHBOARD STOMPERS						
IF ALL THE WORLD WAS GLASS	Vo	1689	G	STA	——	MART
HENRY ALLEN						
PARDON MY SOUTHERN ACCENT	PE	15970	E	AUC	——	RIDL
ALGIERS STOMP/WHEN DID YOU	Vo	3302	V+T-A		——	LEVI
BELIEVE IT BELOVED	BA	33337	V	AUC	——	GROS
LOST/I'LL BET YOU TELL THAT	Vo	3214	V	AUC	——	GROS
AMBROSE						
SWING PATROL/MEDLEY	DE	1589	N	AUC	1.00	ROTH
ALBERT AMMONS						
SHOUT FOR JOY/BEAR CAT	CO	35961	N	T-A	1.00	ROHS
ARCADIAN SERENADERS						
ORIGINAL DIXIELAND	OK	40562	V+T-A		——	EDEL
ARKANSAS TRAVELLERS						
THAT'S NO BARGAIN(EMPEROR)	HA	383	E	AUC	——	BUCK
LIL ARMSTRONG						
BORN TO SWING/BLUES	DE	1299	N	T-A	.75	ROHS
MY SECRET FLAME/SIXTH STREET	DE	7739	N	AUC	——	SIEG
RIFFIN' THE BLUES	DE	7803	N	AUC	——	MARX
LINDY HOP	DE	1385	N	AUC	——	MARX
JUST FOR A THRILL	DE	1182	N	AUC	——	MARX
SIT DOWN STRIKE/CABIN DOOR	DE	1272	E+AUC		——	NAUL
BORN TO SWING/BLUER THAN BLUE	DE	1299	E	AUC	——	NAUL
LOUIS ARMSTRONG						
KNOCKIN' A JUG/(LUIS RUSSELL)	PARL	1064	N	AUC	——	WILE
KING LOUIS ALBUM	CO	C-28	N	AUC	5.00	GENT
HOT FIVE ALBUM	CO	C-57	N	AUC	5.00	GENT
ELDER EATMORE'S 2 SERMONS(12")	DE	15043	N	SAL	1.50	CHOY
CASH FOR TRASH/NEVER KNEW	DE	4229	E	SAL	1.25	CHOY
YOU LUCKY GUY/YOU NO ACCOUNT	DE	2934	N	SAL	1.50	CHOY
MY WALKING STICK/SONG ENDED	DE	1892	N	SAL	1.50	CHOY
SAVE IT PRETTY MAMA	CO	35662	N	AUC	——	BUCK
WEATHER BIRD/SOUTHLAND	HRS	18	E+T-A		——	MART
YOU'RE NEXT/ORIENTAL	HRS	10	N	T-A	——	MART
ANYTHING BUT LOVE/MISBEHAVIN'	DE	2042	N	AUC	——	SIEG
RASCAL YOU/SLEEPY TIME	DE	4140	N	AUC	——	SIEG
MAHOGANY HALL/WEST END BLUES	DE	3793	N	AUC	——	SIEG
I'LL GET MINE/YES SUH	DE	3900	G+TRA		——	NORR
SWING YOU CATS/SNOWBALL	BB	10225	N	AUC	——	FLEM
MEMORIES OF YOU/YOU'RE LUCKY	OK	41463	V	AUC	——	JADE
GUT BUCKET BL/IN BARREL	CO	36152	N	AUC	——	NAUL
MUSKAT RAMBLE/SKID DAT DE DAT	CO	36153	N	AUC	——	NAUL
CORNET CHOP SUEY/MY HEART	CO	36154	N	AUC	——	NAUL
ORIENTAL STRUT/YOU'RE NEXT	CO	36155	N	AUC	——	NAUL
POTATO HEAD BLUES/HEEBIE JEEB	CO	35660	N	AUC	——	NAUL
S.O.L. BLUES/SQUEEZE ME	CO	35661	N	AUC	——	NAUL
NO ONE ELSE/SAVE IT PRETTY M.	CO	35662	N	AUC	——	NAUL
12TH ST. RAG/KNOCKIN A JUG	CO	35663	N	AUC	——	NAUL
2:19 BL/PERDIDO ST. BLUES	DE	18090	E+AUC		——	NAUL
COAL CART BLUES/HONKY TONK	DE	18091	E+AUC		——	NAUL
COQUETTE/AMONG SOUVENIRS	DE	4327	N	AUC	——	NAUL
STAR DUST/WRAP YOUR TROUBLES	OK	41530	F+AUC		——	NAUL
HONEY DO/SNOW BALL	VI	24369	G+AUC		——	NAUL
SWEET SUE/MISSISSIPPI BASIN	VI	2432	V	AUC	——	NAUL
BASIN ST.BL/MIGHTY RIVER	VI	24351	G+AUC		——	NAUL
SITTIN' IN DARK/WORLD ON STR.	VI	24245	G+AUC		——	NAUL
HUSTLIN' & BUSTLIN'/GOTTA RI.	VI	24233	G AUC		——	NAUL
SOME SWEET DAY/SON OF SOUTH	VI	24257	E+AUC		——	NAUL
I WONDER WHO/DON'T PLAY ME	VI	24425	V	AUC	——	NAUL
ST.JAMES INF./SAVE IT PRETTY	OK	41180	V	AUC	——	NAUL
MEMORIES OF YOU/LUCKY TO ME	OK	41463	V	AUC	——	NAUL

(LOUIS ARMSTRONG CONTINUED NEXT COLUMN)

(LOUIS ARMSTRONG, CONTINUED

LONESOME ROAD/DEPEND ON ME	OK	41538	G+AUC		——	NAUL
LAZY RIVER/LOVER HAS GONE	VO	3114	V	AUC	——	NAUL
STOLE MY BREAK/MUSICAL FAMILY	DE	797	E+AUC		——	NAUL
EVENTIDE/LYIN' TO MYSELF	DE	835	V+AUC		——	NAUL
IT'S WONDERFUL/SENTIMENTAL	DE	1841	E+AUC		——	NAUL
OLD FOLKS AT HOME/(MILLS BROS)	DE	1360	E+AUC		——	NAUL
SAVE IT PRETTY MAMA/HEAR ME	DE	2405	E	AUC	——	NAUL
TOMORROW NIGHT/LAUGHIN'LOUIE	BB	5363	E+AUC		——	NAUL
SATCHEL MOUTH/DOUBLE DARE YOU	DE	1636	E	AUC	——	NAUL
POOR OLD JOE/BYE & BYE	DE	3011	N	AUC	——	NAUL
LEAP FROG/I USED TO LOVE YOU	DE	4106	N	AUC	——	NAUL
WEST END BL/IF IT'S GOOD	DE	2480	E+AUC		——	NAUL
HARLEM STOMP/WOO DOO	DE	3092	E+AUC		——	NAUL
MERIDAN SWING/SO LITTLE TIME	DE	1822	N	AUC	——	NAUL
TIGHT LIKE THIS/HEAH ME TALK	CO	36378	N	AUC	——	NAUL
SHADRACK/JONAH AND SHALE	DE	1913	E+AUC		——	NAUL
YES SUH/I'LL GET MINE	DE	3900	V+AUC		——	NAUL
BRAN NEW SUIT/WOOD FOR LOVE	DE	579	G	AUC	——	NAUL
SAINTS GO MARCHING/AS LONG AS	DE	2230	G	AUC	——	NAUL
SONG IS ENDED/WALKING STICK	DE	1892	N	AUC	——	NAUL
MAHOGANY HALL/WEST END BLUES	DE	3793	E+T-A		——	LEVI
SUNNY SIDE OF ST/ONCE IN WHILE	DE	1560	E	T-A	——	LEVI
WALKING STICK (WITH MILLS BROS	DE	1892	E	T-A	——	BROW
WILD MAN/GULLY LOW	DUB OF	OK	8474	N	SAL	1.25 ROSE
MELANCHOLY/KEYHOLE	DUB OF	OK	8496	N	SAL	1.25 ROSE
PEANUT VENDOR/MUGGLES	OK		3194	N	T-A	—— EDEL
BUTTER & EGG/SUNSET CAFE	OK		8423	G	T-A	—— EDEL
ORIENTAL STRUT/YOU'RE NEXT	OK		8299	G+T-A		—— EDEL
TROUBLE IN MIND/GEORGIA	OK		8312	G	T-A	—— EDEL
WILD MAN/GULLY LOW BLUES	OK		8474	G	T-A	—— EDEL
POTATO HEAD/PUT 'EM DOWN	OK		8503	V	T-A	—— EDEL
HOT FIVE ALBUM (PRE-WAR)	CO		C-57	E+AUC		—— MONT
BLUE TURNING GREY/SONG	OK		41375	V	AUC	2.50 GROS
STARDUST/WRAP TROUBLES	OK		41530	G+AUC		2.50 GROS
NO ONE ELSE/I CAN'T GIVE	OK		41204	G+AUC		—— GROS
LIEELE JOE/THEM EYES	OK		41501	V	AUC	—— GROS
(ANY ON DECCA)	—		—	E+AUC		—— GROS
SONG OF ISLANDS/BLUE TURNING	OK		41375	V+AUC		2.00 GIOR
WEST END BLUES/FIREWORKS	OK		41078	V	AUC	5.00 GIOR
LOUIS ARMSTRONG ACCOMPANIMENTS						
RECKLESS BL/SOBBIN'BESSIE SMITH	CO		14056	V+T-A		—— LEVI
YOU MAY GO(MAGGIE JONES)	CO		14063	N	T-A	—— LEVI
EARLY IN MORN.(VIRGINIA LISTON)	OK		8187	V+T-A		—— LEVI
GUS ARNHEIM						
IT MUST BE TRUE(BING)	VI		22561	E	AUC	—— CHOY
BAILEY'S LUCKY SEVEN						
MAMMY KNOWS/BIN SHORE	GE		4831	E	AUC	3.00 GROS
BUSTER BAILEY						
DIZZY DEBUTANT	VP		668	E	AUC	—— WILE
MILDRED BAILEY						
HONEYSUCKLE ROSE	DE		18108	N	AUC	—— WILE
DOWN HEARTED BLUES	DE		18109	N	AUC	—— WILE
ROCKIN'CHAIR/SOMETIMES I'M	DE		3755	N	AUC	—— SIEG
SOMETIMES I FEEL LIKE MOTHERL.	Vo		5209	E	AUC	—— MARX
SOMETIMES	DE		5252	N	AUC	—— MARX
WASHBOARD BLUES	VO		4139	N	AUC	—— MARX
ALL TOO SOON	DE		3888	N	AUC	—— MARX
WHEN THAT MAN IS DEAD & GONE	DE		3661	N	AUC	—— MARX
WHAM	CO		35370	N	AUC	—— MARX
AFTER ALL I'VE BEEN TO	CO		35409	N	AUC	—— MARX
HOLD ON	CO		35348	N	AUC	—— MARX
GEORGIA ON MY MIND	DE		3691	N	AUC	—— MARX
DOWNHEARTED BLUES	DE		18109	N	AUC	—— MARX
FROM ANOTHER WORLD	CO		35463	N	AUC	—— MARX
MORE THAN YOU KNOW	DE		4267	N	AUC	—— MARX
LOVER COME BACK TO ME	DE		3953	N	AUC	—— MARX
WHEN IT'S SLEEPY(P.WHITEMAN)	VI		22823	E+AUC		—— COOK
CHARLIE BARNET						
I'M NO ANGEL/I WANT YOU	PE		15833	V	AUC	—— BUCK
LAZY BUG/ANNABELLE LEE	BB		10294	N	AUC	—— BUCK
'SPOSIN'/SLEEP OR AWAKE	BB		10206	N	AUC	—— BUCK
COMANCHE WAR DANCE/TAPPIN	BB		10584	N	AUC	—— SIEG
YOU AND WHO ELSE	BB		10734	N	AUC	—— MARX
OH MISS JAXSON	DE		18547	N	AUC	—— MARX
I LIKE TO RIFF	DE		18378	N	AUC	—— MARX
EBONY RHAPSODY	BB		10341	N	AUC	—— MARX
I'M COMING VIRGINIA	BB		11417	N	AUC	—— MARX
WHERE CAN SHE BE	BB		10162	N	AUC	—— MARX
TIN ROOF BLUES/FAMOUS DOOR	BB		10131	E	AUC	—— NAUL

(CARLIE BARNET CONTINUED NEXT PAGE)

(CHARLIE BARNET, CONTINUED)

REDSKIN RHUMBA/SOUTHERN	BB	10344	N	AUC	——		NAUL
SWINGIN' ON NOTHIN'/HARLEM	BB	11281	N	SAL	2.00		HARV
YOU'RE MY THRILL/NOWHERE	BB	11141	N	SAL	2.00		HARV
PEACEFUL VALLEY/REMINISCING	BB	10846	N	SAL	2.00		HARV
RING DEM BELLS/THE SGT. WAS	BB	10862	N	SAL	2.00		HARV
CAPT. & MEN/BIRMINGHAM BREAK.	BB	11081	N	SAL	2.00		HARV

COUNT BASIE

POUND CAKE	VO	5085	N	AUC	——		WILE
H AND J	OK	6365	N	AUC	——		WILE
DRAFTIN' BLUES	OK	5867	N	AUC	——		WILE
UNDERSIDED BLUES	OK	6071	N	AUC	——		WILE
6:27 SPECIAL/GOIN' TO CHICAGO	OK	6244	N	AUC	——		WILE
EVENIN'/MOTEN SWING	OK	5732	N	AUC	——		WILE
JOHN'S IDEA/ONE O'CLOCK JUMP	DE	1363	N	AUC	——		WILE
SWINGING THE BLUES	DE	1880	N	AUC	——		WILE
TEXAS SHUFFLE	DE	2030	N	AUC	——		WILE
PANASSIE STOMP	DE	2224	N	AUC	——		WILE
JIVE AT FIVE	DE	2926	N	AUC	——		WILE
12TH STREET RAG	CQ	9555	N	AUC	——		GENT
SOMEBODY STOLE/MAKE HAY	CO	35500	N	T-A	1.00		ROHS
TUESDAY AT TEN/UNDECIDED BL	OK	6071	N	AUC	1.00		MA,W
SHORTY GEORGE/THURSDAY	DE	2325	V	AUC	.85		MA,W
LOVE JUMPED OUT/SAME OLD SO.	OK	5963	N	AUC	1.00		MA,W
EVERY TUB/NOW WILL YOU BE G.	DE	1728	N	AUC	——		SIEG
SWINGING THE BLUES/YESTERDAY	DE	1880	N	AUC	——		SIEG
HOLLYWOOD JUMP	CO	35338	N	AUC	——		MARX
EVERY TUB	DE	1728	N	AUC	——		MARX
BOOGIE WOOGIE	CO	35959	N	AUC	——		MARX
ONE O'CLOCK JUMP	DE	1363	E	AUC	——		MARX
PANASSIE STOMP	DE	2224	N	AUC	——		MARX
BASIE BLUES	CO	36601	N	AUC	——		MARX
SOMEBODY STOLE MY GAL	CO	35500	N	AUC	——		MARX
GOOD MORNING BLUES	DE	1446	N	AUC	——		MARX
HONEYSUCKLE ROSE	DE	1141	N	AUC	——		MARX
SWINGING AT DAISY CHAIN	DE	1121	N	AUC	——		MARX
DOWN FOR DOUBLE	OK	6584	N	AUC	——		MARX
THE FIVES	DE	2722	N	AUC	——		MARX
OH RED	DE	2780	N	AUC	——		MARX
DUPREE BLUES	DE	30[illegible]	N	AUC	——		MARX
FARE THEE HONEY/OH RED	DE	2780	E	T-A	——		LEVI
12TH ST. RAG/(REV. COLLEGIANS)	CQ	9555	N	T-A	1.00		COOK
9:20 SPECIAL/GOIN'TO CHICAGO	OK	6244	E+AUC		——		BROW
TUNE TOWN SHUFFLE	OK	6267	N	AUC	——		CLEA
STAMPEDE IN G MINOR	OK	5987	N	AUC	——		CLEA
MORE THAN YOU KNOW/DOWN FOR	OK	6584	N	AUC	——		CLEA
JUMP THE BLUES AWAY	OK	6157	N	AUC	——		CLEA
KING JOE, 1 & 2	OK	6475	N	AUC	——		CLEA
DOWN DOWN DOWN	OK	6221	E	AUC	——		GROS

BEALE STREET WASHBOARD BAND (DODDS)

40 & TITE/PIGGLY WIG. DUB OF	VO	——	N	SAL	1.25		ROSE

BECHET-WILLIE SMITH

MAGIC ISLAND/MAYONE	VS	8399	N	AUC	——		BUCK

SIDNEY BECHET

LIME HOUSE BLUES/TEXAS MORNER	VI	27600	N	AUC	——		MULL
SLIPPIN AND SLIDIN/EGYPTIAN	VI	27337	E	AUC	——		MULL
LAUGHIN IN RHYTHM/(REV. "G")	VI	27663	N	AUC	——		MULL
GEORGIA CABIN/I'M COMIN' VA.	VI	27904	N	AUC	——		MULL
BLUES IN THE AIR/THE MOOCHE	VI	20-1510	N	AUC	——		MULL
SWEET PATOOTIE/VIPER MAD	DE	7429	N	AUC	——		MULL
I KNOW THAT YOU KNOW	VI	27574	N	SAL	1.00		BUCK
LIMEHOUSE BLUES/TEXAS MOAN.	VI	27600	N	SAL	1.00		BUCK
BLUES IN AIR/THE MOOCHE	VI	20-1510	N	AUC	——		GROS
ROSA RHUMBA/SOUS	VS	8405	E	AUC	——		GROS

BIX BEIDERBECKE

WOLVERINES ALBUM	HRS	——	N	AUC	10.00		GENT
THOU SWELL	CO	35665	N	AUC	——		MARX
SWEET SUE JUST YOU	CO	35667	N	AUC	——		MARX
JAZZ ME BLUES	CO	36156	N	AUC	——		MARX
JAZZ BAND BALL/SORRY	PAE	2711	N	AUC	——		HUBB
SOMEBODY STOLE MY GAL	OK	41030	V	AUC	5.00		GIOR
BARGIE/LOUISIANA	PAE	2833	E	AUC	3.50		GROS

SUNNY BERIGAN

THE FIRST TIME I SAW YOU	VI	25593	N	AUC	——		BUCK
I CAN'T GET STARTED (12")	VI	36203	N	AUC	1.00		MA,W
CHICKEN & WAFFLES	DE	1417	N	AUC	——		MARX
I GOT IT BAD	EL	5[illegible]	N	AUC	——		MARX
LIVE OF MY LIFE	VI	26790	N	AUC	——		MARX
PEG O' MY HEART	VI	7259	N	AUC	——		MARX
SWANEE RIVER	VI	255[illegible]	N	AUC	——		MARX
JAZZ ME BLUES	VI	26244	N	AUC	——		MARX

(SUNNY BERIGAN CONTINUED NEXT COLUMN)

(BUNNY BERIGAN, CONTINUED)

IN A LITTLE SPANISH TOWN	VI	26152	N	AUC	——		MARX
ROCKIN' ROLLERS JUBILEE	VI	26077	N	AUC	——		MARX
DOWN STREAM	VI	25811	N	AUC	——		MARX
MAHOGANY HALL STOMP	VI	25622	N	AUC	——		MARX
ALL DARK PEOPLE ARE LIGHT ON	VI	25557	N	AUC	——		MARX
(PHILHARMONIC ALBUM)	FR	61-64	N	T-A	2.00		COOK
SOMEBODY ELSE/MY MELINDA	EL	5019	E	AUC	1.50		GROS
FIRST TIME I SAW YOU	VI	25593	N	AUC	1.00		GROS
EBB TIDE	VI	25664	E	AUC	——		GROS
LET YOURSELF GO/LEAD BAND	VO	3178	V	AUC	1.50		GROS

VIC BERTON

BLUE (PEE WEE RUSSELL) (MATRIX TEST)			V	AUC	5.00		GROS

JIMMY BERTRAND

EASY COME BL/BLUES STAMPEDE	VO	1100	G	T-A	——		EDEL

JIMMY BLYTHE

MESSIN AROUND/ADAMS APPLE	SIG	906	E	AUC	——		GROS
WEARY WAY/POUTIN PAPA DUB OF	VO	1135	N	SAL	1.25		ROSE

BLUE RIBBON SYNCOPATORS

BLUE RIBBON BL/WHALE DUB OF	CO	14325	N	SAL	1.25		ROSE

BOSWELL SISTERS

ROLL ON/SHOUT SISTER SHOUT	BR	6109	E+AUC		——		COOK

WILL BRADLEY

BASIN ST. BOOGIE(ORIG.LABEL)	CO	36340	N	AUC	1.00		ROTH
WHEN YOU & I WERE YOUNG	CO	36182	N	AUC	——		MARX
BREAK IT TO ME GENTLY	CO	35922	N	AUC	——		MARX
SCRUB ME MAMA	CO	35743	N	AUC	——		MARX
JINTOWN BLUES	CO	35376	N	AUC	——		MARX
AS LONG AS I LIVE	CO	35566	N	AUC	——		MARX
TEA FOR TWO/QUARTET	CO	36101	N	AUC	——		MARX
SOMEWHERE	CO	35764	N	AUC	——		MARX
LOVE OF MY LIFE	CO	35912	N	AUC	——		MARX
SCRAMBLE TWO	CO	35732	N	AUC	——		MARX
2 RING RAGOUT	CO	35871	N	AUC	——		MARX
BOOGIED WHEN SHOULD HAVE W.	CO	36044	N	AUC	——		MARX
IT'S SQUARE BUT IT ROCKS	CO	36014	N	AUC	——		MARX
CALL ME A TAXI	CO	36082	N	AUC	——		MARX
BASIN STREET BOOGIE	CO	36340	N	AUC	——		MARX
APRIL IN PARIS	CO	36401	N	AUC	——		MARX
SWINGIN DOWN THE LANE	CO	36147	N	AUC	——		MARX
WHEN YOU & I WERE YOUNG	CO	36182	N	AUC	——		VAND
BOOGIES WITH SHOULD HAVE W.	CO	36044	N	AUC	——		VAND
TEA FOR TWO (QUARTET)	CO	36101	V	AUC	——		VAND
BEAT ME DADDY, 1 & 2	CO	35530	N	SAL	.75		CHAM
THE THREE B'S	CO	36444	N	AUC	——		CLEA
CITY CALLED HEAVEN	CO	36297	N	AUC	——		CLEA
BOOGIE WOOGIE PIGGY	CO	36231	N	AUC	——		CLEA
GUESS I'LL BE ON MY WAY	CO	36547	N	AUC	——		CLEA
JACK & JILL	CO	36372	N	AUC	——		CLEA
THREE RING RAGOUT	CO	35871	N	AUC	——		CLEA

LES BROWN

BEAU NITE NOTCHKISS/CELERY	OK	6098	N	AUC	——		SIEG
MAKIN' WHOOPEE	BB	10381	N	AUC	——		VAND
COMANCHE WAR DANCE	DE	3155	D	AUC	——		VAND

MERRIT BRUNIES N.O.R.K.

SUGAR FOOT ST/ECCENTR. DUB OF	OK/GE		N	SAL	1.25		ROSE

HENRY BUSSE

SATISFIED/BY THE WAY	VI	22116	V	SAL	.50		BUCK
HOT LIPS	DE	198	N	AUC	——		CLEA

BUTTERBEANS & SUSIE

HE LIKES IT SLOW	OK	8355	V	AUC	——		HUBB

CALIFORNIA RAMBLERS

COPENHAGEN/GOTTA GETTA	CO	236	E	AUC	——		BROW

CAB CALLOWAY

REEFER MAN	BR	6340	N	AUC	——		GENT
GHOST OF CHANCE (CHU BERRY)	OK	5687	E+T-A		——		MART
ARE YOU ALL REET	OK	6035	N	AUC	——		CLEA
'TAIN'T NO GOOD	OK	6616	N	AUC	——		CLEA
TAPPIN' OFF	OK	6543	N	AUC	——		CLEA
HOT AIR	OK	5950	N	AUC	——		CLEA
TAKE THE "A" TRAIN	OK	6305	N	AUC	——		CLEA
MOOD INDIGO/FAREWELL BLUES	PE	15475	V	AUC	——		GROS

JOE CANDULLO

MESSIN' AROUND/BLACK BOTTOM	BA	1790	E	AUC	——		BROW
CRY BABY	CH	15129	V	AUC	——		GROS

CANNON'S JUG STOMPERS

HEART BREAKIN'BLUES(4" CHIP)	VI	38523	V	T-A	——		LEVI

IDA MAE CARLISLE

WALKIN' BY THE RIVER	BB	11033	N	AUC	——		MARX
THERE'LL BE SOME CHANGES MADE	BB	11090	N	AUC	——		MARX
IF I HAD YOU	BB	10498	N	AUC	——		MARX

FOR DISPOSITION

LEROY CARR

YOU GOT ME GRIEVING/BIG & BL.	VO	03349	N	AUC	——	——	ROSE

EDDIE CARROLL

ESCAPADA/TARANTULA	DE	2233	N	AUC	——	——	SIEG

ROY CARROLL & SANDS POINT ORCH

ONE MORE TIME LET'S MET	VE	2402	E	AUC	——	——	RIDL
BEND DOWN SISTER	VE	2480	E	AUC	——	——	RIDL

BENNY CARTER

BOOGIE WOOGIE SUGAR BLUES	DE	3596	N	AUC	1.00	——	ROTH
SOMEBODY LOVES ME/C.HAWKINS	DE	18256	N	AUC	——	——	MARX
MY FAVORITE BLUES	BB	11239	N	AUC	——	——	MARX
CUDDLE UP	BB	11137	N	AUC	——	——	MARX
POM POM	DE	3262	N	AUC	——	——	GROS

CASA LOMA

STOMPIN' AROUND/AGASAKI	DE	913	N	SAL	1.00	——	BUCK
THAT'S HOW RHYTHM WAS BORN	VO	4822	N	AUC	——	——	MARX
BONE YARD SHUFFLE	DE	2399	N	AUC	——	——	MARX

CHARIOTEERS

YES INDEED/COWBOY SERENADE	OK	6310	N	AUC	——	——	MULL
MAY I NEVER LOVE AGAIN/MAY IS	CO	35942	N	AUC	——	——	MULL
I UNDERSTAND/A DREAM FOR SALE	CO	36094	N	AUC	——	——	MULL
TRAIN SONG/TICA TEETICA-TA	OK	6589	N	AUC	——	——	MULL
I'LL FORGET/BETWEEN FRIENDS	CO	3598[illegible]	N	AUC	——	——	MULL
NOTHING/CALL IT ANYTHING	OK	6424	N	AUC	——	——	MULL
ONE TWO OLAIRV/I DON'T WANT T	OK	6332	N	AUC	——	——	MULL
I GOT IT BAD/CANCEL THE FLOWER	OK	6509	N	AUC	——	——	MULL

CHICAGO FOOTWARMERS (DODDS)

LADY LOVE/BROWN BOTTOM DUB OF	OK	8613	N	SAL	1.25		ROSE

CHOCOLATE DANDIES

DEE BLUES/BUGLE CALL RAG	CO	36008	N	AUC	——	——	MARX
GOODBYE BLUES	CO	35679	N	AUC	——	——	MARX
ONCE UPON A TIME/H.HENDERSON	PAE	1[illegible]7	N	AUC	——	——	HUBB
PADUCAH/4 OR 5 TIMES	OK	8627	V	AUC	——	——	GROS
DEE BLUES/BUGLE CALL RAG	CO	36008	N	AUC	——	——	GROS

BUDDY CLARK & ALL STARS

I WALK WITH MUSIC	VS	8233	N	AUC	——	——	MARX
FROM ANOTHER WORLD	VS	8230	N	AUC	——	——	MARX

SONNY CLAY

PLANTATION BLUES/CHICAGO	VO	1000	E	AUC	——	——	JADE

LARRY CLINTON

LOVLINESS AND LOVE/YOU START.	BB	11156	N	AUC	——	——	MULL
I MAY BE WRONG/LOVE LIES	BB	10801	N	AUC	——	——	MULL
CHANGE PARTNERS/THE YAM	VI	26010	E	AUC	——	——	MULL
I CASH CLOTHES/SWING LIGHTLY	VI	25704	E	AUC	——	——	MULL
SMILES/THE NIGHT WE MET	BB	11136	N	AUC	——	——	MULL
TOWN TATTLER/TEMPUS FUGIT	VI	27446	N	AUC	——	——	MULL
A BROWN BIRD/DANCE OF THE	BB	10850	N	AUC	——	——	MULL
MY GREATEST MISTAKE/FEELING	BB	11[illegible]34	N	AUC	——	——	MULL
JAZZ ME BLUES/LET ME OFF	BB	11240	E	AUC	——	——	MULL
I WANT TO ROCK/JUMP JOE	BB	1[illegible]	N	AUC	——	——	MULL
LIMEHOUSE/KISS FOR YOU	VI	26523	N	AUC	——	——	MULL
BLIND DATE/ISN'T IT	BB	11076	N	T-A	.75		ROHS
DANCE OF FLOWERS	BB	10911	N	T-A	.75		ROHS
TOWN TATTLER/TEMPUS FUGIT	VI	27446	N	T-A	1.00		ROHS
HEART AND SOUL/DOOGIN DEAN	VI	26046	N	T-A	1.00		ROHS
MY REVERIE/BOOGIE WOOGIES	VI	26006	E	AUC	——		SEIG

E. C. COBB

BARREL HOUSE/TRANSATL. DUB OF	VI	38023	N	SAL	1.25		ROSE

COZY COLE

BODY AND SOUL/TALK TO ME	SAVOY	501	N	AUC	——	——	CLEA
OLD MAN RIVER/WRAP TROUB.	SAVOY	512	N	AUC	——	——	CLEA

KING COLE

HONEYSUCKLE ROSE/GONE WITH	DE	8535	N	AUC	——	——	MULL
SLOWDOWN/SCOTCHIN' WITH THE	DE	8556	N	AUC	——	——	MULL
EARLY MORNIN/BABS	DE	8541	N	AUC	——	——	MULL

BILL COLEMAN

BILL COLEMAN BLUES/DICKET	VI	27318	E	AUC	2.00		HARV

ROSS COLUMBO

LADY I LOVE/AS YOU DESIRE ME	VI	24076	N	T-A	1.50		LAMB

EDDIE CONDON

EDDIE CONDON JAZZ CONCERT #4, JUNE 1944;							
½ HOUR OFF THE AIR; TRANS. 78 R.P.M.				AUC	10.00		GENT
EDDIE CONDON JAZZ CONCERT #1, JUNE 1944;							
½ HOUR OFF THE AIR; TRANS. 78 R.P.M.				AUC	10.00		GENT
INDIANA/OH BABY	PAE	2932	N	AUC	——		HUBB
TENNESSEE TWILITE/MM.DYNAMITE	PAE	2938	N	AUC	——		HUBB
THE EEL/HOME COOKING	BR	6743	N	AUC	1.50		COOK

COTTON PICKERS

WAY DOWN YONDER IN N.O.	BR	2404	N	AUC	——		COOK

IDA COX

WEARY WAY/GRAVEYARD BL.	SIG	907	N	AUC	——		GROS

BING CROSBY

I'LL FOLLOW YOU/SOMEDAY WE'LL	BR	6427	V+T-A		——		LAUF
TOUCH OF LIPS/TWILIGHT	DE	757	E	T-A	.75		ROHS
CAN'T ESCAPE/COW HAND	DE	871	N	T-A	.75		ROHS
EASY TO REMEMBER/EVERY BREAT	DE	3731	N	T-A	.75		ROHS
PLEASE/WALTZING IN DREAM	BR	6394	E	AUC	——		RIDL
A GHOST OF A CHANCE	BR	6454	E	AUC	——		RIDL
OUR BIG LOVE SCENE	BR	6696	N	AUC	——		RIDL
HUMMIN' WHISTLIN, SINGIN'	BR	6953	V	AUC	——		RIDL
THANKS/HOME ON THE RANGE	PE	13038	E	AUC	——		MCGO
PARADISE/YOU'RE STILL IN	BR	6285	V	AUC	——		MCGO
THE LAST ROUNDUP/HOME ON	BR	6663	E	AUC	——		MCGO
CABIN IN THE/WITH SUMMER	BR	6329	E	AUC	——		MCGO
THE DAY YOU/I GUESS IT HAD	BR	6644	E	AUC	——		MCGO
BEAUTIFUL GIRL/AFTER SUND.	BR	6694	N	AUC	——		MCGO
MAY I/SHE REMINDS ME OF YOU	BR	6853	E	AUC	——		MCGO
LITTLE DUTCH MILL/OUR BIG	ME	13133	E	AUC	——		MCGO
I'M HUMMIN'/GIVE ME A	BR	6953	E	AUC	——		MCGO
SOMEONE STOLE GABRIEL'S HORN	BR	4522	N	AUC	——		MCGO
PLEASE/WALTZING IN A DREAM	BR	6394	E	AUC	——		MCGO
SHADOW WALTZ/I'VE GOT TO	BR	6599	E	AUC	——		MCGO
LOVE THY NEIGHBOR/PIDIN'	BR	6852	E	AUC	——		MCGO
LOVE ME TONIGHT/SOME OF	BR	6351	V	AUC	——		MCGO
MY HONEY'S LOVING ARMS	BR	6525	E	AUC	——		MCGO
DID YOU EVER SEE/LET'S	BR	6724	E	AUC	——		MCGO

BOB CROSBY

CALL TAXI/HEAR YOU(BOBCATS)	DE	2207	N	SAL	.85		BUCK
WASH.& LEE SWING (BOBCATS)	DE	2789	N	AUC	——		BUCK
SO FAR SO GOOD (BOBCATS)	DE	3055	N	AUC	——		MARX
OH MISTRESS MINE (BOBCATS)	DE	2662	N	AUC	——		MARX
LOOPIN THE LOOP (BOBCATS)	DE	2209	N	AUC	——		MARX
THE BIG BASS VIOL(BOBCATS)	DE	2206	N	AUC	——		MARX
TAKE ME BACK AGAIN(BOBCATS)	DE	3576	N	AUC	——		MARX
IT'S ALL OVER NOW (BOBCATS)	DE	3104	N	AUC	——		MARX
FIVE POINT BLUES (BOBCATS)	DE	2108	N	AUC	——		MARX
V.M.I. SPIRIT (BOBCATS)	DE	3080	N	AUC	——		MARX
COMPLAININ/JESS STACEY	DE	3233	N	AUC	——		MARX
BARRELHOUSE BESSIE	DE	4169	N	AUC	——		MARX
TAKE IT EASY	DE	4137	N	AUC	——		MARX
THE MARK HOP	DE	3694	N	AUC	——		MARX
COW COW BLUES	DE	3488	N	AUC	——		MARX
REMINISCING TIME	DE	3054	N	AUC	——		MARX
WHAT'S NEW/SUMMER	DE	2205	N	T-A	——		KAER
HONKY TONK TR/BIG NOISE	DE	2208	N	T-A	——		KAER
BRASS BOOGIE, 1 & 2	DE	18359	E	AUC	——		BROW
MUSKRAT RAMBLE/DIXIE.SHUF.	DE	825	E	T-A	——		BROW
MUSKRAT RAMBLE/DIXIE.SHUF.	DE	825	N	AUC	——		GROS

PITNEY DANDRIDGE

SANTA CLAUS/EEENY MEENY	VO	3083	G+T-S		——		MART
MARY HAD LAMB/STAR FELL	VO	3287	V	T-S	——		MART
CROSS PATCH/FOOLISH THINGS	VO	3277	V	T-A	——		MART
I'M ON A SEE SAW	VO	3082	V	T-S	——		MART
EASY TO LOVE	VO	3351	V	T-S	——		MART

COW COW DAVENPORT

COW COW BLUES(ACC. DORA CARR)	OK	8250	V	T-A	——		EDEL

C. DAVENPORT – I. SMITH

SAD AND BLUE/3RD (3/8" CRACK)	PARA	12447	F+T-A		——		EDEL

DELTA FOUR

SWINGIN ON FAMOUS DOOR/FAREW.	DE	737	E+T-A		——		LEVI

DEPARIS BROTHERS

I'VE FOUND A NEW BABY/BLACK	CMS	552	N	AUC	——		CLEA

DIXIE RAG PICKERS

HARD BOILED MAMA	GG	1446	G	STA	——		MART

DIXIELAND THUMPERS

THERE'LL COME DAY/WEARY DUB OF	PARA	12525	N	SAL	1.25		ROSE

DIXIE STOMPERS

STATIC STRUT	HA	197	V	AUC	——		WILE
NERVOUS CHARLIE STOMP	HA	153	E	AUC	——		WILE
BLK HRS STOMP/N.CHAS STOMP	HA	153	E	SAL	1.25		CHOY
SNAG IT/AIN'T SHE SWEET	HA	353	V	AUC	2.00		GROS
FI DIDDLE DIDDLE	HA	179	G+AUC		——		GROS
GOOSE PIMPLES/CORNFED	HA	545	V	AUC	——		GROS
VARIETY STOMP/ST.LOUIS	HA	451	E	AUC	——		GROS
SAVE IT READY/LOUIS SHUF.	HA	467	V	AUC	——		GROS
ALABAMA STOMP	HA	283	V	AUC	——		GROS
JACKASS BLUES/TAMPEEKO	HA	166	V	AUC	——		GROS
O BABY/FEELING GOOD	DI	2636	G+AUC		——		GROS

JOHNNY DODDS

WEARY CITY/BUCKTOWN STOMP	VI	38004	N	AUC	——		MULL

(JOHNNY DODDS CONTINUED NEXT PAGE)

(JOHNNY DODDS, CONTINUED)

SHAKE YOUR CAN/BLUES GALORE DE 7413 N AUC —— MULL
29 & DEARBORN/BLUES GALORE BRE 03205 N AUC —— HUBB
JUE TURNER/WHEN RASTUS DUB OF BR 3997 N SAL 1.25 ROSE

AL DONAHUE

BURNING MIDNITE OIL/THE BLUE OK 5828 N T-A —— GILB

SAM DONOHUE-COUNT BASIE

IT COUNTS A LOT/LONESOME OK 6334 N AUC —— CLEA

DORSEY BROTHERS

ECCENTRIC DE 1304 N AUC —— MARX
COLUMBIA JAZZ CLASSICS ALBUM CO C-51 N AUC 5.00 GROS

JIMMY DORSEY

JOHN SILVER/PARADE OF MILK DE 3334 N AUC —— SIEG
I GOT RHYTHM DE 1508 N AUC —— MARX
TURN RIGHT/TURN LEFT DE 3647 N AUC —— MARX
BAR BABBLE DE 3772 N AUC —— MARX
A NEW SHADE OF BLUE DE 3963 V AUC —— MARX
IN THE HUSH OF THE NIGHT DE 3710 V AUC —— MARX

TOMMY DORSEY

LONESOME ROAD, 1 & 2 VI 26508 N AUC —— SIEG
LITTLE WHITE LIES/SIMPLE VI 25750 N T-A —— GILB
DO I WORRY/LITTLE MAN VI 27338 N AUC —— VAND
LOOK AT ME NOW/YOU MIGHT VI 27274 N AUC —— VAND
NIGHT & DAY/SMOKE GETS EYES VI 25657 N AUC —— VAND
BLUE SKIES/BACKSTAGE BALLET VI 27566 E AUC —— VAND
TWO IN LOVE/SINNER KISSED VI 27611 E AUC —— VAND
KISS BOYS GOODBYE/NEVER LET VI 27461 E AUC —— VAND
WE THREE (SINATRA) VI 26747 N AUC —— CLEA
TWO DREAMS MET (SINATRA) VI 26764 N AUC —— CLEA
DOLORES (SINATRA) VI 27317 N AUC —— CLEA

EDDIE DUCHIN

STARDUST/STORMY WEATHER CO 36118 N SAL .75 CHAM

SONNY DUNHAM

JUST A MEMORY VS 8205 N AUC —— MARX
WHEN I GROW TOO OLD TO DREAM BB 11337 N AUC —— MARX
EASY STREET BB 11200 N AUC —— MARX
DELIVER ME TO TENNESSEE BR 11504 N AUC —— MARX
MEMORIES OF YOU/BLUE SKIES VB 8234 N AUC —— HARV

JOHNNY DUNN

JAZZIN BABIES BLUES CO 13004 E STA —— MART

AMOS EASTON

M AND D-O BLUES, 1 & 2 VO 1694 G STA —— MART

WILLIE ECKSTEIN (PIANO SOLO)

COAXING THE PIANO/KNICE & KNIF AP 597 N T-A —— LAUF

EDGEWATER CROWS

SWINGIN RHYTHM/NO BONUS ME 70162 E STA —— MART

EDWARDS, SHINE & HOWLING SMITH

9TH ST.STOMP/HOT DUB OF VO 3168 N SAL 1.25 ROSE

ROY ELDRIDGE

IT'S MY TURN NOW VS 8084 N AUC —— MARX

SEGER ELLIS

I KNOW THAT YOU KNOW DE 1322 N AUC —— GENT

DUKE ELLINGTON

DIGA DIGA DO/I CAN'T GIVE YOU BR 6519 N AUC —— WILE
SOLITUDE/MOONGLOW SI 528 N AUC —— GENT
JUMP FOR JOY (ORIG.LABEL) VI 27517 N AUC 1.00 ROTH
RING DEM BELLS/3 LITTLE WORD VI 25076 N STA —— MART
FOUR SOLOS BR 7990 E+STA —— MART
BLACK & TAN/CREOLE LOVE VI 24861 N T-A —— KELS
DAYBREAK EXP/DEAR SOUTHLAND VI 24501 N T-A —— KELS
SOLITUDE/DELTA SERENADE VI 24755 N T-A —— KELS
WARM VALLEY/FLAMING SWORD VI 26796 N AUC —— SIEG
PLUCKED AGAIN/BLUES CO 35322 V AUC —— CONN
PROLOGUE TO B & T/PLEASE BR 8256 V AUC —— CONN
GAL FROM JOE'S(V)/LET SONG(G) BR 8109 AUC —— CONN
SCROUNCH(V)/IF YOU WERE(G) BR 8093 AUC —— CONN
RENT PARTY BLUES/DOIN' VOOM BR 4345 E AUC —— CONN
BUOYANCY(E)/CO-ED(V+) CO 35240 AUC —— CONN
KILLIN' MYSELF(V+)/YOUR LOVE(E) CO 35640 AUC —— CONN
IT'S GLORY(E)/SARATOGA(V) BB 10245 AUC —— CONN
SCATTIN AT KIT KAT/NEW BIRM. MA 123 V+AUC —— CONN
WHAT GOOD AM I(V+)/9 MILES(V) VI 22586 AUC —— CONN
RIDIN' BLUE NOTE(V)/LOST(V) BR 8083 AUC —— CONN
RAISIN' RENT/HAPPY AS DAY IS BR 6571 V AUC —— CONN
HIP CHIP/BLUES SERENADE BR 8221 V AUC —— CONN
BOJANGLES/PORTRAIT B.WILLIAMS VI 26644 V AUC —— CONN
JUBILEE STP/GOT EVERYTHING BB 10244 N AUC —— CONN
MISSISSIPPI MOAN/RHYTHM MAN CO 30757 N AUC —— CONN
BLUES W.FEELING/MISTY MORN. CO 35955 N AUC —— CONN
COUNTRY GAL/JUBILEE STOMP CO 35776 N AUC —— CONN
THE MOOCHE/EAST ST.LOUIS VI 201531 N AUC —— CONN
LITTLE POSEY/LADY IN BLUE CO 35291 E AUC —— CONN

(DUKE ELLINGTON CONTINUED NEXT COLUMN)

(DUKE ELLINGTON, CONTINUED)

I'M CHECKIN' OUT/DOIN' VOOM CO 35208 E AUC —— CONN
SARATOGA SWING/MISTY MORN BB 6565 E AUC —— CONN
DOUBLE CHECK STP/OL MAN BL. BB 6450 E AUC —— CONN
JACK THE BEAR/MORNING GLORY VI 26356 E AUC —— CONN
SOLITUDE/MOOD INDIGO CO 35427 E TRA —— NORR
CHICAGO/(REV.B.CARTER,REV.) DE 4203 V TRA —— NORR
I DON'T KNOW/ARE YOU(G/E) VI 27804 AUC —— NORR
HITTIN' THE BOTTLE VI 23016 V AUC —— RIDL
MOVE OVER (WASH) CA 9025 N AUC —— RIDL
ROCKIN' CHAIR/BLACK & TAN EL 12093 V AUC —— RIDL
BLUES/(PIANO & BLANTON BASS) CO 35322 N AUC —— MARX
BODY AND SOUL " " VI 27406 N AUC —— MARX
SOLITUDE (PIANO SOLO) VI 27564 N AUC —— MARX
SHOW BOAT SHUFFLE CO 36112 N AUC —— MARX
ROCKIN IN RHYTHM VI 26310 N AUC —— MARX
BOY MEETS HORN BR 8306 G AUC —— MARX
BLUE SERGE/JUMPIN PUNKINS VI 27356 N AUC —— MARX
WARM VALLEY/FLAMING SWORD VI 26796 N AUC —— MARX
DAYBREAK EXPRESS VI 24501 N AUC —— MARX
I MET MY WATERLOO VI 24719 N AUC —— MARX
DUSK/BLUE GOOSE VI 26677 N AUC —— MARX
MY OLD FLAME VI 24651 N AUC —— MARX
KO-KO/CONGA BRAV. VI 26577 N AUC —— MARX
SEPIA PANORAMA VI 26731 N AUC —— MARX
HYDE PARK/AIN'T MISBEHAVIN DE 323 N AUC —— MARX
I GOT IT BAD/CHOCOLATE VI 27531 N AUC —— MARX
SO FAR SO GOOD VI 26537 N AUC —— MARX
THERE SHALL BE NO NIGHT VI 26748 N AUC —— MARX
FIVE O'CLOCK DRAG VI 27700 N AUC —— MARX
JUMP FOR JOY VI 27517 N AUC —— MARX
FLAMINGO VI 27326 N AUC —— MARX
BLUE RAMBLE CO 35834 N AUC —— MARX
ROSE ROOM/IT DON'T MEAN BR 6265 V+AUC —— JADE
DAYBREAK EXPRESS/SOUTHLAND VI 24501 N AUC —— VAND
SATURDAY NIGHT FUNCTION/EBONY VI 24674 E T-A —— LEVI
BLACK AND TAN/CREOLE LOVE VI 24861 N T-S 1.25 COOK
LINDY HOP/HITTIN THE BOTTLE VI 23016 N AUC —— COOK
SAM & DELILAH(BLUEJEAN,REV.) VI 23036 N T-A 2.00 COOK
FLAMINGO/GIRL IN MY DREAMS VI 27326 N AUC —— CLEA
FLAMING SWORD/WARM VALLEY VI 26796 N AUC —— CLEA
BODY AND SOUL/MR. B BLUES VI 27406 N AUC —— CLEA
MISSISSIPPI MOAN/RHYTHM MAN CO 36157 N AUC —— CLEA
MEMORIES OF YOU BB 6280 N AUC —— CLEA
THE MOOCHE/MOOD INDIGO VI 24486 N AUC —— CLEA
SOLITUDE/DELTA SERENADE VI 24755 N AUC —— CLEA
IN MELLOTONE/RUMPUS IN RICH. VI 26788 N AUC —— CLEA
BOJANGLES/PORTRAIT OF B.WMS. VI 26644 N AUC —— CLEA
CHOCOLATE SHAKE/I GOT IT BAD VI 27531 N AUC —— CLEA

ZIGGY ELMAN

DEEP NIGHT BB 10855 N AUC —— MARX
ZAGGIN' WITH ZIG BB 10316 N AUC —— MARX
AM I BLUE/I HAVE EVERYTHING BB 10490 N T-A —— GILB
AND THE ANGELS SING BB 10103 N AUC —— CLEA

SLEEPY JOHN ESTES

DOWN SOUTH BL/STOP THAT TH. DE 7325 N T-A —— MART

RUTH ETTING

ALL OF ME/HOME PE 12771 V T-A —— GILB
COULD I CO 633 E SAL .75 BUCK
NOTHING ELSE TO DO CO 580 V SAL .50 BUCK

SAMMY FAIN

WHAT A DAY/TO BE IN LOVE DI 2943 G AUC —— RIDL
LOVABLE AND SWEET DI 3014 G AUC —— RIDL

JERRY FENWYCK

HOW'S THE TIME TO FALL IN VE 2475 E AUC —— RIDL

BUD FREEMAN

SHIM-ME SHA WABBLE CO 35856 N AUC —— MARX
PRINCE OF WAILS CO 35853 N AUC —— MARX
THE BUZZARD DE 18112 N AUC —— MARX
WHAT IS THERE TO SAY DE 18113 N AUC —— MARX
SUNDAY DE 2849 N AUC —— MARX
SATANIC BLUES DE 2781 N AUC —— MARX
TILLIE'S DOWNTOWN/BUZZARD DE 18112 N T-A —— GILB
KEEP SMILIN/WHAT IS THERE DE 18113 N T-A —— GILB
KEEP SMILIN/WHAT IS THERE DE 18113 N AUC —— SPAN
THE BUZZARD/TILLI'S DOWNT. DE 18112 N AUC —— SPAN
THE EEL/CHINA BOY BB 10386 E AUC —— SPAN

LITTLE BILL GAITHER

YOU DONE RANKED YOURSELF OK 06164 N AUC —— ROSE

JAN GARBER (TESCH?)

SINCE BEST GAL/SISTER KATE CO 1306 E T-A —— MART

LOUIS "KING" GARCIA

SWING MR.CHARLIE/C.COLUMBUS MW 489 E T-A —— COOK

FOR DISPOSITION

LOU GOLD

CATHERINA	CA	683	V	T-A	——		KELS

JEAN GOLDKETTE

SLOW RIVER	Vi	20926	N	T-A	2.00		LAMB
SO TIRED/LITTLE MISS	Vi	21150	N	T-A	1.00		LAMB
HOOSIER SWEETHEART	Vi	20471	V	T-A	1.00		LAMB
BLUE RIVER	Vi	20981	N	T-A	2.00		LAMB
I'M LOOKING OVER 4-LEAF	Vi	20466	V	T-A	1.00		LAMB

BENNY GOODMAN

I HAVE EYES/SWEET LITTLE	Vi	26071	N	AUC	——		BUCK
I HAD TO DO IT/IS THAT THE	Vi	26082	N	AUC	——		BUCK
MELANCHOLY BABY/WRAPPIN IT	Vi	25380	N	S-A	1.65		JENS
BENNY'S BUGLE/AS LONG AS I	Co	35091	E	S-A	1.75		JENS
CLARINETITIS/THAT'S A PLENTY	Me	12073	G	S-A	2.00		JENS
ST.LOUIS BLUES (ORIG.LABEL)	Vi	25411	N	T-A	——		MEIK
BUGLE CALL (ORIG.LABEL)	Vi	25467	E	T-A	——		MEIK
TIGER RAG (ORIG.LABEL)	Vi	25481	E	T-A	——		MEIK
JAM SESSION(ORIG.LABEL)	Vi	25497	V	T-A	——		MEIK
MARGIE (ORIG.LABEL)	BB	10973	N	T-A	——		MEIK
TEXAS TEA/BASIN STREET (SPECIAL RECORD)	Co	2845 & 2914	N	AUC	2.00		MEIK
(MANY)	—	——	—	SAL	——		MEIK
SIRENS SONG/ROSE WASHINGTON	Vi	26230	N	T-A	1.00		ROHS
SING SING SING, 1 & 2(12")	Vi	36205	N	AUC	1.00		MA,W
6 FLATS UNFURNISHED/WHY	Co	36652	E+	AUC	.95		MA,W
WANG WANG BLUES/WAY YOU(SEXT)	Co	36594	E	AUC	.95		MA,W
THE MAN I LOVE/BENNY RIDES(12)	Co	55001	N	AUC	——		SIEG
BEI MIR BIST DU SCHON, 1 & 2	Vi	25751	E	AUC	——		SIEG
FLYING HOME/ROSE ROOM	Co	35254	E	T-A	——		KAER
WAY YOU LOOK/WANG (V)	Co	36594	E	T-A	——		KAER
VIBRAPHONE BLUES/STOMPIN'	Vi	25521	E	AUC	——		FLEM
SENT FOR YOU YESTERDAY	Vi	26170	V	AUC	——		FLEM
WHISPERING/TIGER RAG	Vi	25481	E	AUC	——		FLEM
BODY AND SOUL/AFTER YOU'VE	Vi	25115	V	AUC	——		FLEM
GOODY GOODY/IT'S BEEN SO	Vi	25245	N	AUC	——		RIDL
I'VE FOUND A NEW BABY	Vi	25355	N	AUC	——		RIDL
WHISPERING	Vi	26130	N	AUC	——		RIDL
RIFFIN' AT THE RITZ	Vi	25445	N	AUC	——		RIDL
A LITTLE KISS AT TWILIGHT	Vi	25878	V	AUC	——		RIDL
LADY BE GOOD	Vi	25333	V	AUC	——		RIDL
YOU LUCKY PEOPLE YOU	Co	36002	N	AUC	——		MARX
THIS IS NEW	Co	35944	N	AUC	——		MARX
ONE SWEET LETTER FROM YOU	Co	35241	N	AUC	——		MARX
CAPRICE XXIV PAGANINI	Co	36411	N	AUC	——		MARX
I'M NOT COMPLAININ'	Co	36022	N	AUC	——		MARX
BOY MEETS HORN	Co	35301	N	AUC	——		MARX
DON'T BE THAT WAY	Vi	25792	N	AUC	——		MARX
SANDMAN/GOOD BYE	Vi	25215	N	AUC	——		MARX
IT'S THE DREAMER IN ME	Vi	25846	N	AUC	——		MARX
SMOKE DREAMS	Vi	25486	N	AUC	——		MARX
SHOW YOUR LINEN MISS RICHARDS	Vi	26211	N	AUC	——		MARX
BLUE INTERLUDE	Vi	26021	N	AUC	——		MARX
KINDA LONESOME	Vi	26110	N	AUC	——		MARX
SHUT EYE	Vi	26159	N	AUC	——		MARX
WHEN THE ROSE BLOOM	OK	6580	N	AUC	——		MARX
THE SKY FELL DOWN	Co	35420	N	AUC	——		MARX
THE MOON WON'T TALK	Co	35487	N	AUC	——		MARX
MAKE WITH THE KISSES	Co	35313	N	AUC	——		MARX
6 FLATS UNFURNISHED	Co	36652	N	AUC	——		MARX
THE COUNT	Co	36379	N	AUC	——		MARX
HENDERSON STOMP	Co	35820	N	AUC	——		MARX
BIRTH OF THE BLUES	Co	36359	N	AUC	——		MARX
ANYTHING	Co	36305	N	AUC	——		MARX
WHAT'S THE MATTER WITH ME	Co	35374	N	AUC	——		MARX
BOARD MEETING	Co	35396	N	AUC	——		MARX
IDAHO/TAKE ME	Co	36613	N	AUC	——		MARX
YOU'RE DANGEROUS	Co	35977	N	AUC	——		MARX
RIFFIN' AT THE RITZ	Vi	25445	N	AUC	——		MARX
I GOT IT BAD	Co	36421	N	AUC	——		MARX
I'M NOBODY'S BABY	Co	35472	N	AUC	——		MARX
FAITHFUL FOREVER	Co	35289	N	AUC	——		MARX
YOU'RE GIVING ME SONG & DANCE	Vi	25434	N	AUC	——		MARX
ROSETTA/I WANT TO BE HAPPY	BB	10760	N	AUC	——		MARX
IT HAD TO BE YOU	BB	11056	N	AUC	——		MARX
I KNOW THAT YOU KNOW	BB	10459	N	AUC	——		MARX
I HAD TO DO IT	Vi	26082	N	AUC	——		MARX
FAREWELL BLUES	Vi	26095	N	AUC	——		MARX
UNDECIDED/WE'LL NEVER KNOW	Vi	26134	N	AUC	——		MARX
KING PORTER	Vi	25090	N	AUC	——		MARX
NOSTALGIA	Co	35594	N	AUC	——		MARX
LA ROSITA	Co	36284	N	AUC	——		MARX
SOMETHING NEW	Co	36209	N	AUC	——		MARX

(BENNY GOODMAN CONTINUED NEXT COLUMN)

(BENNY GOODMAN, CONTINUED)

ON THE SUNNYSIDE OF ST.	Co	36617	N	AUC	——		MARX
CHANGES	BB	11226	N	AUC	——		MARX
BUGLE CALL RAG	Vi	25467	N	AUC	——		MARX
THESE THINGS YOU LEFT ME	Co	35910	N	AUC	——		MARX
CORN SILK	Co	35992	N	AUC	——		MARX
I HEAR A RHAPSODY	Co	35937	N	AUC	——		MARX
MISSION TO MOSCOW	Co	36680	N	AUC	——		MARX
NOT MINE	Co	36580	N	AUC	——		MARX
SOMEBODY NOBODY LOVES	OK	6562	N	AUC	——		MARX
THE EARL/LET'S DO IT	OK	6474	N	AUC	——		MARX
TIME ON MY HANDS	Co	36180	N	AUC	——		MARX
SOMEBODY STOLE MY GAL	Co	35916	N	AUC	——		MARX
I CAN'T RESIST YOU	Co	35574	N	AUC	——		MARX
ONCE MORE/CAN'T YOU TELL	Co	35543	N	AUC	——		MARX
DEVIL MAY CARE	Co	35461	N	AUC	——		MARX
NIGHT AND DAY	Co	35410	N	AUC	——		MARX
HONEYSUCKLE ROSE	Co	35319	N	AUC	——		MARX
MOONGLOW/WHY COULDN'T BE	Co	35839	N	AUC	——		MARX
FULL MOON	Co	36590	N	AUC	——		MARX
IT HAD TO BE YOU/MY HONEY	BB	11056	N	AUC	——		MCGO
ROSETTA/I WANT TO BE HAPPY	BB	10706	N	AUC	——		MCGO
ALWAYS/WALK JENNIE WALK	BB	10799	N	AUC	——		MCGO
CHRISTOPHER COL./THE DEVIL	BB	10460	N	AUC	——		MCGO
YOU CAN'T PULL THE/GLORY OF	Vi	25316	N	AUC	——		MCGO
KING PORTER STOMP/YOU'RE	Vi	25090	N	AUC	——		MCGO
GOOD BYE/SOMETIMES I'M HAPPY	Vi	25215	N	AUC	——		MCGO
YOU'RE LOVELY MADAM/WHAT	Vi	26053	N	AUC	——		MCGO
JINGLE BELLS	Vi	25145	N	AUC	——		MCGO
UNDECIDED/WE'LL NEVER	Vi	26134	N	AUC	——		MCGO
HOUSE HOP/ANYTHING FOR YOU	Vi	25350	N	AUC	——		MCGO
PICK-A-RIB, 1 & 2	Vi	26166	N	AUC	——		MCGO
REMEMBER/WALK JENNIE WALK	Vi	25329	N	AUC	——		MCGO
GOODY GOODY/IT'S BEEN SO	Vi	25245	N	AUC	——		MCGO
PECKIN/CAN'T WE BE FRIENDS	Vi	25621	N	AUC	——		MCGO
FLYING HOME/ROSE ROOM	Co	35254	N	SAL	.75		CHAM
HONEYSUCKLE ROSE/SPRING	Co	35319	N	SAL	.75		CHAM
BUCKLE DOWN WINSOCKI	Co	36429	N	SAL	.75		CHAM
(100 DIFFERENT B.G'S AT AUCTION; FREE LIST)	—	——	—	——	——		CHAM
IT'S THE DREAMER/WHY'D YA	Vi	25846	E	AUC	——		ROSE
TEA FOR TWO/RUNNIN' WILD	Vi	25529	V	T-A	1.00		LAMB
FAREWELL BLUES/MARGIE	BB	10973	N	AUC	——		CLEA
MY MELANCHOLY BABY/SWEET SUE	Vi	25473	N	AUC	——		CLEA
BASIN ST. BLUES/WHEN BUDDAH	Vi	25258	N	AUC	——		CLEA
SWEET LORRAINE/DIZZY SPELLS	Vi	25822	E	AUC	——		CLEA
'SWONDERFUL/I MUST HAVE MAN	Vi	26090	N	AUC	——		CLEA
SWEET SUE/I NEVER KNEW	Vi	26089	N	AUC	——		CLEA
I CRIED FOR YOU/WHERE OR WHEN	BB	11456	N	AUC	——		CLEA
SOMETHING NEW	Co	36209	N	AUC	——		CLEA
JINGLE BELLS(REV.T.DORSEY)	Vi	25145	N	AUC	——		GROS

ROSS GORMAN

SIDEWALK BLUES	HA	322	E	STA	——		MART

TEDDY GRACE (WITH BUD FREEMAN)

SING	DE	3463	N	AUC	——		MARX
I'M THE LONESOMEST GAL IN T.	DE	3428	N	AUC	——		MARX

GLENN GRAY

BEI MIR BIST DU SCHONN	DE	1575	N	AUC	1.00		ROTH
BLUE MOON/WHERE THERE'S SM	DE	312	V	AUC	——		GILB
NO NAME JIVE, 1 & 2	DE	3089	E	AUC	——		GILB
NO NAME JIVE, 1 & 2	DE	3089	N	AUC	——		CLEA
SMOKE RINGS/ALWAYS	DE	1473	N	AUC	——		CLEA

LIL GREEN

99 BLUES	BB	9030	N	AUC	——		MARX
YOU GOT ME TO THE PLACE	BB	9010	N	AUC	——		MARX
HELLO BABE	BB	8865	N	AUC	——		MARX
LET'S BE FRIENDS	BB	8895	N	AUC	——		MARX
IF I'M A FOOL	BB	8985	N	AUC	——		MARX
DON'T KNOW WHAT I WILL DO	BB	8949	N	AUC	——		MARX
HOW CAN I GO ON	BB	8790	N	AUC	——		MARX
ROMANCE IN THE DARK	BB	8524	N	AUC	——		MARX

LIONEL HAMPTON

I'VE FOUND/4 OR 5 TIMES	Vi	26447	N	T-A	——		MEIK
STOMPOLOGY (ORIG.LABEL)	Vi	25601	N	T-A	——		MEIK
DRUM STOMP (ORIG.LABEL)	Vi	25658	N	T-A	——		MEIK
(MANY ORIG.LABEL)	—	——	—	——	——		MEIK
HIGH SOCIETY/SWEETHEARTS	Vi	26209	N	AUC	——		SIEG
CAN'T GET STARTED/MUNSON ST.	Vi	26453	N	AUC	——		SIEG
EARLY SESSION HOP	Vi	26393	N	AUC	——		MARX
THREE QUARTER BOOGIE	Vi	27409	N	AUC	——		MARX
ON SUNNYSIDE OF THE STREET	Vi	25592	N	AUC	——		MARX
BOUNCING AT THE BEACON	Vi	2734	N	AUC	——		MARX
ALTITUDE	Vi	27316	N	AUC	——		MARX

(LIONEL HAMPTON CONTINUED NEXT PAGE)

FOR DISPOSITION

(LIONEL HAMPTON, CONTINUED)

THE MOOD THAT I'M IN	VI	25527	N	AUC	——		MARX
BIG WIG IN THE WIGWAM	VI	26296	N	AUC	——		MARX
RING DEM BELLS	VI	25889	N	AUC	——		MARX
SMART ALECK	VI	27278	N	AUC	——		MARX
PIG FOOT SONATA	VI	26793	N.	AUC	——		MARX
JOHNNY GET YOUR HORN	VI	26343	N	AUC	——		MARX
MARTIN ON EVERY BLOCK	VI	26739	N	AUC	——		MARX
DI..AH	VI	26557	N	AUC	——		MARX
TILL TOM SPECIAL	VI	26604	N	AUC	——		MARX
CHINA STOMP/RHYTHM RHYTHM	VI	25586	G	AUC	——		FLEM
STOMPOLOGY	VI	25601	V	AUC	——		FLEM
SUNNY SIDE STREET(ORIG.LABEL)	VI	25592	E+T-A		——		BROW
EVIL GAL BLUES/HOMEWARD BOUND	KN	605	N	AUC	——		CLEA
SALTY PAPA BLUES/I KNOW HOW TOKN		606	N	AUC	——		CLEA
COLEMAN HAWKINS							
HONEYSUCKLE ROSE	DE	3881	N	AUC	——		MARX
HONEYSUCKLE ROSE/CRAZY RHYTHM	VI	26219	N	AUC	——		FLEM
BOUNCING WITH BEAN/WHEN DAY	BB	10693	N	AUC	——		FLEM
SHIEK OF ARABY/MY BLUE H.	BB	10770	N	AUC	——		FLEM
MAN I LOVE/SWEET LORRAINE	SIG	90001	N	AUC	——		CLEA
BLUE HEAVEN/SHEIK OF ARABY	BB	10770	N	AUC	——		CLEA
YESTERDAYS/BU-DEE-DAHT	APOLLO		752	N	AUC	——	CLEA
CRAZY RHYTHM/GET HAPPY	SIG	28104	N	AUC	——		CLEA
ERSKINE HAWKINS							
I DON'T WANT TO WALK/SOMET.	BB	11439	N	AUC	——		MULL
STUDY IN BLUE/EASY RIDER	BB	10029	N	AUC	——		MULL
UPTOWN SHUFFLE/MORE THAN YOU	BB	10504	E	AUC	——		MULL
SWEET GA.BROWN/FIVE O'CLOCK	BB	10854	N	AUC	——		MULL
WHISPERING GRASS/GABRIEL	BB	10671	E	AUC	——		MULL
TUXEDO JUNCTION/GIN MILL	BB	10409	G	AUC	——		MULL
AFTER HOURS/SONG OF WANDER	BB	10879	N	AUC	——		MULL
BALTIMORE BOUNCE	BB	10565	N	AUC	——		MARX
MIDNIGHT STROLL	BB	10709	N	AUC	——		MARX
GABRIEL MEETS THE DUKE	BB	10671	N	AUC	——		MARX
DEAR OLD SOUTHLAND/WAY DOWN	VO	3567	E	AUC	——		JADE
EDGAR HAYES							
CARAVAN/EDGAR STEPS	DE	1338	N	T-A		.75	ROHS
FUGATIVE FROM A HAREM	DE	1748	N	AUC	——		MARX
BARBARY COAST BLUES	DE	1940	N	AUC	——		MARX
SATAN TAKES A HOLIDAY	DE	1382	N	AUC	——		MARX
MILT HERTH							
WORRIED MIND/HUCKLEBERRY	DE	3561	N	AUC	——		CLEA
FLETCHER HENDERSON							
SUGAR FOOT STOMP	CO	395	E	STA	——		MART
HOT AND ANXIOUS	CO	35840	N	AUC	——		MARX
HAPPY AS DAY/(B.WEBSTER)	DE	3885	N	AUC	——		MARX
HOP OFF	CO	35670	N	AUC	——		MARX
SUGAR FOOT STOMP	CO	35608	N	AUC	——		MARX
MONEY BLUES	CO	35669	N	AUC	——		MARX
A PIXIE FROM DIXIE	CO	36289	N	AUC	——		MARX
I LIKE MY SUGAR SWEET	CO	36214	N	AUC	——		MARX
DO YOU OR DON'T YOU	VI	25334	N	AUC	——		MARX
JIMTOWN BLUES	VI	25379	N	AUC	——		MARX
JANGLED NERVES	VI	25317	N	AUC	——		MARX
QUEER NOTIONS	DE	18169	N	AUC	——		MARX
LIZA/HOTTER THAN 'ELL	DE	555	N	T-A	——		GILB
ST.LOUIS SHUFFLE/VARIETY ST.	BB	10246	N	AUC	——		FLEM
LIZA/HOTTER THAN 'ELL	DE	555	E	T-A	——		LEVI
RUG CUTTER'S SWING/WILD PARTY	DE	342	E	T-A	——		LEVI
NAGASAKI/TALK OF TOWN	DE	18253	V	AUC	——		GROS
THEN I'LL BE HAPPY	DO	3625	V	AUC	——		GROS
NIGHT LIFE	DE	18254	V	AUC	——		GROS
QUEER NOTIONS	DE	18169	N	AUC	——		GROS
JUST BLUES/RADIO RHYTHM	BR	80037	E	AUC	——		GROS
HORACE HENDERSON							
AIN'T MISBEHAVIN'	OK	5900	N	AUC	——		WILE
I'LL ALWAYS BE IN LOVE WITH	OK	5953	N	AUC	——		WILE
GINGER BELLE/DO RE MI	OK	5978	N	AUC	——		WILE
WOODY HERMAN							
LOCH LOMOND/LET'S PITCH	DE	1570	N	AUC		1.00	ROTH
CHIP'S BLUES/CHIP'S B.W.	DE	3577	V	S-A		1.50	JENS
NIGHT WATCHMAN	DE	3889	N	AUC	——		MARX
EVEN STEVEN/TR.B.ROGERS	DE	4253	N	AUC	——		MARX
COUSIN TO CHRIS	DE	3140	N	AUC	——		MARX
BLUES DOWNSTAIRS	DE	2508	N	AUC	——		MARX
BLUE INK	DE	3081	N	AUC	——		MARX
GET YOUR BOOTS LACED PAPA	DE	3187	N	AUC	——		MARX
AMEN	DE	18346	N	AUC	——		MARX
PEACH TREE STREET	DE	3008	N	AUC	——		MARX
FORT WORTH JAIL	DE	4293	N	AUC	——		MARX
BESSIE'S BLUES	DE	3380	N	AUC	——		MARX

(WOODY HERMAN CONTINUED NEXT COLUMN)

(WOODY HERMAN, CONTINUED)

DALLAS BLUES	DE	2629	N	AUC	——		MARX
WOODCHOPPER'S BALL	DE	2440	N	T-A		.75	ROHS
HEYWOOD'S JAZZ 6							
TROMBONE MOANIN	DUB OF OK	8402	N	SAL		1.25	ROSE
EARL HINES							
COPENHAGEN/ROSETTA	DE	337	N	AUC		1.00	ROTH
BEAU KOO JACK/GOOD LITTLE	VI	38043	E	S-A		1.40	JENS
DEEP FOREST/LIGHTLY & POLITELY	BB	10727	N	AUC	——		SIEG
FAT BABES	DE	218	N	AUC	——		MARX
LOVE ME TONIGHT/PIANO	CO	35877	N	AUC	——		MARX
BODY & SOUL/(PIANO SOLO)	BB	10642	N	AUC	——		MARX
ROSETTA (PIANO SOLO)	BB	10555	N	AUC	——		MARX
YELLOW FIRE	BB	11308	N	AUC	——		MARX
SWINGIN' ON "C"	BB	11465	N	AUC	——		MARX
STORMY MONDAY BLUES	BB	11567	N	AUC	——		MARX
INDIANA	BB	10391	N	AUC	——		MARX
YOU DON'T KNOW WHAT/ECKSTEIN	BB	11394	N	AUC	——		MARX
COLUMBIA JAZZ CLASSICS ALBUM	CO	C-41	N	AUC		5.00	GROS
BLUE/BUBBLING OVER	DE	714	N	AUC	——		GROS
YELLOW FIRE	BB	11308	E	AUC	——		GROS
BILLIE HOLIDAY							
I'VE GOT MY LOVE TO KEEP ME	VO	3413	G	AUC	——		WILE
WHERE IS THE SUN(N)/DON'T(G)	VO	3543		AUC	——		ROSE
BOB HOWARD							
IN YOUR EYES/BUNDLE OF LOVE	DE	2356	E	T-A	——		KELS
SPIKE HUGHES							
SWEET SORROW BL/AIR IN D FLAT	DE	5101	N	AUC	——		HUBB
INK SPOTS							
CHRIS. COLUMBUS/HITTIN' JUG	DE	883	N	SAL		1.00	BUCK
BESSIE JACKSON							
MUSCLE SHOALS/RED CROSS	PE	0281	E	STA	——		MART
HARRY JAMES							
1 & 2 O'CLOCK JUMP, 1 & 2	CO	36232	N	AUC	——		SIEG
TRUMPET RHAPSODY, 1 & 2	CO	36160	N	AUC	——		SIEG
B-19/DON'T WALK WITHOUT YOU	CO	36478	N	AUC	——		SIEG
DODGERS FAN DANCE/LAMENT	CO	36222	N	T-A	——		GILB
BLUES IN NITE	CO	36500	N	AUC	——		CLEA
STRICTLY INSTRUMENTAL	CO	36579	N	AUC	——		CLEA
ONE DOZEN ROSES	CO	36566	N	AUC	——		CLEA
MUSIC MAKERS	CO	35932	N	AUC	——		CLEA
TRUMPET RHAPSODY	CO	36160	N	AUC	——		CLEA
AURORA	CO	36171	N	AUC	——		CLEA
J.P. DOOLEY III	CO	36487	N	AUC	——		CLEA
DEVIL SAT DOWN AND CRIED	CO	36466	N	AUC	——		CLEA
SLEEPY LAGOON	CO	36549	N	AUC	——		CLEA
AVALON	CO	35316	N	AUC	——		CLEA
FLIGHT OF BUMBLE BEE	CO	36004	N	AUC	——		CLEA
RANCHO PILLOW	CO	36430	N	AUC	——		CLEA
DUKE'S MIXTURE	CO	36339	N	AUC	——		CLEA
RECORD SESSION	CO	36399	N	AUC	——		CLEA
LIFE GOES PARTY/WHEN WE'RE	BR	8035	E	AUC	——		HUBB
JAM SESSION AT VICTOR							
HONEYSUCKLE ROSE/BLUES	VI	25559	N	AUC	——		FLEM
JOHNSON & AMMONS							
8 TO BAR ALBUM	VI	P-69	E+TRA		——		NORR
BUNK JOHNSON							
MOOSE MARCH/WEARY BLUES	JM	——	N	AUC	——		MONT
PANAMA/DOWN BY THE RIVER	JM	——	N	AUC	——		MONT
JAMES P. JOHNSON							
MY HANDY MAN(E.WATERS)	CO	14353	E	AUC		2.00	GROS
LIL JOHNSON							
HOUSE RENT/ROCK THAT DUB OF	VO	1410	N	SAL		1.25	ROSE
MARGARET JOHNSON							
MY MAN'S DONE/FOLKS IN NYC	VI	20178	N	T-A		1.00	LAMB
PETE JOHNSON							
JUST FOR YOU/PETE'S MIXTURE	DE	8582	E	T-A	——		LEVI
AL JOLSON							
SONNY BOY/RAINBOW	BR	4033	E	STA	——		MART
CURTISS JONES							
WHO YOU LOVIN/I LIKE WAY	VO	04950	V	AUC	——		ROSE
RICHARD M. JONES							
NOVELTY BLUES/TICKLE	VI	38040	N	STA	——		MART
KIN TO KANT/MUSH MOUTH	OK	8349	G+T-A		——		EDEL
LOUIS JORDAN TYMPANY FIVE							
LOVIE JOE/SOMEBODY	DE	7745	N	AUC	——		MARX
PENTHOUSE IN BASEMENT	DE	7777	N	AUC	——		MARX
POMPTON TURNPIKE	DE	8500	N	AUC	——		MARX
SWINGING IN COCOANUT TREE	DE	7623	N	AUC	——		MARX
BOUNCE THE BALL	DE	3253	N	AUC	——		MARX
T-BONE BLUES	DE	8525	N	AUC	——		MARX
WAITING FOR THE ROBT.E.LEE	DE	4204	N	AUC	——		MARX

FOR DISPOSITION

THE JUNGLE BAND

WALL ST.WAIL/COTTON CLUB ST.	BRE	01186	N	AUC	—	—	HUBB

STAN KENTON

REED RAPTURE/EL CHOCOLO	DE	11319	N	AUC	—	—	MULL
LAMENTO GITAGO/CONCERTO FOR KING EDWARD VIII	DE	4254	N	AUC	—	—	MULL
FAREWELL ADDRESS	—	—	N	AUC	—	—	ROSE

JOHN KIRBY

FRONT AND CENTER/NOCTURNE	VO	5520	E	S-A	1.40		JENS
CUTTING THE CAMPUS	CO	36165	N	AUC	—	—	MARX

ORVILLE KNAPP

YOU'RE A HEAVENLY/I WAS TAK	DE	413	V	T-A	—	—	GILB

GENE KRUPA

DRUMMIN' MAN	CO	35324	N	AUC	—	—	BUCK
3 LITTLE WORDS	CO	35336	N	AUC	—	—	BUCK
TIGER RAG/SIERRA SUE	CO	35454	N	T-A	1.00		ROHS
BOOG IT/LOVERS LULLABY	CO	35415	N	T-A	1.00		ROHS
LET ME OFF UPTOWN/FLAMINGO	OK	6210	N	AUC	—	—	SIEG
APURKSODY/JUNGLE MADNESS	OK	5997	N	AUC	—	—	SIEG
HARLEM ON PARADE	OK	6607	N	AUC	—	—	MARX
BALL OF FIRE	OK	6563	N	AUC	—	—	MARX
BLUES KRIEG	OK	5909	N	AUC	—	—	MARX
GEORGIA ON MY MIND	OK	6118	N	AUC	—	—	MARX
THE BIG DO	OK	6034	N	AUC	—	—	MARX
SLOW DOWN	OK	6154	N	AUC	—	—	MARX
THERE'LL BE SOME CHANGES	OK	6021	N	AUC	—	—	MARX
LOVE IN MY HEART	CO	35490	N	AUC	—	—	MARX
A LOVER IS BLUE	CO	35361	N	AUC	—	—	MARX
WHEN YOU AWAKE	OK	5872	N	AUC	—	—	MARX
MANHATTAN TRANSFER	CO	35444	N	AUC	—	—	MARX
WASH.-LEE SWING/FEELIN' FANCY	OK	5921	N	T-A	—	—	GILB
HARLEM ON PARADE	OK	6607	N	AUC	—	—	CLEA
GREEN EYES	OK	6222	N	AUC	—	—	CLEA
LET'S GET AWAY FROM IT ALL	OK	6130	N	AUC	—	—	CLEA
SGT. WAS SHY/HE'S GONE	OK	5985	N	AUC	—	—	CLEA
KNOCK ME A KISS	CO	36591	N	AUC	—	—	CLEA
SWEET GEORGIA BROWN	OK	6070	E	AUC	—	—	GROS
KNOCK ME A KISS (ROY)	CO	36591	E	AUC	—	—	GROS
KEEP 'EM FLYING	OK	6506	E	AUC	—	—	GROS

BARON LEE BLUE RHYTHM

SMOKE RINGS/JAZZ COCKTAIL	BA	32608	E	T-A	—	—	GILB

CHESTER LEIGHTON

STARDUST/NOW YOU'RE IN MY	CL	5319	V+	T-A	—	—	LAUF
A PEACH OF A PAIR	HA	1233	E	AUC	—	—	RIDL

HARLAN LEONARD

TOO MUCH	BB	11544	N	AUC	—	—	MARX
KEEP ROCKIN	BB	11302	N	AUC	—	—	MARX
HAIRY JOE/MY GAL SAL	BB	10625	N	T-A	—	—	GILB
ROCKETS/CONTACT	BB	10586	N	T-A	—	—	GILB

MEADE LUX LEWIS

SELF-PORTRAIN/10 WAYS(HARPSCH)	BN	19	E+	T-A	—	—	KAER
CELESTE BLUES/MR. FREDDIE	DE	3831	E	T-A	—	—	LEVI
HONKY TONK TRAIN/WHISTLING	BB	10175	N	AUC	—	—	SPAN

TED LEWIS

GOOD MAN HARD/I AIN'T GOT	CA	1428	V	AUC	—	—	ROSE
JAZZNOCRACY/WHITE HEAT	DE	107	E	AUC	2.00		GROS

LITTLE BROTHER/LEROY CARR

VICKSBURG BLUES/BIG 4 BLUES	BB	7970	V	AUC	—	—	ROSE

LUMBERJACKS

SPANISH DREAM	RO	779	V+	AUC	—	—	JADE

JIMMIE LUNCEFORD

JEALOUS/BEST THINGS ARE FREE	DE	788	N	SAL	.85		BUCK
LINGER AWHILE/COUNT ME OUT	DE	1229	N	SAL	.85		BUCK
SONATA BY L.VAN BEETHOVEN	CO	35453	N	AUC	—	—	GENT
DINAH, 1 & 2	CO	36054	N	AUC	1.00		ROTH
DINAH, 1 & 2	CO	36054	N	S-A	1.50		JENS
WHITE HEAT JAZZNOCRACY	BB	5715	G+	S-A	1.85		JENS
OK FOR BABY/FLIGHT OF JITTER	CO	35967	N	S-A	1.50		JENS
ANNIE LAURIE/FRISCO FOG	DE	1569	E	T-A	.75		ROHS
SEE YOU IN DREAMS/MERRY-GO-	DE	1318	E	T-A	.75		ROHS
SWINGIN' ON C/LET'S TRY AGAIN	CO	35725	N	AUC	1.00		MA,W
RUNNING A TEMPERATURE/LAST	DE	1035	V	AUC	—	—	SIEG
BLUE PRELUDE	DE	3892	N	AUC	—	—	MARX
SIESTA AT THE FIESTA	DE	3931	N	AUC	—	—	MARX
GONE/IMPROMTU	DE	4083	N	AUC	—	—	MARX
I'VE ONLY MYSELF TO BLAME	VO	4754	N	AUC	—	—	MARX
MONOTONY IN 4 FLATS	CO	35567	N	AUC	—	—	MARX
MISS OTIS REGRETS	DE	130	N	AUC	—	—	MARX
STRATOSPHERE	DE	299	N	AUC	—	—	MARX
SOPHISTICATED LADY	DE	129	N	AUC	—	—	MARX
RUNNING A TEMPERATURE	DE	1035	N	AUC	—	—	MARX
STAR DUST	DE	369	N	AUC	—	—	MARX

(JIMMIE LUNCEFORD CONTINUED NEXT COLUMN)

(JIMMIE LUNCEFORD, CONTINUED)

RAIN	DE	415	N	AUC	—	—	MARX
WHITE HEAT	VI	24586	N	AUC	—	—	MARX
I'LL SEE YOU IN MY DREAMS	DE	1318	N	AUC	—	—	MARX
BLACK & TAN FANTASIE	DE	453	N	AUC	—	—	MARX
LIFE IS FINE	DE	4289	N	AUC	—	—	MARX
COUNT ME OUT	DE	1229	N	AUC	—	—	MARX
MUDDY WATER	DE	1219	N	AUC	—	—	MARX
PLEASE SAY THE WORD	CO	35625	N	AUC	—	—	MARX
4 OR 5 TIMES	DE	503	N	AUC	—	—	MARX
STOMP IT OFF/MY BLUE HEAVEN	DE	712	E+	T-A	—	—	BROW
WHITE HEAT/JAZZNOCRACY	BB	5713	N	AUC	—	—	CLEA
CHOCOLATE /BATTLE AXE	DE	3807	E	AUC	—	—	GROS
SWEET SUE/DOWN BY MILL	DE	1927	E	AUC	—	—	GROS
BLUES IN NIGHT, 1 & 2	DE	4125	V	AUC	—	—	GROS
PUT ON OLD GREY BONNET	DE	1506	E	AUC	—	—	GROS

WINGY MANNONE

RHYTHM ON RIVER/AIN'T IT SH.	BB	10844	E	AUC	—	—	MULL
WALKIN THE ST./ISLE OF CAPRI	VO	4464	N	AUC	—	—	MULL
HESITATION/SING SWING SONG	BB	6394	E	AUC	—	—	MULL
BOOGIE BEAT/OCHI CHORNYA	BB	11298	N	AUC	—	—	MULL
BOO-HOO/CAN YOU SWING	BB	6806	G	AUC	—	—	MULL
JASS ME/AIN'T GOT NOBODY	BB	7198	G	AUC	—	—	MULL
LAND OF YAMO/MY MARIUCCIA	BB	7395	N	AUC	—	—	MULL
JUMPY NERVES/CASEY JONES	BB	10289	N	AUC	—	—	MULL
HONEY'S LOVIN ARMS/WHEN SUGAR	BB	300801	N	AUC	—	—	MULL
STOP THE WAR/MAMA'S GONE	BB	11107	G	AUC	—	—	MULL
SUDAN/WHEN THE SAINTS	BB	10560	N	SAL	.85		BUCK
SHE'S DRYING FOR ME	BB	10773	N	AUC	—	—	MARX
WHEN MY SUGAR WALKS DOWN	BB	300801	N	AUC	—	—	MARX
THE BOOGIE BEAT'LL GETCHA	BB	11298	N	AUC	—	—	MARX
DECCA JAM AND JIVE ALBUM	—	—	N	AUC	5.00		GROS

RUDY MARLOW

DIXIE JAMBOREE	HA	1062	N	AUC	—	—	RIDL

SILVIA MARLOWE

BOOGIE RHAPSODY(1½" CRACK)	GL	4008	E	T-A	—	—	KAER

JOE MARSALA

LOWER REGISTER	DE	3764	N	AUC	—	—	MARX
FEATHER BED LAMENT	DE	18111	N	AUC	—	—	MARX

JIMMY MCHUGH'S BOSTONIANS

WHEN LOVE/GIRL OF MY DREAMS	HA	743	E	SAL	.50		BUCK
WHOOPEE STOMP/FUTURISTIC	VE	1836	E	T-A	—	—	EDEL

HAL MCINTYRE

COMMANDO SERENADE/HOW DO I	VI	27796	N	AUC	—	—	SIEG

RED MCKENZIE

DON'T COUNT YOUR KISSES	DE	721	N	AUC	—	—	MARX
BUILDING UP/SING OLD SONG	DE	667	V	AUC	—	—	GROS

MCKINNEY'S COTTON PICKERS

MILENBERG JOYS/SHIM-ME-SHAW	VI	21611	E+	AUC	—	—	SPAN
HULLABALOO/BABY WON'T YOU(N/E)	VI	22511		T-A	2.00		LAMB
MISS HANNAH/WAY I FEEL	BB	10232	E	AUC	—	—	GROS

JIMMIE MCPARTLAND

PANAMA (REVERSE, P.W.)	DE	3522	N	AUC	—	—	GROS

JAY MCSHANN

SO YOU WON'T JUMP	DE	8607	N	AUC	—	—	MARX

MEMPHIS JUG BAND

BEALE STREET MESS AROUND	VI	21066	G	T-A	—	—	KELS

METRONOME ALL STARS

I GOT RHYTHM/ROYAL FLUSH	CO	36499	V+	TRA	—	—	NORR

MEZZ MEZZROW

35TH AND CALUMET	BB	10251	N	AUC	—	—	BUCK
SWINGIN' WITH MEZZ/DISSONANCE	PAE	2881	N	AUC	—	—	HUBB

BUBBER MILEY

LOVING YOU/PENALTY OF LOVE	VI	23010	N	T-A	—	—	KELS

GLENN MILLER

STAR DUST/MELANCHOLY BABY	BB	10665	N	AUC	—	—	SIEG
ANVIL CHORUS, 1 & 2	BB	10982	N	AUC	—	—	SIEG
IDA SWEET AS APPLE CIDER	BB	11079	N	AUC	—	—	MARX
I DREAMT I DWELT IN HARLEM	BB	11063	N	AUC	—	—	MARX
SOLD AMERICAN/PAGAN LOVE SONG	BB	10352	N	T-A	—	—	GILB
YOURS IS MY HEART ALONE	BB	10728	N	T-A	—	—	GILB
SUN VALLEY JUMP	BB	11110	E	AUC	—	—	VAND
LITTLE BROWN JUG/PAVANNE	BB	10286	N	AUC	—	—	VAND
SLOW FREIGHT/BUGLE CALL	BB	10740	N	AUC	—	—	VAND
ANVIL CHORUS, 1 & 2	BB	10982	N	AUC	—	—	VAND
PENNA. 6500/RUG CUTTERS SW.	BB	10754	N	AUC	—	—	CLEA
IN THE MOOD/I WANT TO BE HAP.	BB	10416	N	AUC	—	—	CLEA
SLOW FREIGHT/BUGLE CALL RAG	BB	10740	N	AUC	—	—	CLEA
LITTLE BROWN JUG/PAVANNE	BB	10286	N	AUC	—	—	CLEA
MY MELANCHOLY BABY/STARDUST	BB	10665	N	AUC	—	—	CLEA
CROSSTOWN	BB	10832	N	AUC	—	—	CLEA
SONG OF VOLGA BOATMAN	BB	11029	N	AUC	—	—	CLEA

FOR DISPOSITION

JOHNNY MILLER'S J.O. BOYS

DIPPERMOUTH PANAMA	DUB OF Co	1546	N	SAL	1.75		ROSE

MILLS MERRY MAKERS

SATISFIED	RO	1073	V	T-A	——		LAUF
THIS IS HEAVEN	PE	15183	E	T-A	——		LAUF

LEE MORSE

I HATE TO SAY/SO EBODY SAID	Co	1063	E	SAL		.50	BUCK

JELLY ROLL MORTON

WININ' BOY BLUES/HONKY TONK	JM	11	N	AUC		2.00	GENT
FINGER BUSTER/CREEPY FEELING	JM	12	N	AUC		2.00	GENT
BURNING THE ICEBURG/TANK TOWN	VI	38075	N	AUC	——		MULL
COURTHOUSE BUMP/SWEET ANETA	VI	38093	N	AUC	——		MULL
BLACK BOTTOM STOMP/THE CHANT	BB	10253	N	AUC	——		FLEM
BEALE STREET BLUES/PEARLS	BB	10252	N	AUC	——		FLEM
THE CHANT/BLACK BOTTOM	VI	20721	G+	AUC	——		JADE
DOCTOR JAZZ	VI	20415	G+	AUC	——		JADE
FAT MEAT/SWEETHEART	DUB OF	Vo	1019	N	SAL	1.25	ROSE
PONCHARTRAIN/F.MABEL	DUB OF	V.	38125	N	SAL	1.25	ROSE
SAVES SWEETEST SMILE(CRAWLEY)	VI	23292	G+T	-A	——		EDEL
STEAMBOAT ST./SMOKEHOUSE	VI	20296	V	T-A	——		EDEL
SHREVEPORT/SHOE SHINER'S DRAG	VI	21658	N	T-A		4.00	LAMB
BALLIN' THE JACK/DON'T LEAVE	BB	10450	N	AUC	——		MONT
PEARLS(E+)/BEALE STREET	BB	10252	E	AUC	——		MONT
GENERAL ALBUM	GL	(E-E+)		AUC	——		MONT
CREEPY FEELING/FINGER BUSTER	JM	——	N	AUC	——		MONT
HONKY TONK MUSIC/WININ BOY	JM	——	N	AUC	——		MONT
PANAMA/SWEET SUBSTITUTE	GL	1703	N	AUC	——		GROS
MIDNIGHT MAMA/MR. JELLY	BR	80040	N	AUC	——		GROS
WOLVERINE BLUES/MR.JELLY	VI	21064	V	AUC		6.00	GROS
SHOE SHINER'S DRAG/SHREVEPORT	VI	21658	V	AUC	——		HUBB

BENNIE MOTEN

NOW GOOFY RAG/KANSAS CITY	VI	38091	N	AUC	——		MULL
HOT WATER BLUES/SLOW MOTION	VI	38012	N	AUC	——		MULL

MOUND CITY BLUE BLOWERS

I HOUR/HELLO LOLA	VI	38100	N	T-A	——		MART
TAILSPIN BLUES/HEVER HAD REAS.	VI	38087	N	T-A	——		MART
SAN/RED HOT(TRUMBAUER)	BR	2602	E	AUC		4.00	GROS

CLIFF HAZARRO

WHY DON'T YOU/YOU OUGHT TO	HA	108	G+	SAL		.50	BUCK

OZZIE NELSON

JERSEY JIVE/SWINGIN ON THE	BB	11180	E	AUC	——		MULL
WHOA BABE/POOR ROBINSON	BB	6875	E	AUC	——		MULL
DOING THE PROM/STOMPIN AT	BR	7659	N	AUC	——		MULL
CENTRAL AVE. SH./SIR WALTER	BB	11543	N	AUC	——		MULL

NEW FRIENDS OF RHYTHM

SWEET SUE/JUST YOU	VI	27412	N	AUC	——		MARX

NEW ORLEANS GIRLS

NIGHTMARE/ECCENTRIC	Co	943	E	STA	——		MART
PICCADILLY/MEAT ON TABLE	Co	1158	E	T-A	——		MART

NEW ORLEANS RHYTHM KINGS

TIN ROOF BLUES/THAT'S A PLENTY	GE	5105	V	AUC	——		JADE
ECCENTRIC	GE	5009	V	AUC	——		JADE
MR.JELLY LORD(TAPED CHIP,10 GR)	GE	5220	V+	AUC	——		JADE
ANGRY/SOBBIN' BLUES	GE	5219	E	AUC		3.00	COOK
SHE'S CRYING FOR ME/EVERYBODY	VI	19645	V	T-A	——		EDEL

RAY NICHOLS

SUGAR FOOT STOMP/RESTLESS	BB	5904	V	AUC	——		ROSE

RED NICHOLS

SUGAR/MAKE MY COT	VI	21056	E	AUC	——		BUCK
ALABAMA STOMP/HURRICANE	BR	3550	V+	AUC	——		JADE
SWEET ROSITA/THE PEANUT VENDOR	BR	6035	G	AUC	——		JADE
THERE'LL COME A TIME/WHISPER	BR	3955	G	AUC	——		JADE
ROSES OF PICARDY/ALLAH'S	BR	4286	G	AUC	——		JADE
WHO'S SORRY NOW/I NEVER KNEW	BR	4243	V	AUC	——		JADE
YOU RASCAL/JUST A CRAZY	BR	6113	V	AUC	——		JADE
FIVE PENNIES/HARLEM TWIST	VI	21560	E	T-A		3.00	LAMB
SUGAR/MAKE MY COT	VI	21056	N	T-A		2.00	LAMB
AFTER YOU'VE GONE/WILD ABOUT	BR	4839	V	AUC	——		HUBB
DINAH/INDIANA	BR	80006	N	AUC	——		GROS
(MANY UNDER PSEUDONYMS)	—	——	—	AUC	——		GROS

JIMMY NOONE

I KNOW THAT YOU KNOW	DE	3863	N	T-A	——		GILB

RED NORVO

GRAMERCY/DECCA STOMP	DE	671	N	T-A		.75	ROHS
POLLY WOLLY/ROLLING JACK	DE	670	N	T-A		.75	ROHS
JERSEY BLUNCE/ARTHUR MURRY	Co	36557	N	T-A		1.00	ROHS

KING OLIVER

FREAKISH LIGHT BLUES/GOT	VI	38521	N	AUC	——		MULL
DEEP HENDERSON/JACKASS BLUES	Vo	1014	E	AUC	——		MULL
SNAKE RAG/WEATHER BIRD RAG	JI	5	N	AUC	——		GENT

(KING OLIVER CONTINUED NEXT COLUMN)

(KING OLIVER, CONTINUED)

STINGAREE BLUES/SHAKE IT	BR	10707	N	T-A	——		GILB
ST.JAMES INFIRMARY/SMILING	VI	22298	E	T-A		1.00	LAMB
ST.JAMES INF. WHEN SMILING	BB	5466	E	AUC		2.00	GROS
SNAG IT	BR	80039	N	AUC	——		GROS

ORIGINAL DIXIELAND JAZZ BAND

MARGIE/PALESTEENA	VI	18717	E	T-A	——		BROW
MARGIE/PALESTEENA	VI	18717	V	AUC	——		BROW

ORIGINAL MEMPHIS FIVE

MEMPHIS BLUES/HOW COME	VI	19480	E	SAL		.95	CHOY
SNAKE HIPS/WHO'S SORRY	VI	19052	E	SAL		.95	CHOY

ORIGINAL YELLOW JACKETS

SWINGING/GET TOGETHER	Vo	03549	E	STA	——		MART

HOT LIPS PAGE

EVIL MAN'S/DO IT IF YOU WAN.	G	8634	N	AUC	——		MULL
THIRSTY MAMA(REV., LEADBELLY)	OP	8981	N	AUC	——		MULL
JUST ANOTHER WOMAN/MY FIGHT	BB	8600	N	AUC	——		MULL
HARLEM RHUMBAIN' THE BLUES	DE	8931	N	AUC	——		HARV
RUSSOM BREAD/PULL WHISKERS	DE	7451	E	AUC	——		HARV

TINY PARHAM

STUTTERING BLUES/JOGO RHYTHM	VI	38009	N	AUC		1.50	COOK

TONY PASTOR

CONFESSIN'	BB	11105	N	AUC	——		MARX
SUNDAY IN SAVANNAH	BB	11340	N	AUC	——		MARX
DINAH	BB	11195	N	AUC	——		MARX
FLAG WAVER	BB	11421	N	AUC	——		MARX

CHARLIE PIERCE (WITH TESCHMAKER)

SISTER KATE	Co	35950	N	AUC	——		MARX

PIRON'S NEW ORLEANS ORCHESTRA

WEST INDIES/SUD BUST. DUB OF Co		14007	N	SAL		1.25	ROSE

BEN POLLACK

BASHFUL BABY	VI	22074	N	T-A		1.50	LAMB
SWEETHEART WE NEED EACH OTH	VI	22101	N	T-A		1.50	LAMB
MEMPHIS BLUES/WAITIN FOR KAT.	VI	21184	N	T-A		2.00	LAMB
SHOW GIRL/BUY BUY FOR BABY	VI	21743	N	T-A		2.00	LAMB
MY KINDA LOVE/OH WITH DANCE	VI	21944	N	T-A		2.00	LAMB
WON'TCHA'IN THE HUSH OF NIGHT	VI	22071	N	T-A		2.00	LAMB
KEEP YOUR UNDERSHIRT ON	VI	22267	N	T-A		1.50	LAMB
SWEET SUE/SINGAPORE SORROWS	VI	21437	E	T-A		1.00	LAMB
FROM NOW ON/YOU'VE MADE ME	VI	22158	N	T-A		1.50	LAMB
MEMPHIS BLUES/KATIE	VI	21194	E	AUC	——		HUBB

BOB POPE

THE BUG/STOP THAT DOG	BB	6300	V	T-A	—	—	KELS

TEDDY POWELL

PUSSY IN THE CORNER	DE	2941	N	AUC	——		MARX
YES INDEED	BB	11248	N	AUC	——		MARX
THE ONE I LOVE	DE	3034	N	AUC	——		MARX
TEDDY BEAR BOOGIE	DE	3234	N	AUC	——		MARX
STEADY TEDDY	BB	11213	N	AUC	——		MARX

LOUIS PRIMA

SHOOTING HIGH/FINGERS CROSSED	BR	7586	N	T-A	——		MART

CLARENCE PROFIT

BODY AND SOUL/DIDN'T KNOW	Co	35378	N	T-A		1.00	ROHS

QUINTETTE OF THE HOT CLUB OF FRANCE

LIMEHOUSE/AFTER YOU'VE GONE	VI	25911	N	T-A		1.00	ROHS
VIPER'S DREAM/MINOR SWING	VI	26218	N	T-A		1.00	ROHS
ORIENTAL SHUFFLE/ARE YOU	VI	26506	N	T-A		1.00	ROHS
GEORGIA/IN THE STILL OF	VI	26578	N	T-A		1.00	ROHS
EXACTLY LIKE/DRIVING CRAZY	VI	26733	N	T-A		1.00	ROHS
SWINGING DJANGO(PARAMOUNT)	VI	27272	N	T-A		1.00	ROHS

MA RAINEY

LEVEE CAMP MOAN	PARA	2212	G	AUC	——		MILE
SLOW DRIVING /GONE DADDY	PARA	12520	F+	T-A	——		EDEL

DON REDMAN

TWO TIME MAN	Co	35689	N	AUC	——		MARX
CHANT OF THE WEED	BB	10765	N	AUC	——		MARX
I GOT RHYTHM/TEA FOR TWO	BR	6354	E	T-A	——		GILB
NAGASAKI/GOT THE JITTERS	PAE	2624	N	AUC	——		HUBB

LEO REISMAN

BIRTH OF THE BLUES	Co	701	V	SAL		.75	BUCK
WHAT IS THIS THING(B.MILEY)	VI	22282	N	T-A		1.50	LAMB

ELZADIE ROBINSON

HUMMING BLUES/HOUSTON BOUND	PARA	12420	F+	T-A	——		EDEL

ADRIAN ROLLINI

GOT THE JITTERS	ME	12393	N	T-A	——		MART
SUGAR	DE	265	N	AUC	——		MARX
JOSEPHINE/YOU'RE A SWEETHEART	DE	1639	N	AUC	——		CLEA
GIRL WITH LIGHT BLUE HAIR	OK	5979	N	AUC	——		CLEA

LUIS RUSSELL

JERSEY LIGHTNING	Co	35690	N	AUC	——		MARX

SATURDAY NIGHT SWING

ROYAL GARDEN/LA DE DOO	Vo	4210	V.	AUC		2.00	GROS

JAN BUTT

ROSE OF RIO GRANDE BLUES/I... DE 3716 T T-A —— WILS

RAYMOND SCOTT QUINTET

NEW KEARS THE GIRL C 35247 N T-A 1.00 ROHS

18TH DENTURY/OW DOUT Co 35347 N T-A 1.00 ROHS

NOW DANCE WITH A REMEMB... Co 35316 T T-A 1.00 ROHS

TAN TRAMPOT/TOUCH... Co 3.311 T T-A 1.00 ROHS

TWILIGHT TURKE... INVIT JAZZ Co 3.107 T T-A 1.00 ROHS

CHARLIE SEGAR TUBER PARRISH

NO ONE WITH ME/TRENCHES (E+ DE 3832 E T-A .50 KAER

ARTIE SHAW

PUT THAT DOWN/DAY IN BB 10406 E SAL .95 CHOY

CRO S YOUR HEART/S. RIDGE Vi 26763 N SAL 1.00 CHOY

LONE ME A LITTLE LENS ORAN... 27509 T AUC —— MULL

BLUES, P 2 Vi 27411 N AUC —— MULL

ANDFUL OF STARS/LOVE OF LIFE Vi 26730 T AUC —— MULL

TWO BLING LOVES/LAST TWO LOVE BB 10412 N AUC —— MULL

TABLE IN A CORNER/WITHOUT BB 10438 N AUC —— MULL

& ANY DREAMS AGO/IF WHAT YOU BB 10446 T AUC —— MULL

SO INDIFFERENT SNUG AS A BU BB 10215 E AUC —— MULL

ONE NIGHT STAND/ONE FOOT I... BB 10202 E AUC —— MULL

MY BLUE HEAVEN/COPENHAGEN ... 4326 T AUC —— MULL

MOONRAY/MELANCHOLY MOOD BB 10394 N AUC —— MULL

LOVE IS HERE/YOU'RE A LUCKY ... 10412 E AUC —— MULL

COPENHAGEN/SOFTLY AS MORNING... 10054 AUC —— SITG

KING FOR DAY/APRIL IN PARIS Vi 26754 T T-A —— GILB

(ALL DRAMAROY FINE ITEMS) —— T-A —— GILB

COPENHAGEN/MORNING SUNRISE BB 10054 AUC —— BUCK

JUST KIDDIN AROUND/SOMETIME Vi 27406 E AUC —— AND

DEUCES WILD/BROADWAY ROSE Vi 27833 E AUC —— VAND

HOT EXCITED ALONE TOGETHER Vi 27385 E AUC —— VAND

TRAFFIC JAM/SERENADE TO SAVAGE BB 10365 N AUC —— FLEM

ROOM WITH A VIEW/THEY SAY BB 10675 E AUC —— CLEA

ROSALIE/LOVER COME BACK TO ME BB 10126 AUC —— CLEA

ALL IN FUN/ALL THINGS YOU ARE BB 10452 AUC —— CLEA

DR... TINGSTONE WHE... QUAIL Vi 27239 E AUC —— GROS

LEE SIMS

VAGABOND LOVER/PAGAN LOVE BR 4572 T T-A —— KELS

FREDDIE SLACK

DOWN THE ROAD/KITTEN ON KEYS DE 4043 N T-A —— GILB

BESSIE SMITH

LOST HE'D BLUES/BABY DOLL Co 35674 N T-A 1.00 ROHS

WHAT'S MATTER EVERY BIT Co 14122 N TRA —— ORR

GIN HOUSE BLUES/LOST YOUR Co 14159 V AUC 2.00 GIOR

YOU'VE BEEN GOOD OLD WAGON Co 14079 E+AUC 2.00 GIOR

JABBO SMITH

ABSOLUTELY/CUPID BLUES DE 1712 T T-A .75 ROHS

JAZZ BATTLE/BOSTON SKUFFLE UHCA 43-44 N T-A —— KELS

STUFF SMITH

ONYX CLUB SPREE DE 1279 N AUC —— MARX

UPSTAIRS DE 1287 N AUC —— MARX

I HOPE GABRIEL/I'M PUTTING Vo 3170 E AUC —— JADE

WILLIE SMITH

STRAD LINE BLUES/HARLEM JOYS DE 1144 N T-A .75 ROHS

EDDIE SOUTH

STOMPIN AT THE SAVOY Co 36193 N AUC —— MARX

SWEET GEORGIA BROWN/EDDIE S. Vi 26222 N AUC —— HARV

LA ROSITTA/KINNETONKA Vi 21151 N T-A 2.00 LAMB

SOUTHERN SERENADERS

ALONE AT LAST (LOUIE) Ha 5 N AUC —— RIDL

ALONE AT LAST (LOUIS) Ha 5 N AUC 8.00 GROS

I MISS MY SWISS(LOUIE)(HAIRCR) Ha 4 V AUC 8.00 GROS

BUDDY SPARKER

CAN'T WE BE FRIENDS DE 4169 E AUC —— WILE

AT SUNDOWN/BLUIN' THE BLUES BB 10719 T AUC —— BUCK

HESITATING BLUES/LITTLE DE 4271 T AUC 1.50 ROTH

CHICAGO DE 4168 N AUC —— MARX

MORE THAN YOU KNOW DE 4328 N AUC —— MARX

HESITATING BLUES/LITTLE DAV. DE 4271 N T-A —— GILB

AT SUNDOWN/BLUIN' THE BLUES BB 10719 N AUC —— FLEM

JAZZ BAND BALL/LIVERY STABLE BB 10513 AUC —— FLEM

DINAH/BLACK & BLUE BB 10532 N AUC —— FLEM

RIVERBOAT SHUFFLE/RELAXIN' BB 10532 E AUC —— FLEM

ECCENTRIC/BIG BUTTER & EGG BB 10470 N AUC —— FLEM

SOMEDAY SWEETHEART/DA DA ST. BB 10394 N AUC —— FLEM

LONESOME ROAD/WANDY WAKE UP BB 107... T AUC —— FLEM

TWO O'CLOCK JUMP/WRECK OF DE 4336 N AUC —— SPAN

LONESOME ROAD/WANDY BB 107... E+AUC —— SPAN

HESITATING BLUES/DAVID DE 4271 E AUC 2.00 GROS

2 O'CLOCK JUMP/LO... DE 4336 N AUC —— GROS

MAXINE SULLIVAN

ST. LOUIS BLUES/HOUR OF Co 3 341 T AUC 1.00 ROTH

CHARLIE SPIVAK

WHAT'S COOKIN/HEY SIT DOWN OK 6061 N AUC —— MULL

LINKA A WEEK END IN HAVANA OK 6415 N AUC —— MULL

STARDREAMS I SURRENDER OK 6546 N AUC —— MULL

LET'S GO HOME/TO YOUR HEART OK 6366 N AUC —— MULL

UNDER YOUR WINDOW/IN THE DARK OK 6431 N AUC —— MULL

WHEN I SEE ELEPHANT THIS IS OK 6458 N AUC —— MULL

CLOCK SONG/AUTUMN NOTURNE OK 6476 T AUC —— MULL

ANGLES OF MERCY/PRESIDENTS OK 6572 N AUC —— MULL

IT'S SO PEACEFUL/WHAT WORD OK 62 1 N AUC —— MULL

DEAR MOM/REMEMBER P.HARBOR OK 6555 N AUC —— MULL

I'LL REMEMBER APRIL OK 6646 N AUC —— MULL

AT LAST/PEOPLE LIKE YOU Co 36642 N AUC —— MULL

IF IT'S TRUE/DON'T TAKE YOUR OK 6321 N AUC —— MULL

BROTHER BILL/ELEGY Co 36596 AUC —— MULL

LET'S GO HOME OK 6366 N AUC —— MARX

JESS STACY

BARRELHOUSE/IN THE DARK DE 18119 N AUC 1.25 ROTH

WHAT'S NEW/MELANCHOLY Vs 8064 N STA —— MART

TAMPA RED

TIGHT LIKE DAT/GRIEV. BLUES Vo 1215 V AUC —— CHOY

YOU GOTTA LEARN DO IT BB 6968 V SAL .95 CHOY

ART TATUM

LAST GOODBYE/STOMPIN AT THE DE 8536 N AUC —— MULL

CORRINE CORRINA/LONESOME DE 8563 N AUC —— MULL

HUMORESQUE/ELEGIE DE 18049 N AUC —— MULL

ROSETTA/BEGIN THE BEGUINE DE 8502 N AUC —— MULL

EE BABY/BATTERY BOUNCE DE 8526 N AUC —— MULL

DEEP PURPLE/TEA FOR TWO DE 2456 N AUC —— MULL

CHLOE/SHIEK OF ARABY DE 2052 N T-A .75 ROHS

ST. LOUIS BLUES DE 8550 N AUC —— MARX

TEA FOR TWO DE 2456 N AUC —— MARX

I AIN'T GOT NOBODY DE 741 N AUC —— MARX

TIME GOT MY LOVE TOKEEP ME DE 1198 N AUC —— MARX

GET HAPPY/SWEET LORRAINE DE 18050 E T-A —— LEVI

SWEET LORRAINE/GET HAPPY DE 18050 E AUC 2.00 GROS

TIGER RAG/LULLABY OF LEAVES DE 18051 N AUC 2.50 GROS

MONTANA TAYLOR

INDIANA AVE/(REV., PINETOP) UHCA 65-66 N TRA —— NORR

JACK TEAGARDEN

THE BLUE HAVE GOT ME DE 4409 N AUC —— MARX

I'LL REMEMBER Co 35215 N AUC —— MARX

PING OF MY HEART Co 35727 N AUC —— MARX

A RHYTHM HYMN DE 4071 N AUC —— MARX

BLUES TO THE LONELY DE 3642 N AUC —— MARX

DARK EYES DE 3701 N AUC —— MARX

RED WING Co 35450 N AUC —— MARX

I GOTTA RIGHT TO SING BLUES OK 272 N AUC —— MARX

NOBODY KNOWS THE TROUBLE DE 4317 N AUC —— MARX

THE BLUES EL 5042 N AUC —— MARX

RIGHT TO SING BL/UNITED WE OK 6272 E TRA —— NORR

UNITED WE SWING/I GOT RIGHT OK 6272 E T-A —— LEVI

TEN FRESHMEN

THE ONE I LOVE LOVES ME DE 15146 V+T-A —— LAUF

FRANK TESCHMAKER

CHINA BOY/SUGAR Co 35951 N AUC —— SPAN

COLUMBIA ALBUM(NO SUGAR/CHINA BOY) —— N AUC —— MONT

WALTER THOMAS

BROKE BUT HAPPY (COZY COLE)CELEB. 8125 E AUC —— GROS

SKEETS TOLBERT

GET UP/SKIN 'EM BACK DE 7570 N AUC —— MARX

BOUNCING RHYTHM/STUFFS OUT DE 7630 N AUC —— MARX

RAILROAD BLUES/I'M BLOWING DE 7653 N AUC —— MARX

HARLEM AIN'T WHAT IT USED TO DE 7717 N AUC —— MARX

I CAN'T GO FOR YOU/W.P.A. DE 7722 N AUC —— MARX

JUMPIN' JACK DE 7791 N AUC —— MARX

FRANK TRUMBAUER

NEVER NEVER LAND/NAT'L EMBLEM Vs 8243 E SAL 1.00 BUCK

TUXEDO ORCHESTRA

FOOTLOOSE/ANGRY Vo 15106 V AUC —— BROW

TWO BLACK CROWS

(3 RECORDS, COMEDY SKETCHES) Co —— E AUC —— HARV

VENUTI-LANG

SOMEDAY SWEETHEART/BEALE ST. DEE 5884 N AUC —— HUBB

AFTER YOU'VE GONE/FAREWELL DEE 5883 N AUC —— HUBB

DOIN' THINGS/WILD CAT BB 10280 N AUC —— HUBB

WILD CAT/DOIN' THINGS Vi 21561 N T-A 2.50 LAMB

JOE VENUTI

KICKIN' THE CAT/BEATIN' DOG OK 40853 V+T-A —— LEVI

RING BELLS/GATHER ROUGE DE 12807 E AUC —— GROS

HEAT WAVE/EASTER PARADE BA 32879 V AUC —— GROS

(JOE VENUTI CONTINUED NEXT PAGE)

(JOE VENUTI, CONTINUED)

TAI KOO BLUES/DECCA STUMP	DE	3527	N	AUC	—	—	GROS
FLIP/FLOP	DE	2313	N	AUC	—	—	GROS

SIDDI WALLACE

MURDERS GOING BE CRIME	OK	8243	V+T-A		—	—	EDEL

TED WALLACE

STAR DUST	Co	2471	V	T-A	—	—	LEVI
HAVE YOU FORGOTTEN	Co	2471	V	T-A	—	—	LEVI

WASHBOARD WONDERS

MOVE TURTLE/SHOUTIN IN AMEN	BB	5230	N	AUC	—	—	MULL
CHEATIN ON ME/FEATHER YOUR	BB	6495	N	AUC	—	—	MULL
ALL IS QUIET/AND STILL NO L.	BB	6463	N	AUC	—	—	MULL
IT AIN'T RIGHT/TAKE TO YOU	BB	6464	N	AUC	—	—	MULL
APPLE TREE, 1 & 2	BB	6648	N	AUC	—	—	MULL
OH MY GOODNESS/YOU GOTTA EAT	BB	6455	N	AUC	—	—	MULL
ROLL YOUR ON/SHE TAKES HER	BB	6671	N	AUC	—	—	MULL

WASHINGTONIANS

IT'S TIGHT LIKE THAT	Ro	3618	V	AUC	—	—	WILE

WESLEY WALLACE

NO. 29	JI	3	N	AUC	—	—	GENT

FATS WALLER

GEORGIA MAY (ORIG. LABEL)	Vi	24714	N	AUC	—	—	MEIK
12TH STREET RAG(ORIG.LABEL)	Vi	25087	G	T-A	—	—	MEIK
(MANY)	—	—	—	—	—	—	MEIK
IT'S YOU WHO TAUGHT IT TO ME	BB	10527	N	AUC	—	—	MARX
STAYIN' AT HOME	BB	10841	N	AUC	—	—	MARX
LIVER LIP JONES	BB	11010	N	AUC	—	—	MARX
LET'S GET AWAY FROM IT ALL	BB	11115	N	AUC	—	—	MARX
COME AND GET IT	BB	11262	N	AUC	—	—	MARX
BLUE EYES	BB	10943	N	AUC	—	—	MARX
MIGHTY FINE	BB	10744	N	AUC	—	—	MARX
OH BABY SWEET BABY	BB	11383	N	AUC	—	—	MARX
HONEYSUCKLE ROSE	Vi	24826	N	AUC	—	—	MARX
THOU SWELL	BB	10260	N	AUC	—	—	MARX
12TH ST. RAG/SWEET SUE	Vi	25087	V	AUC	—	—	MAUL
ST.LOUIS BLUES/AFTER YOU'VE	Vi	22371	N	T-A	3.00		LAMB

DICKEY WELLS

BILL COLE MAN BLUES	Vi	27318	N	AUC	—	—	MARX
I FOUND A NEW BABY	Vi	26617	N	AUC	—	—	MARX

DOC WHEELER

HOW ABOUT THAT MEGS/FOOGEE	BB	11314	N	AUC	—	—	SIEG

JOSH WHITE

HARLEM BLUES ALBUM	MUS	N3	N	AUC	6.00		GENT

PAUL WHITEMAN

I'M COMING VIRGINIA (BING)	Vi	29751	E	AUC	—	—	CHOY
BROADWAY/MANHATTAN MARY	Vi	20874	E	AUC	—	—	CHOY
MARY (BIX; BING)	Vi	21103	G	SAL	1.00		CHOY
MUDDY WATER (BING; BIX)	Vi	20508	V	AUC	—	—	CHOY
FROM MONDAY ON/MISS MUD	Vi	21274	V	AUC	—	—	CHOY
MARY/CHANGES	Vi	21103	E	AUC	—	—	BUCK
SUGAR/MONDAY (BIX; BING)	Vi	25368	N	T-A	1.00		ROHS
NO REASON (TRAM; BIX; LANG)	Co	35667	N	T-A	1.00		ROHS
WASHBOARD/HIGH WATER(BIX;BING)	Vi	36186	N	T-A	1.50		ROHS
SMOKE GETS/SOMETHING	Vi	24455	N	T-A	1.00		ROHS
NOBODY'S SWEETHEART(TEA)	BB	10957	N	AUC	—	—	MARX
LOUISIANA/BIX	Vi	25360	N	AUC	—	—	MARX
SUGAR/FEATURING BIX)	Vi	25238	N	AUC	—	—	MARX
DARDANELLA/FEAT. BIX)	Vi	25238	N	AUC	—	—	MARX
MARY (BIX)	Vi	26415	N	AUC	—	—	MARX
COQUETTE (BIX)	Vi	25675	N	AUC	—	—	MARX
XMAS NIGHT IN HARLEM(TEA)	BB	10969	N	AUC	—	—	MARX
EARLY IN MORNING BLUES	Vi	19946	V	AUC	—	—	MARX
EVERYBODY STEP	Vi	18826	V	AUC	—	—	MARX
ORANGE BLOSSOM TIME	Co	1845	E	AUC	—	—	RIDL
SITTIN' ON A RAINBOW	Co	2224	N	AUC	—	—	RIDL
I LIKE TO DO THINGS FOR	Co	2170	E	AUC	—	—	RIDL
IF I HAD A TALKING PICTURE	Co	2010	E	AUC	—	—	RIDL
A BENCH IN THE PARK	Co	2184	E	AUC	—	—	RIDL
SUNSHINE/BACK IN YOUR	Vi	21240	N	AUC	—	—	RIDL
I'M AFRAID OF YOU	Vi	21309	N	AUC	—	—	RIDL
THAT'S MY WEAKNESS NOW	Co	1444	G	AUC	—	—	RIDL
WHEN	Vi	21338	N	T-A	2.50		LAMB
YOU TOOK ADVANTAGE OF ME	Vi	21398	N	T-A	2.50		LAMB
SMILE	Vi	21228	N	T-A	2.50		LAMB
LONELY MELODY	Vi	21214	N	T-A	1.00		LAMB
I'M WINGING HOME/WHEN YOU'RE	Vi	21365	N	T-A	1.00		LAMB
MAGNOLIA/LOVE AND KISSES	Vi	20679	N	T-A	1.00		LAMB
I'M COMIN' VIRGINIA/JUST ONCE	Vi	20751	N	T-A	1.00		LAMB
MARY CHANGES	Vi	21103	G	T-A	—	—	LAMB
TOMORROW/WHAT PRICE LYRICS	Vi	21302	N	T-A	1.00		LAMB
JEEPERS CREEPERS (TEA)	DE	2222	V	AUC	—	—	GROS

WOODIE LAKERS (DUKE)

TAKE IT EASY	Pr	14768	E	T-A	5.00		GROS

ALEC WILDER

SELDOM THE SUN	Co	35648	N	AUC	—	—	MARX
CONCERNING ETCHINGS	Co	36126	N	AUC	—	—	MARX
NEUROTIC GOLDFISH	Co	36319	N	AUC	—	—	MARX
THE JAPANESE SANDMAN	Co	36323	N	AUC	—	—	MARX

BERT WILLIAMS

MY LAST DOLLAR/I'M GONNA	Co	A3356	E	T-A	—	—	BROW
UNLUCKY BLUES/TEN LITTLE	Co	A2941	V	AUC	—	—	BROW

CLARENCE WILLIAMS

TERRIBLE BLUES	HRS	31	N	T-A	—	—	MART
HAVE YOU EVER FELT THAT WAY	Co	1735	V	AUC	—	—	MARX
THRILLER BLUES	BB	11368	N	AUC	—	—	MARX
NEW DOWN HOME BLUES/SQUEEZE	QRS	7005	G+	T-A	—	—	LEVI
YAMA YAMA BLUES/CHURCH ST.	OK	8525	V	T-A	—	—	LEVI
THE RIGHT KEY BUT THE WRONG	Vo	2563	E+	T-A	—	—	COOK

COOTIE WILLIAMS

TOP AND BOTTOM/TOASTED PICKLE	OK	6336	N	S-A	1.45		JENS
BLUES IN MY CONDITION/AIN'T	OK	6224	E+	AUC	1.00		MA,W

MARY LOU WILLIAMS

DRAG EM/LIGHT LIFE	UHCA	37-38	N	STA	—	—	MART
MR. FREDDIE BLUES	DE	2797	N	AUC	—	—	MARX
THE ROCKS	DE	2796	N	AUC	—	—	MARX

MIDGE WILLIAMS

THE LADY IS A TRAMP	Vo	3865	N	AUC	—	—	MARX

TEDDY WILSON

HERE'S LOVE IN YOUR EYE	BR	7739	E	AUC	—	—	GENT
JUMPIN ON THE BLACK & WHITES	Co	35232	E+	AUC	1.00		MA,W
FOOLIN' MYSELF/B.HOLIDAY	Co	36207	N	AUC	—	—	MARX
MY MAN/(BILLIE HOLIDAY)	Co	36113	N	AUC	—	—	MARX
BUT NOT FOR ME	Co	36084	N	AUC	—	—	MARX
HALLELUJAH	Co	35298	N	AUC	—	—	MARX
EARLY SESSION HOP	Co	35207	N	AUC	—	—	MARX
MOON RAY	Co	35354	N	AUC	—	—	MARX
COCOANUT GROVE	Co	35737	N	AUC	—	—	MARX
DON'T BE THAT WAY	Co	36335	N	AUC	—	—	MARX
EMBRACEABLE YOU	Co	35905	N	AUC	—	—	MARX
DON'T BLAME ME(PIANO SOLO)	Co	36274	N	AUC	—	—	MARX
WHAM/MOONRAY	Co	35354	G+	AUC	2.00		GROS

WINDY RHYTHM KINGS

PIGGLY WIG/S.AFRICA	DUB OF PARA	12770	G	SAL	1.25		ROSE

YAS YAS GIRL

GROGGY BOTTOM/FIGHTING MAN	OK	06570	N	AUC	—	—	ROSE

LESTER YOUNG

SOMETIMES I'M HAPPY/AFTERNOON	KN	604	N	AUC	—	—	CLEA
I NEVER KNEW/JUST YOU JUST ME	KN	603	N	AUC	—	—	CLEA

BOB ZURKE

HONKY TONK TRAIN	Vi	26342	N	T-A	—	—	GILB
TEA FOR TWO	Vi	26561	V	T-A	—	—	GILB

ALBUMS

KID RENA'S JAZZ BAND	DELTA	#-1	N	AUC	8.00		GENT
HODES, MOONE, MCPARTLAND	DE	324	E	AUC	—	—	MONT

RECORDING BLANKS

33 VICTOR 10" GROOVED BLANKS	—	—	—	SAL	—	—	BUCK

(Continued from page 8)

them, even though they had the stuff, musically. And with these hours, they became irritable, and reacted quickly, without thinking. In those days, thinking wasn't part of the life-pattern . . .

MARTY MARSALA:

Yes, there was plenty of rough stuff at one hall I remember. Two bands were there, one on the stage and one on the balcony. There were real battles of music, and plenty of roughhouse – worst roughhouse I've ever seen. I was about eighteen years old. I remember once when the guys were kidding around, and everybody was spitting on the stand around the trumpet player's chair. He got mad. He was very excitable. He says, 'The next guy that spits is gonna get hit!' Someone spit and he thought it was the banjo player, although it was someone else, because I was standing there and saw it. The trumpeter hit the banjo player on the head with his horn and split the guy's head open. The dance was going on, too. They took him out and doctored him up, both of them mad as hell. They wound up the best of friends . . .

MUSIC: THERE'LL BE SOME CHANGES MADE. CHICAGO RHYTHM KINGS.

AUCTION AUCTION

ED WATERS, JR.

1145 CENTER DRIVE, HAMPTON PARK, ST. LOUIS 17, MISSOURI

BENNY CARTER
WHEN DAY IS DONE/BIG BEN BR 7786 N
WHAT A DIFFERENCE/CUDDLE UP BB 11197 E

CHOCOLATE DANDIES
PADUCAH/4 OR 5 TIMES OK 8627 G

DOC COOK
I GOT WORRY/HUM & STRUM Co 1430 E
SPANISH MAMA/HOT TAMALE Co 727 G

COTTON PICKERS
HE'S A GOOD MAN/SHOO SHOO BR 4447 V

DIXIE STOMPERS
NERVOUS CHARLIE/BLACK HORSE HA 153 G

DORSEY BROTHERS
JUDY/ANNIE'S COUSIN FANNIE BR 6938 V
SHIM SHAM/BOOD HOLLYWOOD Co 36066 N

JOHNNY DODDS(JACK WINN'S DALLAS DANDIES)
AFTER YOU'VE GONE/WILD MAN BLUES ME 12027 G

DUKE ELLINGTON
MOOD INDIGO/BLACK MAN'S BLUE VI 22587 E
LIMEHOUSE BLUES/ECHOES OF THE JUNGLE VI 22743 E
STORMY WEATHER(V)/(REVERSE "G") Co 35556
PYRAMID/WHEN MY SUGAR Co 36105 E
I'M CHECKIN' OUT/DOIN' THE VOOM VOOM Co 35208 E

JEAN GOLDKETTE (BIX)
CLEMENTINE VI 20994 N
BLUE RIVER VI 20981 N
MY PRETTY GIRL VI 20588 E

COLEMAN HAWKINS ALL STARS
MY BLUE HEAVEN/THE SHEIK BB 10770 V

TEDDY HILL
KING PORTER STOMP BB 6988 V
THE LOVE BUG/BUY A DREAM BB 6897 V
UPTOWN RHAPSODY/PASSIONETTE VO 3294 N

EARL HINES
TO BE IN CAROLINE/WE FOUND BR 6960 G
BOOGIE WOOGIE ON ST. LOUIS BLUES BB 10674 V

CLAUDE HOPKINS
MY GAL SAL/THREE LITTLE WORDS VO 3692 N

JOHNNY LONG
BOOGIE MAN DE 3670 E

JIMMY LUNCEFORD
THE LOVE NEST DE 1734 V

RED McKENZIE'S RHYTHM KINGS
GEORGIA ROCKIN' CHAIR BE 609 N

WINGIE MANONE
ROYAL GARDEN BLUES BB 10331 N
SHE'S CRYING/MOSQUITO SONG BB 10773 E

BENNIE MOTEN
SUGAR/DEAR HEART VI 20855 E
SOUTH/SHE'S NO TROUBLE VI 24893 N

THOMAS MORRIS
GEORGIA GRIND CHARLESTON VI 20180 E

McKINNEY'S COTTON PICKERS
I'D LOVE IT/PEGGY BB 10706 N
CHERRY SOME SWEET DAY VI 21730 N

MOUND CITY BLUE BLOWERS
NERVOUS PUPPIES/WHAT DO I CARE BR 3484 E

JELLY ROLL MORTON
HYENA STOMP/BILLY GOAT STOMP VI 20772 V
SHOE SHINER'S DRAG/BOOGABOO BB 7725 N
HIGH SOCIETY/BUDDY BOLDEN SAY BB 10434 N
WEST END BLUES/CLIMAX RAG BB 10442 E
KING PORTER STOMP/DON'T YOU LEAVE(SOLO) GL 4005 N

RED NICHOLS
SMILES/NOBODY KNOWS(TEA,GOODMAN) BR 6832 N

KING OLIVER
BOOGIE WOOGIE/A LE FACE BB 6778 E
STINGAREE BLUES/SHAKE IT & BREAK IT BB 10707 N

LOUIS PRIMA
SUGAR IS SWEET (E)/(REVERSE "G") BR 7431
THE STARS KNOW/LET'S GET TOGETHER BR 7740 N
BASIN STREET/CHINATOWN (PEE WEE) BR 7456 E

RED & MIFF'S STOMPERS
DELIRIUM VI 20778 N
SLIPPIN' AROUND VI 21397 N

SAVOY BEARCATS
SENEGALESE STOMP/NIGHTMARE VI 20182 V

CLARA SMITH
WHIP IT TO A JELLY/HOW'M I DOIN' Co 14150 N

JACK TEAGARDEN
IF I COULD BE/BLUES PHILHARMONIC 83 E
BLUES HAVE GOT ME/PRELUDE DE 4409 E
DARKTOWN STRUTTERS BALL(PAUL WHITEMAN) VI 25192 E

FATS WALLER
CURSE OF AN ACHING HEART(E)/(REV."V") VI 25394
CHRISTOPHER COLUMBUS/US ON A BUS VI 25295 V
GEORGIA ROCKIN' CHAIR/BROTHER SEEK VI 25175 V
SWEET THING(E)/(REVERSE "G") VI 25196
BY THE LIGHT OF THE SILVERY MOON BB 11569 V
SAD SAP SUCKER/RUMP STEAK BB 11296 N

ETHEL WATERS
I'M COMING VIRGINIA Co 14170 N

CHICK WEBB (WITH ELLA FIRZGERALD)
HARLEM CONGO/I GOT A GUY DE 1681 N

DICKIE WELLS
HANGING AROUND BOUDON(E)/FOUND NEW BABY(G) VI 26617

CLARENCE WILLIAMS
ST.LOUIS BLUES VO 2676 G

FESS WILLIAMS
RAZOR EDGE/NUMBER TEN BR 3596 V

WANTED

BECHET-SPANIER BIG FOUR
CHINA BOY/4 OR 5 TIMES HRS 2001
THAT'S A PLENTY/IF I COULD HRS 2002
SWEET SUE/SQUEEZE ME HRS 2003

BARNEY BIGARD
FROLIC SAM/CLOUDS HEART VR 525
SOLACE/4½ STREET VR 564
SOUTHERN STYLE/EVER HEART VR 596
FIESTA/SPONGE CAKE VR 626
JAZZ ALA CARTE/DEMI-TASSE VR 655
EARLY MORNIN'/TWO FLATS VO 5422

CHICAGO RHYTHM KINGS
RANDOLPH ST. RAG/SUGAR SIG 105
THERE'LL BE SOME CHANGES/SONG OF SIG 104

EDDIE CONDON
MAKIN' FRIENDS/SORRY OK 41142 OR UHCA 27-28
I'M SORRY/INDIANA PARL A2667

DUKE ELLINGTON
CAN'T RUN/LADY KISSED MAS 124
CARAVAN/AZURE MAS 131
SOMETHING TO LIVE FOR BR ——
KISSIN' MY BABY GOODNITE BR 7627
SHEIK OF ARABY BR 6336
RIDIN' ON A BLUE NOTE BR 8083
DUCKY WUCKY BR 6432
CHICAGO STOMP DOWN OK 8675
SWEET CHARIOT OK 8840
BLUE FEELING VI 24521

GOTHAM STOMPERS
WHERE ARE YOU/DID ANYONE VR 541

JOHNNY HODGES
FOOLIN' MYSELF/YOU'LL NEVER VR 576
SAILBOAT IN MOONLIGHT VR 586

ORIGINAL WOLVERINES
A GOOD MAN IS HARD TO FIND UHCA 100

REX STEWART
FINESSE/I KNOW THAT YOU KNOW SW 70 OR HRS 1004
STINGAREE/BABY AIN'T YOU VO 2880
FAT STUFF/I'LL COME BACK VO 5448

PEE WEE RUSSELL
BABY WON'T YOU PLEASE COME HOME(2ND MASTER) HRS 17

ALBERT AMMONS' RHYTHM KINGS
BOOGIE WOOGIE STOMP/NAGASAKI DE 749 E
EARLY MORNING BL/MILE OR NO RAG' DE 975 E
BARREL-HOUSE FIVE
NOBODY'S BUSINESS/SCUFFLIN BLUES QRS 7057 V
JACK BLAND RHYTHMAKERS
WHO STOLE THE LOCK/SOMEONE STOLE UHCA 104 E
THE BLUE CHIPS
MY GAL SAL/NOBODY'S DARIN' ME 60860 E
BLUE JAY BOYS (BLYTHE'S BLUE BOYS)
ENDURANCE STOMP/TACK IT DOWN (CRACK) DE 7224 N
SOME DO SOME DON'T/PLEASURE MAD DE 7225 E
MY BABY/BROWNSKIN MAMA DE 7240 E
(I WILL THROW IN 7224 TO TAKER OF OTHER TWO)
CHOCOLATE DANDIES (CHICK WEBB)
THAT'S MY STUFF/WHEN I TAKE MY SUGAR VO 1617 E
STRADDLE THE FENCE/LEVEE LOW DOWN VO 1646 E
CHOCOLATE DANDIES
ONCE UPON A TIME/KRAZY KAPERS HRS 16 E
WALTER DAVIS
WEST COAST BLUES/ANGEL CHILD BB 7064 E
EASY GOIN MAMA/IF YOU ONLY (BROKEN EDGE, BUT NOT IN GROOVES BB 7551 E
DUKE ELLINGTON
WASHINGTON WABBLE/HARLEM RIVER VI 21284 E
CHLOE/DO NOTHING VI 20-1547 N
FIVE BIRMINGHAM BABIES
HARD HEARTED HANNAH/CHARLEY MY BOY PE 14311 E
DEEP HENDERSON/SHE'S NOT HOT PE 14632 E
FRED GARDNER'S TEXAS UNIVERSITY ORCHESTRA
LOVELESS LOVE/PAPA'S GONE OK 41440 N
HARLEM HAMFATS
SOUTHERN BLUES/THE GARBAGE MAN DE 7229 E
SHE'S GONE AGAIN/LIVE AND DIE FOR YOU DE 7196 E
WHAT'S MY BABY DOIN'/HALLELUJAH DE 7299 E
I LIKE GOIN' TO TOWN/I'M SO GLAD DE 7339 E
I'M CUTTIN' OUT/DOWN IN SHADY LANE DE 7351 E
I LOVE THAT/HOODOOIN WOMAN DE 7367 E
TEMPO DE BUCKET/YOU GOT TO PAY DE 7382 E
YOU GOT TO BE/TODDLE-OO BLUES DE 7406 E
ROOT HOG OR DIE/BLACK GAL DE 7439 E
TIME'S A WASTIN/RATHER BE WITH YOU DE 7454 E
ROSETTA HOWARD & HARLEM HAM FATS
ROSETTA BLUES/IF YOU'RE A VIPER DE 7370 E
IT'S YOUR TURN/LET'S FALL DE 7410 E
HOW LONG BABY/STAY ON IT DE 7459 E
THE HONEY DRIPPER (ROOSEVELT SYKES)
SKEET & GARRET/HOME BLUES OK 8749 N
LOST ALL I HAD BLUES/BURY THAT THING OK 8819 E
LITTLE AND LOW/NIGHT TIME DE 7324 V
SHE'S LONG GONE/THE DOG DE 7458 V
DOWN ON MY KNEES/THE TRAIN DE 7483 V
YELLOW YAM BLUES/UPS AND DOWNS DE 7747 V
ESSIE MAE BLUES/RIGHT NOW DE 7769 V
PISTOL SHOOTIN' BLUES/SHE'S GOT DE 7785 V
47TH STREET JIVE/MY SUPPLY WOMAN DE 7833 V
SHE'S IN MY BLOOD/KNOCK ME OUT DE 7796 V
PAY DAY BLUES/JUST HANGING OK 06219 N
GET YOUR ROW OUT/UNDER-EYED DE 7642 N
HUNTER'S SERENADERS (DIRECTION, VICTORIA SPIVEY)
SENSATIONAL MOOD/DREAMING VO 1621 V
LIL JOHNSON
HOT NUTS/ANYBODY CH 50002 E
PRESS MY BUTTON/HOT NUTS VO 03199 N
WAS I/TWO TIMIN' MAN VO 03266 E
HOTTEST GAL/LET'S GET VO 03312 N
COME AND GET IT/SALES LADY VO 03530 E
BROKENHEARTED BLUES/WHEN I CAN GET IT VO 03710 E
LONNIE JOHNSON
UNSELFISH LOVE/MY LOVE DON'T (2) CO 14674 N
BABY WILL YOU PLEASE/TREAT 'EM OK 8484 V
DON'T WEAR IT OUT/YOU HAD TOO MUCH OK 8839 N
SLEEPY WATER BLUES/UNCLE NED OK 8926 N
RACKETEERS BLUES/NUTS ABOUT OK 8946 N
GOT THE BLUES/MAN KILLING BROAD(GUITAR SOLO) DE 7445 N
WHE'S ONLY A WOMAN/WHY WOMEN BB 7363 N
JERSEY BELLE BLUES/TRUST BB 8387 N
LAZY WOMAN BLUES/IN LOVE AGAIN BB 8748 N

LEADBELLY/HOT LIPS PAGE TRIO
I'M ON LAST GO-ROUND/THIRSTY MAMA BLUES BB 8981 N
LITTLE BROTHER
LEAVING MAMA BLUES/OUT WEST BLUES BB 6916 V
NEVER GO WRONG/SOMEDAY(TAMPA RED) BB 6825 V
LOUISIANA RHYTHM KINGS/BENNY GOODMAN'S BOYS
DA-DA STRAIN/WOLVERINE BLUES (MAY 1938) HRS —— E
WINGY MANNONE CLUB ROYAL ORCH/CELLAR BOYS
TRYING TO STOP MY CRYING/WAILING BLUES(1937) HRS —— E
PAUL MARES FRIARS SOCIETY ORCHESTRA
MAPLE LEAF/REINCARNATION CO 35686 N
NAGASAKI/LAND OF DREAMS CO 35880 N
TOOTS MONDELLO
NAUGHTY NAUGHTY/YOU'RE IN LOVE BR 8061 N
SEE YOU IN MY DREAMS/AT SUNDOWN BR 8105 N
ST. LOUIS GAL/LOUISIANA VAR 8118 N
RED NELSON
STREAMLINE/CRYING MOTHER BLUES DE 7171 E
WHAT A TIME/EMPTY BED BLUES DE 7185 E
JIMMY NOONE
AFTER YOU'VE GONE/MY MELANCHOLY BABY (SAVANNAH SYNCOPATERS) BR 7124 E
BUMP IT/I KNOW THAT YOU KNOW DE 1584 E
4 OR 5 TIMES/JAPANSY DE 1621 E
WALKIN' THIS TOWN/CALL ME DE 1730 E
SWEET LORRAINE/HELL IN MY DE 7553 E
MOODY MELODY/THEY GOT MY BB 8609 E
I'M GOING HOME/THEN YOU'RE BB 8649 E
OSCAR'S CHICAGO SWINGERS
NEW RUBBING/BOOGIN' MY WOOGIE DE 7186 E
TRY SOME OF THAT/GAL'S BEEN FOUND DE 7201 E
PALOOKA WASHBOARD BAND
WE GONNA MOVE/BACK DOOR DE 7378 E
YOU DONE TORE YOUR PANTS/SAVE ME SOME DE 7398 E
QUINTETTE OF THE HOT CLUB OF FRANCE(RED LABELS)
DJANGOLOGY/ULTRAFOX DE 23003 N
LILYBELLE/SOME OF THESE DAYS DE 23004 N
FOUND A NEW BABY/LIMEHOUSE BLUES DE 23021 N
MOONGLOW/CHINA BOY DE 23031 N
DON'T MEAN A THING/ST.LOUIS BLUES DE 23032 N
SWEET GEORGIA BROWN/SOUVENIRS DE 23065 N
STOMPING AT DECCA/HONEYSUCKLE ROSE DE 23066 N
TIMMIE ROSENKRANTZ & BARRELHOUSE BARONS
SONG IS ENDED/WHEN DAY IS DONW VI 25883 N
IS THIS SOUVENIR/WEE BIT OF SWING VI 25876 N
PEE WEE RUSSELL'S RHYTHMAKERS
BABY/DINAH HRS 1000 E
HORN OF PLENTY/CHANGES HRS 1001 E
BABY (#2 MASTER)/TAKE IT SLOW & EASY HRS 17 E
PEE WEE, ZUTTY, JAMES P. JOHNSON
FOUND A NEW BABY/EVERYBODY HRS 1002 E
SCRANTON SIRENS (JOHN TOBIN'S SERENADERS)
WHY SHOULD I BELIEVE/AFRAID TO CARE (RECORDED IN NEW ORLEANS OK 40297 E
BESSIE SMITH
WORKHOUSE BLUES/HOUSE RENT BLUES CO 14032 G
GULF COAST BLUES/DOWN HEARTED BLUES CO A3844 V
FARAWAY BLUES/I'M GOING BACK(LAMINATION CRACK; BESSIE & CLARA SMITH) CO 13007 E
DYING GAMBLER'S BLUES/SING SING PRISON CO 14051 V
BABY DOLL/THEM HAS BEEN BLUES CO 14147 V
HARD TIMES BLUES/YOUNG WOMAN'S BLUES (LAMINATION CRACK) CO 14179 E
AFTER YOU'VE GONE/MUDDY WATER CO 14197 E
SWEET MISTREATER/HOMELESS BLUES (LAMINATION CRACK) CO 14260 E
YOU'VE GOT TO GIVE/I'M WILD ABOUT THAT THING (½" EDGE CHIP) CO 14427 E
MONTANA TAYLOR/ROMEO HELSON
DETROIT ROCKS/HEADRAG HOP (JUNE 1938) HRS —— E
WASHBOARD RHYTHM KINGS
YES-SUH/ANGELINE (1/8" EDGE CHIP) VO 1731 G
CLARENCE WILLIAMS BLUE 5/NEW ORLEANS R.K.
COAL CART BLUES/I NEVER KNEW HRS 6 N
CLARENCE WILLIAMS BLUE 5
OF ALL THE WRONGS/TERRIBLE BLUES HRS 31 E

AUCTION AUCTION

JOHN MURDOCH

5032 N. DIVERSEY BLVD., MILWAUKEE 11, WISCONSIN

All records will be sent by express, C. O. D. Servicemen please designate where you want records shipped.

ALBUMS

NEW ORLEANS JAZZ (KEYNOTE)	KN	115	N
DIXIELAND JAZZ	DE	132	N
FOR DANCERS ONLY	DE	184	N
JUNGLE DRUMS	DE	222	N
BLACKSTICK	DE	240	N
GE'S OF JAZZ VOL. 3	DE	242	N
JAM & JIVE	DE	252	N
EARL HINES JAZZ CLASSICS	Co	41	N

CHARLIE BARNET

BUCKIN' THE WIND	OR	2778	N
CHEROKEE	BB	10373	N
WANDERI . BLUES/AFTERNOON OF A MOAX	BB	10721	E+
LEAPIN' AT THE LINCOLN	BB	10774	N
ROMPTON TURNPIKE	BB	10825	E
REDSKIN RHUMBA	BB	10944	N
MACUMBA	BB	11396	N
THINGS AIN'T WHAT THEY USED TO BE	DE	18507	N
WASHINGTON WHIRLIGIG	DE	18547	N

SIDNEY BECHET

INDIAN SUMMER	BB	10623	N
WHEN IT'S SLEEPY TIME DOWN SOUTH	Vi	27447	N
GEORGIA CABIN	Vi	27904	N
THE MOOCHE/BLUES IN THE AIR	Vi	20-1510	N

BUNNY BERIGAN

MY LITTLE COUSIN	EL	5020	N
GANGBUSTERS HOLIDAY	Vi	26338	N
PEG O' MY HEART/NIGHT SONG	Vi	27258	N

BENNY CARTER

VAGABOND DREAMS	Vo	5224	N
BABALU	BB	11090	N
DUDDLE UP HUDDLE UP	BB	11197	N
MY FAVORITE BLUES	BB	11288	N
BACK BAY BOOGIE/SUNDAY	BB	11341	N
POM POM/SERENADE TO A SARONG	DE	3262	N
NIGHT HOP	DE	3294	N

TOMMY DORSEY

ALONE	Vi	25191	N
SONG OF INDIA/MARIE	Vi	25523	N
NICE WORK IF YOU CAN GET IT(CLAM. 7)	Vi	25695	N
WELL GIT IT	Vi	27887	N
LADY IS A TRAMP (CLAMBAKE 7)	Vi	25673	N
ON THE ALAMO	Vi	27578	N
BLUE BLAZES	Vi	27962	N
HAWAIIAN WAR CHANT	Vi	26126	N

ZIGGY ELMAN

BUBLITCHKI/FRALICH IN SWING	BB	10103	N
I'LL NEVER BE THE SAME	BB	10342	N
DEEP NIGHT/BYE N BYE	BB	10855	N
I'M YOURS	BB	10413	N

BENNY GOODMAN

BOB WHITE/MINNIE THE MOOCHER	Vi	25683	V
SANDMAN/GOODBYE	Vi	25215	N
S'WONDERFUL/MUST HAVE THAT MAN(QUARTET)	Vi	26090	N
BUGLE CALL RAG (REVERSE, T.DORSEY)	Vi	25467	N
RIFFIN' AT THE RITZ	Vi	25445	N
ONE O'CLOCK JUMP	Vi	25792	N
JERSEY BOUNCE	OK	6590	N
KING PORTER STOMP	Vi	25090	N
FRENESI/HARD TO GET	Co	35863	N
ON SUNNYSIDE OF THE STREET (SEXTET)	CAN.Co	665	E
BASIN STREET BLUES	Vi	25258	N
THE EARL	OK	6474	N
PEACE BROTHER	Co	35331	E
BLUE ROOM/MAKE BELIEVE	Vi	26088	E
CAPRICE XXIV PAGANINI	Co	36411	N
HENDERSON STOMP/NOBODY	Co	35820	N
SOMEBODY STOLE MY GAL/ALWAYS CHASING	Co	35916	N
I CRIED FOR YOU/WHERE OR WHEN (TRIO)	BB	11456	N
SING GING SING (12")	Vi	36205	N
BENNY RIDES AGAIN	Co	55001	N

ERSKINE HAWKINS

AFTER HOURS	BB	10879	N
UNCLE BUD	BB	11372	N

(ERSKINE HAWKINS CONTINUED NEXT COLUMN)

(ERSKINE HAWKINS, CONTINUED)

SHIPYARD RAMBLE	BB	11218	N
SOFT WINDS/SPOSIN'	BB	11001	N
GABRIEL MEETS DUKE/WHISPERING GRASS	BB	10671	N
STUDY IN BLUE/EASY RIDER	BB	10029	N
SO LONG SHORTY	BB	11485	N
BICYCLE BOUNCE	BB	11547	N

EARL HINES

THE EARL/SOMEHOW (E/F)	BB	11432	
SWEET GEORGIA BROWN/THAT'S A PLENTY	DE	182	N
STORMY MONDAY BLUES	BB	11567	N
WINDY CITY JIVE	BB	11329	N
ON SUNNY SIDE OF THE STREET	Vi	27562	N
SWINGIN' ON "C"	BB	11465	N
EASY RHYTHM	BB	10985	N
IN SWAMP LANDS	BB	11036	N
RHYTHM SUNDAE	OK	6250	N
MADHOUSE/DARKNESS	Vo	3379	N
JERSEY BOUNCE	BB	11126	N

HARRY JAMES

SHEIK OF ARABY/EXACTLY LIKE YOU	EL	5036	N
THE CLIPPER	Co	36533	N
SUPER CHIEF	EL	5045	N
DUKE'S MIXTURE	Co	36339	N
DEVIL SAT DOWN AND CRIED	Co	36466	E
CROSS COUNTRY JUMP/EVERY DAY OF MY LIFE	Co	35531	N

JIMMIE LUNCEFORD

IMPROMPTU/GONE	DE	4083	N
LE JAZZ HOT/RAININ'	Vo	4595	V
SASSIN' THE BOSS	Vo	5116	N
I WANT THE WAITER	Vo	5033	N
UPTOWN BLUES	Vo	5362	E
LUNCEFORD SPECIAL/WHAM	Vo	5326	E
WHITE HEAT/JAZZNOCRACY	BB	5713	N
DINAH, 1 & 2	Co	36054	N
BLUES IN THE GROOVE	Vo	5395	N
STOMP IT OFF/BY BLUE HEAVEN	DE	712	N
MANA/MISS OTIS REGRETS	DE	130	N
OH BOY	DE	4205	N
FLAMINGO/SIESTA AT THE FIESTA	DE	3931	N

METRONOME ALL STAR BANDS

KING PORTER STOMP/ALL STAR STRUT	Co	35389	N
ROYAL FLUSH/I GOT RHYTHM	Co	36499	N
BUGLE CALL RAG/1 O'CLOCK JUMP	Vi	27314	N

GLENN MILLER

ANVIL CHORUS, 1 & 2	BB	10982	N
KING PORTER STOMP	BB	7853	N
TAKE THE "A" TRAIN	BB	11187	G
IN THE MOOD	BB	10416	N
RUG CUTTER'S SWING	BB	10754	E
PAVANNE/LITTLE BROWN JUG	BB	10286	E
TUXEDO JUNCTION	BB	10612	N

ARTIE SHAW

CALYPSO/BEAU NIGHT	Vi	27315	N
THE CHANT/FEE FI FO FUM	BR	7952	N
IT'S A LONG WAY TO TIPP./NIGHTMARE	BR	7965	N
NIGHTMARE/NON STOP	BB	7875	N
ADIOS MARQ. LINDOS/FRENESI	Vi	26542	N
ROCKIN' CHAIR	Vi	27664	N
ROOM WITH A VIEW	BB	10075	N
COPENHAGEN/SOFT AS IN A MORNING SUNRISE	BB	10054	N
JUST KIDDIN' AROUND/SOMETIMES I FEEL	Vi	27806	N
TRAFFIC JAM	Vi	27548	N
STARDUST (JENNY)	Vi	27230	N
DEUCES WILD	Vi	27838	N
GEORGIA ON MY MIND	Vi	27499	N
NEEDLENOSE/CARNIVAL	Vi	27860	N
SOLID SAM	Vi	27705	N
CARIOCA/BILL	BB	10124	N
DONKEY SERENADE	BB	10125	N
2 IN 1 BLUES	Vi	20-1526	N
BLUES IN THE NIGHT	Vi	27609	N
ST. JAMES INFIRMARY	Vi	27895	N
HINDUSTAN	Vi	27798	N
GLOOMY SUNDAY	Vi	26563	N

AUCTION AUCTION

SAM MELTZER 737 FOX STREET, BRONX 55, NEW YORK

The following records are up for auction, but trades will be accepted. Please send trading material early. Servicemen must state where they want shipment made. Auction closes October 2. Only winning bidders will be notified. All records shipped C. O. D. railway express, or otherwise as stated.

LOUIS ARMSTRONG
HIGH SOCIETY BB 6771 E
SNOWBALL/SWING YOU CATS BB 10225 E
JIMMIE BLYTHE
MESSIN' AROUND SIG 906 N
HENRY BROWN (IKE ROGERS)
21ST ST. STOMP SIG 909 N
COUNT BASIE
BLUE AND SENTIMENTAL DE 1965 N
COZY COLE (GUARNIERI, WEBSTER)
NICE & COZY/JERICHO SAVOY 502 N
CHOCOLATE DANDIES
GOT ANOTHER SWEETIE NOW PARL 963 V
IDA COX (LADNIER)
WEARY WAY BLUES SIG 907 N
BENNY CARTER
WHEN LIGHTS ARE LOW VOE 16 N
SWINGIN' AT MAIDA VALE VOE 4 E
HOAGY CARMICHAEL
MOON COUNTRY/JUDY VI 24627 V
DUKE ELLINGTON
PORTRAIT OF BERT WILLIAMS VI 26644 E
JACK THE BEAR VI 26536 E
HOT FEET BB 6335 N
SARATOGA SWING BB 10245 E
WILL EZELL (SOLO)
BARREL HOUSE WOMAN SIG 910 N
MIXED UP RAG SIG 911 N
GUARNIERI'S ALL STARS (BUTTERFIELD)
SALUTE TO FATS SAVOY 511 N
BENNY GOODMAN
VIBRAPHONE BLUES VI 25521 E
SUGAR FOOT STOMP VI 25678 V
THAT'S A PLENTY/CLARINETITIS (TRADE ONLY) PANACHORD 25017 E
COLEMAN HAWKINS
HONEYSUCKLE ROSE VI 26219 E
MEET DR. FOO BB 10477 E
SHEIK OF ARABY BB 10770 E
BOUNCING WITH BEAN BB 10693 E
LAMENTATION/DEVOTION DEE 6597 N
FEELING ZERO APOLLO 753 N
RAINBOW MIST APOLLO 751 N
YESTERDAYS APOLLO 752 N
GET HAPPY/CRAZY RHYTHM SIG 28104 N
VOODT/HAWKINS BARREL HOUSE SIG 28101 N
FLETCHER HENDERSON
SUGAR FOOT STOMP/BLUE RHYTHM(CROWN) SAVOY 500 N
ART HODES
ROYAL GARDEN BLUES JR 1001 N
LIONEL HAMPTON
STOMPOLOGY VI 25601 V
SHOESHINERS DRAG VI 26011 E
JAMES P. JOHNSON
BLUES FOR FATS SIG 28105 N
FRANKIE "HALF PINT" JAXON
FIFTEEN CENTS/MAMMA DON'T BRE 01719 N
GENE KRUPA
HODGE PODGE/ON THE BEAM CO 35262 E
DELIVER ME TO TENNESSEE CO 36591 V
LOVE IN MY HEART/CHOP CHOP CO 35490 V
FULL DRESS HOP/WHO OK 6009 E
RED MCKENZIE
DARKTOWN STRUTTERS BALL CO 36281 N
TAILSPIN BLUES BB 10209 E
WINGY MANNONE
BEALE STREET BLUES BB 10401 E
SHE'S CRYING FOR ME BB 10773 V
JELLY ROLL MORTON
BLACK BOTTOM STOMP BB 10253 E
BEALE STREET BLUES BB 10252 E
RAY NOBLE
PICCOLINO/TOP HAT (AL BOWLLY) VI 25094 V
KING OLIVER
RIVERSIDE BLUES (PARAMOUNT) SIG 905 N
HOT LIPS PAGE
JUST ANOTHER WOMAN BB 8660 E
UNCLE SAM BLUES/PAGIN' MR. PAGE SAVOY 520 N

MA RAINEY
YONDER COME THE BLUES SIG 908 N
MUGGSY SPANIER
THAT DA DA STRAIN/SOMEDAY SWEETHEART BB 10384 E
BIG BUTTER & EGG MAN/ECCENTRIC BB 10417 E
DIPPER MOUTH BLUES/SISTER KATE BB 10506 E
LIVERY STABLE BLUES/JAZZ BAND BALL BB 10518 E
RIVERBOAT SHUFFLE/RELAXIN'(I ON HMV-N) BB 10532 E
BLACK & BLUE/DINAH BB 10682 E
AT SUNDOWN/BLUIN' THE BLUES BB 10719 E
LONESOME ROAD/MANDY (I ON HMV-N) BB 10766 E
DIPPER MOUTH/BIG BUTTER & EGG MAN HMV 9033 N
VICTOR SILVESTER (GEORGE CHISHOLM)
STOMPIN' AT SAVOY/WAY DOWN YONDER COE 2980 N
CRAZY RHYTHM/PARDON ME PRETTY BABY COE 2989 N
EDDIE CONDON (TESCH)
OH BABY/INDIANA (FOR SALE,$3.00) PARL 2932 N
FATS WALLER
SERENADE FOR A WEALTHY WIDOW BB 10262 E
BUNNY BERIGAN
JAZZ ME BLUES VI 26244 N
SIDNEY BECHET
BABY WON'T YOU PLEASE COME HOME VI 27386 V
DUKE ELLINGTON
WASHINGTON WABBLE BB 6782 E
BILLIE HOLIDAY
OUR LOVE IS DIFFERENT VO 5129 V
JOHNNY HODGES
GOOD QUEEN BESS BB 11117 N
MEZZ MEZZROW
35TH & CALUMET BB 10251 E

WANTED

LOUIS ARMSTRONG
SWEET LITTLE PAPA OK 8397
JAZZ LIPS OK 8436
HOCIEL THOMAS
ADAM & EVE OK 8258
GAMBLERS BLUES OK 8289
LONESOME HOURS OK 8297
SIPPI WALLACE
DEAD DRUNK BLUES OK 8499
SPECIAL DELIVERY BLUES OK 8328
NEW ORLEANS RHYTHM KINGS
SHIM-ME-SHA WABBLE GE 5106
KING OLIVER
KROOKED BLUES GE 5274
SNAKE RAG OK 5184
ROOM RENT BLUES OK 8148
BUDDY'S HABITS OK 40000
JELLY ROLL MORTON
BIG FAT HAM PARA 12050
HYENA STOMP VI 20772
HERSAL THOMAS
SUITCASE BLUES OK 8227
FRANK MELROSE
WAILING BLUES PARA 12898
BROADWAY RASTUS
WHOOPEE STOMP PARA 12764
MEMPHIS NIGHTHAWKS
JOCKEY STOMP VO 1736
BISCUIT ROLLER VO 1744
CLARENCE WILLIAMS
CAKE WALKING BABIES OK 40321
JUNIE C. COBB
BOOT THAT THING VO 1269
SHAKE THAT JELLY-ROLL VO 1213
ALABAMA RASCALS
ENDURANCE STOMP MELOTONE OR RO 5137
GEORGIA GRIND RO 5136
MARY JOHNSON
BARREL HOUSE FLAT BLUES PARA 12996

IMPORTANT - IF ANYBODY HAS NEW COPIES OF THE FOLLOWING PLEASE CONTACT ME.
JELLY ROLL MORTON: GE 5218,5289,5043,5515,5590, PARA 12216
KING OLIVER: PARA 20292 (MABEL'S DREAM). EDITH JOHNSON: (HONEY DRIPPER). DUKE ELLINGTON: (NEW ORLEANS LOW DOWN).

AUCTION AUCTION

EDITH DART

3026 DAKOTA STREET, OAKLAND 2, CALIFORNIA

FOR TRADE OR AUCTION; TRADES PREFERRED

ALL STAR BAND
THE BLUES/BLUE LOU — CMS 105 N

LOUIS ARMSTRONG
HONEY DO/HONEY DON'T YOU(2 COPIES) — BB 7787 N
GUT BUCKET BLUES/YES I'M IN THE BARREL — Co 36152 N

MILDRED BAILEY
WHEN DAY IS DONE/SOMEDAY SWEETHEART — Vo 3057 E
I'D RATHER LISTEN TO/I'D LOVE TO TAKE — Vo 3056 E

BIX BEIDERBECKE
SINCE MY BEST GAL TURNED ME DOWN/SORRY — Vo 3149 N
JAZZ ME BLUES/AT THE JAZZ BAND BALL — Vo 3042 N

BUNNY BERIGAN
I CAN'T GET STARTED/THE PRISONERS SONG(12") — Vi 36308 N
I CAN'T GET STARTED/RHYTHM SAVED THE WORLD — Vo 3225 N
I NEARLY LET LOVE GO/IF I HAD MY WAY — Vo 3254 E
BUT DEFINITELY/WHEN I'M WITH YOU — Vo 3253 N
I'D RATHER LEAD A BAND/LET YOURSELF GO — Vo 3178 N
SWING MR. CHARLIE/IT'S BEEN SO LONG — Vo 3179 N
YOU CAN'T RUN AWAY/'CAUSE MY BABY SAYS — Vi 25562 N

BUCKTOWN FIVE
HOT MITTENS — GE 5518 V

BEN'S BAD BOYS
YELLOW DOG BLUES/WANG WANG BLUES — Vi 21971 N

TEDDY GRACE (TEAGARDEN ACC.)
DOWN HEARTED BLUES/MONDAY MORNING — DE 2128 N
LOVE ME OR LEAVE ME/CRAZY BLUES — DE 2050 N

BENNY GOODMAN
AFTER YOU'VE GONE/BODY AND SOUL(TRIO) — Vi 25115 E
WHO/SOMEDAY SWEETHEART (TRIO) — Vi 25181 E
OH LADY BE GOOD/CHINA BOY (TRIO) — Vi 25333 N
MORE THAN YOU KNOW/NOBODY'S SWEET(TRIO) — Vi 25345 N
MOON GLOW/DINAH (QUARTET) — Vi 25398 N
SWEET SUE/MY MELANCHOLY BABY(QUARTET) — Vi 25473 N
TIGER RAG/WHISPERING (QUARTET) — Vi 25481 N
TEA FOR TWO/RUNNIN' WILD (QUARTET) — Vi 25529 N
ROLL 'EM/AFRAID TO DREAM — Vi 25626 N
JINGLE BELLS/SANTA CLAUS (T. DORSEY) — Vi 25145 V
HELP YOURSELF TO HAPPINESS/NOT THAT I CARE — Co 2542 N

JAM SESSION AT COMMODORE
EMBRACEABLE YOU/SERENADE TO A SHYLOCK(12") — CMS 1501 N

JAM SESSION AT VICTOR
HONEYSUCKLE ROSE/BLUES — Vi 25559 N

GENE KRUPA
I HOPE GABRIEL LIKES MUSIC/SWING IS HERE — Vi 25276 E
GONNA CLAP MY HANDS/MUTINY IN THE PARLOR — Vi 25263 N

LOUISIANA RHYTHM KINGS
LAZY DADDY/THERE'S EGYPT IN YOUR EYES — Br 4923 E

JELLY ROLL MORTON
SHREVEPORT (2 COPIES) — BB 7710 N
BLACK BOTTOM STOMP/THE CHANT — BB 10253 N
WILDMAN BLUES/JUNGLE BLUES — BB 10256 N
BEALE ST. BLUES/THE PEARLS — BB 10252 N

NEW ORLEANS LUCKY SEVEN
ROYAL GARDEN BLUES/GOOSE PIMPLES — OK 8544 E

BESSIE SMITH
YOUNG WOMAN'S BLUES/CAKE WALKING BABIES — Co 35673 N

RHYTHMAKERS
MEAN OLD BED BUG BLUES/I'D DO ANYTHING — CMS 105 N

JACK TEAGARDEN
JUNK MAN/CASA LOMA STOMP(GLEN GRAY) — Br 7652 E
THAT'S RIGHT I'M WRONG/CINDERELLA STAY — Br 8278 N
THE SHIEK OF ARABY/PERSIAN RUG — Br 8379 N
WHITE SAILS/OCTOROON — Br 8388 N
THE LITTLE MAN WHO WASN'T THERE/YOU KNOW — Br 8435 N
I'VE GOTTA RIGHT TO SING BLUES/YANKEE D. — Br 8397 N
BLUES TO THE DOLE/PUTTIN' AND TAKIN' — Br 8454 N
BEALE ST. BLUES/SWINGIN' ON TEAGARDEN GATE — Co 35323 N
WOLVERINE BLUES/MUDDY RIVER BLUES — Co 35297 N
AUNT HAGAR'S BLUES/I SWUNG THE ELECTION — Co 35206 N

FRANKIE TRUMBAUER
I'M COMING VIRGINIA/SINGIN' BLUES(BIX & LANG — Br 7703 N
CLARINET MARMALADE/WAY DOWN YONDER (BIX) — Vo 3010 N
SOMEBODY LOVES ME/AIN'T MISBEHAVIN(TEAGARDEN — Br 7665 N
DIGA DIGA DO/I'M AN OLD COWHAND (TEAGARDEN) — Br 7687 N
BREAKIN'IN PAIR OF SHOES I HOPE GABRIEL — Br 7613 N

WANTED

LOUIS ARMSTRONG
WILDMAN BLUES/CULLY LOW BLUES — Vo OR OK
KEYHOLE BLUES/MELANCHOLY — Vo OR OK
HOTTER THAN THAT/SAVOY BLUES — Vo OR OK
GEORGIA GRIND/COME BACK SWEET PAPA — OK 8318
DROPPIN' SHUCKS/WHO'S IT — OK 8357
BIG FAT MA AND SKINNY PA/SWEET LITTLE PAPA — OK 8379
KING OF THE ZULUS/LONESOME BLUES — OK 8396
JAZZ LIPS/SKID DA DE DAT — OK 8436
SUNSET CAFE STOMP/BIG BUTTER & ENGG MAN — OK 8423
IRISH BLACK BOTTOM/YOU MADE ME LOVE YOU — OK 8447
PUT EM DOWN BLUES/POTATO HEAD BLUES — OK 8503
WEARY BLUES/THAT'S WHEN I'LL COME BACK TO — OK 8519
STRUTTIN'WITH BARBECUE/ONCE IN A WHILE — OK 8566
SKIP THE GUTTER/KNEE DROPS — OK 8631
SQUEEZE ME/TWO DEUCES — OK 8641

LOVIE AUSTIN'S BLUES SERENADERS
STEPPIN' ON THE BLUES/TRAVELLING BLUES — PARA 12255
CHARLESTON MAD/CHARLESTON — PARA 12278
CHICAGO MESS AROUND/GALLION STOMP — PARA 12390

JIMMY BLYTHE
(MANY) — ——

JIMMY BERTRAND
(MANY) — ——

PERRY BRADFORD
LUCY LONG/I AIN'T GONNA PLAY NO 2ND FIDDLE — VO 14165

JUNIE COBB
(MANY) — ——

BROADWAY RASTUS
WHOOPEE STOMP — PARA 12764

JOHNNY DODDS
WHEN ERASTUS PLAYS/JOE TURNER BLUES — BR 3997
COME ON AND STOMP/AFTER YOU'VE GONE — ANY ——
PENCIL PAPA/SWEET LORRAINE — VI 38038
BLUE CLARINET STOMP/BLUE PIANO STOMP — VI 21554
WILDMAN BLUES/MELANCHOLY — BR 3567
MY LITTLE ISOBEL/HEAH ME TALKIN' TO YA — BB 10241
WEARY BLUES/NEW ORLEANS STOMP — VO 15632

JOHNNY DUNN
HAM AND EGGS/YOU NEED SOME LOVIN' — CO 14358

RICHARD M. JONES
(MANY) — VI,OK,PARA

LIL'S HOT SHOTS
DROP THAT SACK/GEORGIA BO BO — ANY ——

CRIPPLED CLARENCE LOFTON
BROWN SKIN GALS/PLAYHOUSE — ME 61166
MONKEY MAN BLUES/STRUT THAT THING — VO 2951

MISSISSIPPI JOOK BAND
HITTIN' THE BOTTLE STOMP/SKIPPY WHIPPY — ME 61165
DANGEROUS WOMAN — ME 61271

JELLY ROLL MORTON
(MANY SOLOS,TRIO,QUARTET & BAND; NO REISSUES) — ——

NEW ORLEANS BOOTBLACKS
(ANY) — ——

NEW ORLEANS WANDERERS
GATEMOUTH/PERDIDO ST. BLUES — ——

NEW OPLEANS RHYTHM KINGS
GOLDEN LEAF STRUT — OK ——

JIMMY O'BRYANT'S WASHBOARD BAND
(MANY) — ——

KING OLIVER
(MANY) — VO,GE,PARA,CO,OK

RED ONION JAZZ BABIES
CAKE WALKIN' BABIES/OF ALL THE WRONGS — GE 5627

ERSKINE TATE
STOMP OFF/STATIC STRUT — ANY ——

JASPER TAYLOR
STOMP TIME BLUES — PARA 12409

HOCIEL THOMAS
(ANY ARMSTRONG ACCOMPANIMENTS) — ——

SIPPI WALLACE
(ANY ARMSTRONG ACCOMPANIMENTS) — ——

CLARENCE WILLIAMS
(MANY) — ——

COW COW DAVENPORT
ATLANTA RAG — ——

AUCTION AUCTION

BILL KENNEDY

223 W. 10TH STREET, BASEMENT STORE
NEW YORK CITY

All records shipped R. R. Express, C. O. D.

FRANKIE TRUMBAUER

OSTRICH WALK/RIVERBOAT SHUFFLE	OK	40822	V+
CLARINET MARMALADE/SINGIN'	OK	40772	V
WAY DOWN YONDER IN NEW ORLEANS	OK	40843	E
A GOOD MAN IS HARD TO FIND	OK	40966	V+

BROADWAY BELL HOPS (BIX)

CRADLE IN CAROLINE(LAMINATION CRACK,REV.)	HA	504	V

JEAN GOLDKETTE (BIX)

HOOSIER SWEETHEART	VI	20471	E+
MY PRETTY GIRL (STOMP)	VI	20588	E+
CLEMENTINE/(J.CRAWFORD, REVERSE)	VI	20994	V

PAUL WHITEMAN (BIX)

'T'AIN'T SO HONEY	CO	1444	V+
SUGAR/THERE AIN'T NO	VI	21464	N
YOU TOOK ADVANTAGE	VI	21398	N
MY PET/I'M AFRAID	VI	21389	N
I'M WINGING HOME/WHEN YOU'RE	VI	21365	N
WHEN/(NAT SHILKRET, REVERSE)	VI	21338	N
COQUETTE/DOLLY	VI	21301	N
SMILE/(VIRGINIANS, REVERSE)	VI	21228	E
CHANGES/MARY	VI	21103	E
BACK IN YOUR OWN/SUNSHINE	VI	21240	E
LONELY MELODY/RAMONA	VI	21214	E
MISSISSIPPI MUD/FROM MONDAY ON	VI	21274	V+

BOB CROSBY

DIXIELAND BAND/BEALE STREET	DE	479	E
SOUTH RAMPART/SMOKEY MARY	DE	2569	E
COME BACK SWEET PAPA	DE	896	V+
WORLD IS WAITING (JOE SULLIVAN)	DE	2734	E
SUGAR FOOT STRUT/SAVOY	DE	1094	N
WOLVERINE BLUES	DE	2032	E
HIGH SOCIETY/BOOGIE WOOGIE MAXIXE	DE	2848	E
STOMP OFF LET'S GO	DE	2379	V+
COMPLAININ'(JESS STACY; EDGE CHIP;NOT IN GR.)	DE	3233	V+

BOB CROSBY'S BOB CATS

TILL WE MEET AGAIN	DE	2825	E

MCKINNEY'S COTTON PICKERS

GEE AIN'T I GOOD TO YOU	BB	10249	E
MILENBERG JOYS	BB	10954	E
YOU'RE DRIVING ME CRAZY	VI	23031	E
IT'S A LONESOME OLD TOWN/SHE'S MY	VI	22628	E
SELLING THAT STUFF	VI	38052	V
WHEREVER THERE'S (BLANCHE CALLOWAY)	VI	22736	V+
AFTER ALL/I MISS	VI	23024	V+
CHERRY/SOME SWEET DAY	VI	21730	E
ZONKY/IF I COULD BE WITH YOU	VI	38118	V

DUKE ELLINGTON

WHAT GOOD AM I	VI	22586	E
KEEP A SONG/THE RIVER	VI	22614	V
BLACK AND TAN/CREOLE	VI	21137	V+
DIGA DIGA DO/I CAN'T GIVE YOU	VI	38008	V
BUGLE CALL RAG/DINAH	VI	22938	E
WHEN A BLACK MAN'S BLUE	VI	22587	E

ARTIE SHAW

BLUES, 1 & 2	VI	27411	E
NON-STOP FLIGHT/NIGHTMARE	BB	7875	V+
ROCKIN' CHAIR	VI	27664	E
PYRAMID/THIS IS	VI	27343	E
WHO'S EXCITED/ALONE	VI	27385	E
MOONGLOW/BLUE HEAVEN (GRAMERCY 5)	VI	27405	E
GEORGIA ON MY MIND	VI	27499	E
IT HAD TO BE YOU	VI	27536	E

TOMMY DORSEY

MARIE/SONG OF INDIA (BUNNY BERIGAN)	VI	25523	E
LIEBESTRAUM (BERIGAN, FREEMAN, TOUGH)	VI	25539	E
WHO/DIPSY DOODLE (FREEMAN, TOUGH)	VI	25693	V+

TOMMY DORSEY (TRUMPET SPECIALTY)

TIGER RAG/IT'S RIGHT HERE	OK	41178	V+

DORSEY BROTHERS

I COULDN'T BE MEAN(BOB CROSBY, VOCAL)	DE	195	E
MISSOURI MISERY (BOB CROSBY, VOCAL)	DE	297	E

JIMMY DORSEY

DORSEY STOMP/I'M A GAMBLER	DE	607	E

BENNY GOODMAN

BOY MEETS HORN/LET'S DANCE	CO	35301	E+
BEFORE/WE'LL MEET AGAIN	OK	6644	E
JERSEY BOUNCE/A STRING	OK	6590	E
THAT DID IT/SOMEBODY	OK	6497	E
THE EARL (MEL POWELL)	OK	6474	E
CAPRICE XXIV PAGANINI	CO	36411	E
MADHOUSE/THE DEVIL	VI	25268	E
IT'S BEEN SO LONG	VI	25245	E
TAKE ANOTHER GUESS	VI	25461	E
ALWAYS	VI	25024	E
SWING LOW SWEET CHARIOT	VI	25492	E
JAM SESSION/SOMEBODY LOVES	VI	25497	E
I'VE FOUND A NEW BABY	VI	25355	V+
ST. LOUIS BLUES/(O.D.J.B., REVERSE)	VI	25411	V
TAKE MY WORK	CO	2947	E+

BENNY GOODMAN TRIO

LADY BE GOOD/CHINA BOY	VI	25333	E

CHARLESTON CHASERS (GOODMAN, TEAGARDEN)

BEALE STREET BLUES/BASIN STREET BLUES	CO	2415	V+

MUGGSY SPANIER RAGTIME BAND

DA DA STRAIN/SOME DAY	BB	10384	E
ECCENTRIC/BIG BUTTER AND EGG MAN	BB	10417	E
DIPPER MOUTH/SISTER KATE	BB	10506	E
LIVERY STABLE/JAZZ BAND BALL	BB	10518	E
RIVERBOAT SHUFFLE/RELAXIN'	BB	10532	E
BLACK AND BLUE/DINAH	BB	10632	E
BLUIN' THE BLUES/AT SUNDOWN	BB	10719	E
LONESOME ROAD/MANDY	BB	10766	E

MUGGSY SPANIER RAGTIMERS

HESITATING BLUES (FAZOLA)	DE	4271	E

TEDDY GRACE

CRAZY BLUES (TEAGARDEN)	DE	2050	E

LIONEL HAMPTON

AFTER YOU'VE GONE/BABY	VI	25674	E+

MEADE LUX LEWIS

YANCEY SPECIAL	DE	819	N
HONKY TONK TRAIN	VI	25541	N

TED LEWIS (BRUNIS, WALLER)

ROYAL GARDEN/DALLAS(UNIMPORTANT CATCH,END)	CO	2527	E

NEW ORLEANS FEETWARMERS

I FOUND A NEW BABY/SHAG	VI	24150	E
LAY YOUR RACKET/I WANT	VI	23358	V

JACK PETTIS AND HIS PETS

FRESHMAN HOP/(GOODMAN, TEAGARDEN)	VI	21793	E

BEN POLLACK

SENTIMENTAL BABY (MCPARTLAND,GOODMAN,TEA)	VI	21827	N

BOYD SENTER SENTERPEDES

COPENHAGEN/BEALE STREET	VI	22303	N
WATERLOO (JULIA GARITY, OTHER SIDE)	VI	22812	E

COUNT BASIE

ONE O'CLOCK JUMP	DE	1363	E

NOTE: MEN IN ARMED FORCES WHO WISH
RECORDS SEND TO MILITARY POSTS OR STATIONS
PLEASE SEND MONEY IN ADVANCE.

AUCTION **SAM KAMESAR** 2049 N. 14TH ST., MILWAUKEE 5, WISC. AUCTION

Service please advise where records should be shipped. Records will be sent C. O. D. express, unless I am notified differently.

CONT BASIE			
ALL OR NOTHING AT ALL/MOON FELL IN RIVER	OK	5884	N
MY WANDERIN' MAN/5 O'CLOCK WHISTLE	OK	5922	N
CHARLIE BARNET			
I HEAR A RHAPSODY/MOON IS CRYING FOR ME	BB	10934	E
WHATCHA KNOW JOE/ISOLABELLA (G/E)	BB	10918	
YOU TALK TOO MUCH/MERRY-GO-ROUND	BB	11153	N
WINGS OVER MANHATTAN, 1 & 2	BB	10885	N
THAT'S FOR ME/AT A DIXIE ROADSIDE DINER	BB	10817	G
BLUE JUICE/HARMONY HAVEN (G/N)	BB	11111	
BILL BRADLEY			
ROCK-A-BYE THE BOOGIE SCRAMBLE TWO	Co	35732	N
CALL ME A TAXI/SHADOWS IN THE NIGHT	Co	36082	N
THIS LITTLE ICKY/BREAK IT TO ME GENTLY	Co	35922	N
GET THEE BEHIND ME SATAN/ALL THAT MEAT	Co	36248	N
THREE B'S/I THINK OF YOU	Co	36444	N
BOOGIE WOOGIE PIGGY/LOVE ME A LITTLE	Co	36231	N
IT'S SQUARE BUT IT ROCKS/PRARIELAND	Co	36014	N
SPEAKING OF HEAVEN	Vo	5182	V
FIT TO BE TIED/TAKE WITH THE KISSES	Vo	5210	E
THINK OF ME/(RAY MCKINLEY QUARTET, TEA FOR 2)	Co	31101	N
CELESTIN'S ORIGINAL TUXEDO JAZZ ORCHESTRA			
MY JOSEPHINE/STATION CALLS	Co	636	G+
RUSS COLUMBO			
I DON'T KNOW WHY/GUILTY	Vi	22801	N
BING CROSBY			
LOVE IN BLOOM/I GUESS	ME	13165	E
STRAIGHT FROM SHOULDER/STAY ON RIGHT SIDE	ME	13169	V
BLUE PRELUDE/WE'LL MAKE HAY	ME	13129	V+
GIVE ME A HEART/I'M HUMMIN'WHISTLIN'	ME	13166	V
OUR BIG LOVE SCENE/LITTLE DUTCH MILL	ME	13133	E
BEAUTIFUL GIRL/THE DAY YOU CAME ALONG	ME	13132	G
BLUE PRELUDE/WE'LL MAKE HAY	Conq	8304	N
STAR DUST/DANCING IN THE DARK	BR	6169	V
(WITH GUY LOMBARDO)YOU'RE GETTING YOUNG	BR	6472	E
GHOST OF A CHANCE/JUST AN ECHO	BR	6494	E
LOVE ME TONIGHT/SOME OF THESE DAYS	BR	6351	V
I'M PLAYING WITH FIRE/TRY TENDERNESS	BR	6440	E
WALTZING IN A DREAM/PLEASE (E/G)	BR	6394	
WHERE BLUE OF NIGHT/I'M SORRY DEAR	BR	6220	V
(WITH JIMMIE GRIER)MOONSTRUCK/LEARN TO	BR	6594	G
(WITH LENNIE HAYTON)LAST ROUND UP/HOME ON	BR	6613	[illegible]
JUST ONE MORE CHANCE/WERE YOU SINCERE	BR	6120	E
BOB CROSBY			
GOODY GOODY/WHAT'S NAME OF THAT SONG	DE	727	N
SO THIS IS HEAVEN/DON'T WANT TO MAKE HIST.	DE	728	N
GUESS WHO/MARY HAD LITTLE LAMB	DE	836	N
AND THEN SOME/EAST OF THE SUN	DE	502	N
IT'S WONDERFUL/JUST STROLLING	DE	1670	N
LOUISE LOUISE/WOLVERINE BLUES	DE	2032	N
JOHN PEEL/GRAND TERRACE RHYTHM	DE	1725	N
OOH LOOKA THERE/YOU'RE TOOTS TO ME	DE	759	N
WOMAN ON MY WEARY MIND/PETER PIPER	DE	930	N
ROLL ALONG PRARIE MOON/TENDER IS THE NIGHT	DE	544	N
FLOWERS FOR MADAME/LITTLE GYPSY TEA ROOM	DE	478	N
A FOGGY DAY/NICE WORK IF YOU CAN GET IT	DE	1539	N
TWO TOGETHER/I'M IN THE MOOD FOR LOVE	DE	508	N
SWING ME A LULLABY/YOU CAN CALL (C. BOSWELL)	DE	840	N
ON BEACH AT BALI BALI/I MET MY WATERLOO(")	DE	829	N
HONKY TONK TRAIN/BIG NOISE FROM WINNETKA	DE	2208	N
THRILL OF A LIFETIME/EVERY DAY'S HOLIDAY	DE	1580	V
YOU CAN'T HAVE EVERYTHING/LOVLINESS OF YOU	DE	1370	E
THRU THE COURTESY OF LOVE/KINGDOM FOR KISS	DE	903	N
(BOBCATS) BIG BASS VIOL/SPEAK TO ME OF LOVE	DE	2206	N
HOME ON THE RANGE/MARTHA (C.BOSWELL & BOB'S)	DE	1600	N
(BOBCATS) LOVER AND LASS/OH MISTRESS MINE	DE	2[illegible]2	N
(BASIN STREET BOYS)IT'S MY NIGHT TO HOWL	DE	112	N
JOHNNY DODDS			
29TH & DEARBORN/WILDMAN BLUES	DE	2111	N
DORSEY BROTHERS			
HOME TIES/CHURCH BELLS TOLD(BOB CROSBY)	DE	340	N
BLAME IT ON YOURH/DIDN'T KNOW(BOB CROSBY)	DE	320	N
ALL THRU THE NITE/ANYTHING GOES	DE	318	N
RHYTHM OF THE RIVER/I WAS LUCKY(BOB CROSBY)	DE	358	N
DARK ON OBSERVATORY HILL/APACHE(BOB CROSBY)	DE	314	[illegible]
AU REVOIR L'AMOUR/SINGING HAPPY(BOB CROSBY)	DE	357	N
I'M FACING THE MUSIC/TINY LITT.(BOB CROSBY)	DE	367	N
DORSEY BROTHERS CONTINUED NEXT COLUMN)			
(DORSEY BROTHERS, CONTINUED)			
NO STRINGS/TOP HAT,WHITE TIE & TAILS	DE	516	N
I COULDN'T BELIEVE EYES/GOOD FRIEND MILKMAN	DE	519	N
HONEYSUCKLE ROSE, 1 & 2	DE	296	N
TOMORROW'S ANOTHER DAY/I'VE GOT YOUR NUMBER	DE	515	N
YOU'RE SO DARN CHARMING/YOU SAVED MY LIFE	DE	520	N
YOU ARE MY LUCKY STAR/ON SUNDAY AFTERNOON	DE	559	N
I'LL NEVER SAY NEVER AGAIN/EVERY LITTLE	DE	480	N
SLIM GAILLARD			
BASSOLOGY/OH NOW	OK	6295	N
CHAMPAGNE LULLABY/BINGIE BINGIE	OK	6382	N
LOOKIN' FOR A PLACE TO PARK/HIT THAT MESS	OK	6260	N
BONGO/RHYTHM MAD	OK	6015	N
EARLY IN THE MORNING/THAT'S A	Vo	5220	E
CHITLIN' SWITCH BLUES/HUH OH HUH	Vo	5341	N
JEAN GOLDKETTE			
I'M LOOKING OVER 4 LEAF CLOVER (Bix)	Vi	20466	E
BENNY GOODMAN			
MY LITTLE COUSIN/ZOOT SUIT	OK	6606	E
THE EARL/LET'S DO IT	OK	6474	N
LAZY RIVER/OH LOOK AT ME NOW (V/N)	Co	36012	
I'M NOT COMPLAININ'/MY SISTER & I (N/V)	Co	36022	
I CAN'T LOVE YOU ANYMORE/MOON WON'T TALK	Co	35487	N
FRENESI/HARD TO GET	Co	35863	N
DREAMING OUT LOUD/CAN'T RESIST YOU	Co	35574	N
DEVIL MAY CARE/EVERY SUNDAY AFTERNOON	Co	35461	M
WHAT WILL THEY THINK/WHAT'S THE MATTER	Co	35374	N
GOOD EVENING GOOD LOOKING/I FOUND MILLION	Co	36163	N
SOMEBODY STOLE GAL/I'M ALWAYS CHASING	Co	35916	N
BUGLE CALL RAG/DIXIELAND BAND	Co	36109	N
I HEAR A RHAPSODY/I LEFT MY HEART	Co	35937	N
THE COUNT/I SEE A MILLION	Co	36379	N
(TRIO & QUINTET)WHERE OR WHEN/CRIED FOR YOU	BB	11456	V
FLETCHER HENDERSON			
HARD HEARTED HANNAH	REGAL	9681	V
SLEEPY TIME GAL	REGAL	9948	V
LET'S GO HOME/I LIKE MY SUGAR SWEET	Co	36214	N
A PIXIE FROM DIXIE/WE GO WELL TOGETHER	Co	36289	N
GENE KRUPA			
STOP THE RED LIGHT'S ON/WHO CAN I TURN TO	OK	6411	N
SLOW DOWN/FOOL AM I	OK	6154	N
DEEP IN THE BLUES/YOU FORGOT ABOUT ME	OK	5961	N
AFRAID TO SAY HELLO/LOVE ME AS I AM	OK	6255	V
WALLS KEEP TALKING/COME BE MY LOVE	OK	6438	N
HARLEM ON PARADE/SKYLARK (G/E)	OK	6607	
MANHATTAN TRANSFER/MOMENTS IN MOONLIGHT	Co	35444	N
JIMMIE LUNCEFORD			
FLIGHT OF JITTERBUGS/OK FOR BABY	Co	35967	N
DINAH, 1 & 2	Co	36054	N
HI SPOOK/YARD DOG MAZURKA	DE	4032	G
RHAPSODY JR./BIRDS OF PARADISE	DE	369	N
I'LL SEE YOU IN DREAMS/MERRY-GO-ROUND	DE	1318	N
LOVE MIST/TEASIN' TESSIE BROWN	DE	1734	N
LIKE A SHIP AT SEA/ARGIE	DE	1617	N
BLUES IN THE NIGHT, 1 & 2	DE	4125	V
GLENN MILLER			
YOU GOT ME THIS WAY/I'D KNOW YOU ANYWHERE	BB	11096	V
MISTER MEADOWLARK/NEARNESS OF YOU (N/E)	BB	10745	
MY MY/SAY IT (G/E)	BB	10631	
MODERNISTS (BENNY GOODMAN 1934 BAND)			
SOLITUDE/GETTING SENTIMENTAL OVER YOU	ME	13159	E
SEATTLE HARMONY KINGS			
BREEZIN' ALONG	Vi	20142	V
ARTIE SHAW			
NO REGRETS/I USED TO BE ABOVE LOVE	BR	7698	N
CARIOCA/BILL (G/N)	BB	10124	
MOON GLOW/(GRAMERCY 5) MY BLUE HEAVEN(G/N)	Vi	27405	
TEDDY WILSON (EDDY HOWARD, VOCAL)			
OLD FASHIONED LOVE/STARDUST	Co	35771	N
WRAP YOUR TROUBLES IN DREAMS/EXACTLY	Co	35915	N
METRONOME ALL STARS			
I GOT RHYTHM/ROYAL FLUSH	Co	36499	N
LIONEL HAMPTON			
HOT MALLETS/WHEN LIGHTS ARE LOW	Vi	26371	N
PAUL WHITEMAN			
MARCHING ALONG TOGETHER/MY MOONLIGHT MAD.	Vi	24364	N
PAUL WHITEMAN'S RHYTHM BOYS			
SWEET LIL/MISSISSIPPI MUD	Vi	20783	N

FRANCIS J. WALCOTT

2402 Dana Street, Berkeley 4, California

FOR TRADE OR AUCTION

ALABAMA RED PEPPERS

RED HEAD BLUES	Ro	502 V
THE DRAG	Ro	553 G

ALABAMA WASHBOARD STOMPERS

I WANT A LITTLE GIRL/YOU'RE LUCKY	Vo	1586 G

HENRY RED ALLEN

FEELING DROWSY/SWING OUT	BB	10702 N

LOUIS ARMSTRONG

ONE OF THESE DAYS/WHEN YOU'RE SMILING	OK	41298 G

BLUE JAY BOYS

PLEASURE MAD/SOME DO AND SOME DON'T	DE	7225 N

SHARKEY BONANO

WHEN YOU'RE SMILING/A. R. BROWN (½" CHIP)	Vo	3400 V+

CHARLESTON CHASERS

SING YOU SINNERS/CINDERELLA BROWN	Co	2133 G
SUGAR FOOT STRUT/IMAGINATION	Co	1260 E

PUTNEY DANDRIDGE

MARY HAD A LITTLE LAMB/A STAR FELL	Vo	3287 V+
CHEEK TO CHEEK/ISN'T THIS A LOVELY DAY	Vo	3006 N
WHEN A LADY MEETS/IT'S THE GYPSY	Vo	3315 E
HERE COMES YOUR PAPPY/IF WE NEVER MEET	Vo	3291 G
YOU HIT THE SPOT/YOU TOOK MY BREATH	Vo	3123 E

GEORGIA WASHBOARD STOMPERS

YOU'RE AN ANGEL/I'M LIVING IN A GREAT	DE	7094 N

BOBBY HACKETT

POOR BUTTERFLY/BLUE AND DISILLUSIONED	Vo	4499 N

LIONEL HAMPTON

SINGIN' THE BLUES/DINAH	Vi	26557 V
BUZZIN' ROUND WITH THE BEE/WHOA BABE	Vi	25575 G

LOUIS KATZMAN

ST.LOUIS BLUES(12" SPECIAL BRUNS.LABEL)	XE	30927 E

RAY MCKINLEY

NEW ORLEANS PARADE/LOVE IN THE 1ST⁰	DE	1019 E
SHACK IN THE BACK/FINGERWAVE	DE	1020 N

MCKINNEY'S COTTON PICKERS

SAVE IT PRETTY MAMA/I FOUND A NEW BABY	Vi	38061 V
MILENBERG JOYS/SHIMME-SHA-WABBLE	Vi	21611 E

MILLS BLUE RHYTHM BAND

RIDE RED RIDE/CONGO CARAVAN	Co	3087 N

MILLS BROTHERS

BUGLE CALL/CHINATOWN MY CHINATOWN	ME	13182 V

JELLY ROLL MORTON

BLACK BOTTOM STOMP/THE CHANT	Vi	20221 V
DOCTOR JAZZ	Vo	20415 G
BOOGABOO/SHOE SHINER'S DRAG	BB	7725 N

FRANKIE NEWTON

ROMPING/MINOR JIVE	BB	10186 N

KING OLIVER

CANAL STREET/JUST GONE (2" CRACK)	GE	5133 V
MANDY LEE/I'M GOING AWAY (CRACK)	GE	5134 V

THE RHYTHMAKERS

MEAN OLD BEDBUG BLUES/YELLOW DOG BLUES	Co	35882 N

IKEY ROBINSON

SUNSHINE/A MINOR STOMP	CH	50073 V+
SCRUNCH-LO/SWING IT	CH	40011 G

MUGGSY SPANIER

DA-DA STRAIN/SOMEDAY SWEETHEART	BB	10384 N
ECCENTRIC/BIG BUTTER AND EGG MAN	BB	10417 N
DIPPERMOUTH/SISTER KATE	BB	10506 N
LIVERY STABLE/AT THE JAZZ BAND BALL	BB	10518 N
RELAXIN' AT THE TOURO/RIVERBOAT SHUFFLE	BB	10532 N
DINAH/BLACK AND BLUE	BB	10682 N
AT SUNDOWN/BLUIN' THE BLUES	BB	10719 N
LONESOME ROAD/WANDY MAKE UP YOUR MIND	BB	10766 N

JOE VENUTI

LITTLE GIRL/TEMPO DI MONDERNAGE	Co	2488 E

FATS WALLER

LET'S SING AGAIN/THE MORE I KNOW YOU	Vi	25348 N
SWEET THING/A LITTLE BIT INDEPENDENT	Vi	25196 E
JEALOUS OF ME/HOW CAN I	Vi	25864 N
GEORGIA ROCKIN' CHAIR/BROTHER SEEK	Vi	25175 N
NIGHT WIND/I BELIEVE IN MIRACLES	Vi	24853 E
LET'S BREAK THE GOOD NEWS/I SIMPLY	Vi	25830 E

PAUL WHITEMAN

SWEET SUE/I CAN'T GIVE YOU ANYTHING	Co	50103 V

PAUL WHITEMAN'S RHYTHM BOYS

LOUISE/SO THE BLACKBIRDS & BLUEBIRDS	Vo	1819 E

FOR AUCTION ONLY

ADRIANNS RAMBLERS

I'VE GOT A WARM SPOT/WHY DON'T YOU	BR	6977 V

ALABAMA RED PEPPERS

RIVERBOAT SHUFFLE	Ro	634 V

LOUIS ARMSTRONG

MEMORIES OF YOU/YOU'RE LUCKY TO ME	OK	41468 E

CAB CALLOWAY

HAPPY FEET/(REVERSE, WHOOPEE MAKERS)	PE	15376 V

BENNY CARTER

WHEN LIGHTS ARE LOW/IF I COULD READ	BR	7853 E

PAPA CELESTIN

STATION CALLS/MY JOSEPHINE	Co	636 G

CHARLESTON CHASERS

WABASH BLUES/DAVENPORT BLUES	Co	909 V+
MELANCHOLY BABY/MISSISSIPPI MUD	Co	1355 V+

CONNIE'S INN ORCHESTRA (F HENDERSON)

YOU RASCAL/HOUSE OF DAVID(INAUDIBLE CRACK)	ME	12216 V

COOK'S DREAMLAND ORCHESTRA

SO THIS IS VENICE/THE ONE I LOVE	GE	5360 G+
MOANFUL MAN/LONELY LITTLE WALLFLOWER	GE	5373 G+
HIGH FEVER/BROWN SUGAR	Co	813 G-

COTTON PICKERS (GOODMAN)

RAILROAD MAN(E)/ST.LOUIS BLUES(V)	Ro	.852

DIXIELAND JUG BLOWERS

CARPET ALLEY BREAKDOWN/BOODLE-AM SHAKE	Vi	20480 V
FLORIDA BLUES/LOUISVILLE STOMP	Vi	20403 V

DUKE ELLINGTON

RING DEM BELLS/THREE LITTLE WORDS	Vi	22528 E
DOWN IN OUR ALLEY BLUES	Co	1076 V
ROSE ROOM/IT DON'T MEAN A THING	BR	6265 E

SEGER ELLIS (LOUIS)

TRUE BLUE LOU/MY SONG OF THE NILE	OK	41290 G

BENNY GOODMAN

ROOM 1411/JUNGLE BLUES	BR	4013 G+

COOT GRANT & KID WESLEY WILSON

MAMA DIDN'T DO IT (ASC. WHOOPEE MAKERS; REVERSE, OZZIE WARE,—ELLINGTON)	PE	140 V

MONK HAZEL

IDEAS/GIT-WIT-IT	BR	4182 V

EARL H NES

BEAU KOO JACK/GOOD LITTLE BAD LITTLE	Vi	38043 G

HOTSY TOTSY GANG

CAN'T WE GET TOGETHER/SWEET SAVANNAH	BR	4482 G+
I WONDER WHAT MY GAL/WHAT A NIGHT	BR	4998 G+
I COULDN'T IF I WANTED TO	BR	4112 V
MANHATTAN RAG/WHAT KIND A MAN IS YOU	BR	4641 V+

ANDY KIRK

CLUE CLARINET STOMP/MESS-A-STOMP	BR	4694 G

NICK LA ROCCA

OSTRICH WALK/TODDLIN' BLUES	Vi	25460 E

LOU & HIS GINGERSNAPS (LUIS RUSSELL)

BROADWAY RHYTHM	Ro	1107 V

LOUISIANA RHYTHM KINGS

SQUEEZE ME/SWEET SUE	BR	4953 V

LUMBERJACKS

SPANISH DREAM	Ro	779 E
WHOOPEE STOMP	Ro	834 E

RED MCKENZIE (VENUTI & LANG)

THERE'LL BE SOME CHANGES MADE	OK	40893 V

MCKINNEY COTTON PICKERS

CHERRY/SOME SWEET DAY	Vi	21730 V
FOUR OR FIVE TIMES	Vi	21583 G

THE MODERNISTS (GOODMAN)

SOLITUDE/I'M GETTING SENTIMENTAL	ME	13159 E

MIFF MOLE

BIRMINGHAM BERTHA/MOANIN' LOW	OK	41273 V
HOW COULD YOU/ON A LITTLE (SMALL CRACK)	BR	7842 E

BENNY MOTEN

MOTEN STOMP	Vi	20955 E
THE COUNT	BB	6719 V
YAZOO BLUES/KANSAS CITY SHUFFLE	Vi	20485 V
BAND BOX SHUFFLE/NEW VINE ST. BLUES	BB	6710 N

NEW ORLEANS RHYTHM KINGS

ECCENTRIC	GE	5009 E
CLARINET MARMALADE/MR. JELLY LORD	GE	5220 G
SHIM-ME-SHA WABBLE/DA DA STRAIN	GE	5106 V
THAT'S A PLENTY/TIN ROOF BLUES	GE	5105 V

FRANCIS J. WALCOTT

2402 Dana Street, Berkeley 4, California

FOR AUCTION ONLY

RED NICHOLS
ECCENTRIC/RIVERBOAT SHUFFLE — BR 3627 V+
ALABAMA STOMP/HURRICANE — Vo 15566 V
FIVE PENNIES/HARLEM TWIST — Vi 21560 V
ALICE BLUE GOWN/A PRETTY GIRL — BR 4456 V+

JACK PETTIS
HE'S THE LAST WORD — REGAL 8225 G+

SEVEN HOT AIR MEN
LOW DOWN RHYTHM/GOTTA FEELIN' FOR YOU — Co 1850 V+

EDDIE SOUTH
THAT'S WHAT I CALL KEEN — Vi 21605 V
LA ROSITA/BY THE WATERS OF MINNETONKA — Vi 21151 E

FRANKIE TRUMBAUER
REACHIN' FOR SOMEONE/SHIVERY STOMP — OK 41268 G+
HAPPY FEET/I LIKE TO DO THINGS — OK 41421 V

JOE VENUTI
NOW THAT I NEED YOU/THERE'S NO OTHER — Co 2535 V
RAGGING THE SCALE/PUT AND TAKE — OK 41432 V
I LIKE A LITTLE GIRL/MY MAN FROM — Vi 23015 V+

VENUTI-LANG
WILD CAT/DOIN' THINGS — Vi 21561 V
STRINGING THE BLUES/BLACK AND BLUE — Co 914 E

FATS WALLER
SWEET SAVANNAH SUE/AIN'T MISBEHAVIN' — Vi 22108 G
HARLEM FUSS/MINOR DRAG — Vi 38050 E

PAUL WHITEMAN
REACHING FOR SOMEONE/WHEN MY DREAMS — Co 1822 E

WOLVERINES
TIA JUANA/BIG BOY — GE 5565 G

FOR TRADE ONLY

LOUIS ARMSTRONG
BIG BUTTER AND EGG MAN/SUNSET CAFE — OK 8423 G
ALLIGATOR (G)/WILLIE THE WEEPER(F-) — OK 8482
SAVOY BLUES/WALKIN' MY BABY BACK HOME — Vo 3217 V+

BIX BEIDERBECKE
MAZZ ME BLUES/AT THE JAZZ BAND BALL — Vo 3042 N

JOHNNY DODDS
COME ON AND STOMP/AFTER YOU'VE GONE — BR 3568 V
JOE TURNER BLUES/WHEN ERASTUS PLAYS — BR 3997 V
WEARY CITY/BULL FIDDLE BLUES — BB 10239 E

SEGER ELLIS (LOUIS)
TO BE IN LOVE/S'POSIN' — OK 41255 N
AIN'T MISBEHAVIN'/THERE WAS NOTHING — OK 41291 E

ART HODES
TIN ROOF BLUES/DIGA DIGA DOO — SIG 102 N

JAMES P. JOHNSON
WHAT IS THIS THING/CRYING (EDGE CHIP) — BR 4712 E

WINGY MANNONE
CAT'S HEAD/SADNESS WILL BE GLADNESS — Co 14282 E
UP THE COUNTRY/SHAKE THAT THING — DE 7366 N

JIMMY McPARTLAND
ORIGINAL DIXIELAND ONE-STEP/ECCENTRIC — HRS 1004 N

RAY MILLER
THAT'S A PLENTY/ANGRY — BR 4224 E

JELLY ROLL MORTON
LONDON BLUES/SOMEDAY SWEETHEART(CRACK) — OK 8105 F+

NEW ORLEANS RHYTHM KINGS
FAREWELL BLUES/ORIENTAL — GE 4966 G
BUGLE CALL/DIXCONTENTED BLUES — GE 4967 E
ECCENTRIC — GE 5009 V
TIN ROOF BLUES/THAT'S A PLENTY — GE 5105 V
WEARY BLUES/WOLVERINE BLUES — GE 5102 G
SHIMME-SHA-WABBLE/DA-DA STRAIN — GE 5106 V
TIGER RAG/PANAMA — GE 4968 G
ORIGINAL DIXIELAND 1-STEP/OSTRICH — DE 229 N
DUST OFF THAT OLD PIANNA/SINCE WE FELL — DE 388 E

MA RAINEY
SEE SEE RIDER/JEALOUS HEARTED — PARA 12252 G
SOUTH BOUND/LAWD SEND ME A MAN — PARA 12227 V
TOAD FROG BLUES/BOOZE AND BLUES — PARA 12242 G

JABBO SMITH
JAZZ BATTLE — BR 4244 N

FRANKIE TRUMBAUER
SENTIMENTAL BABY/HIGH UP ON A HILLTOP — OK 41128 V

ALBERT WYNNE
PARKWAY STOMP/DOWN BY THE LEVEE — Vo 1229 G

WANTED

LOUIS ARMSTRONG
IRISH BLACK BOTTOM/YOU MADE (AT LEAST V) — OK 8447
MELANCHOLY/KEYHOLE BLUES — OK 8496
WEARY BLUES/THAT'S WHEN I'LL (E OR N) — OK 8519

LOVIE AUSTIN
(ANY WITH JOHNNY DODDS) — PARA ——

CHICAGO FOOTWARMERS
BROWN BOTTOM BESS/LADY LOVE — OK 8613
MY GIRL/SWEEP 'EM UP — OK 8792

COOKIE'S GINGER SNAPS
HIGH FEVER/HERE COMES THE HOT TAMALE MAN — OK 8369

DIXIE WASHBOARD BAND
KING OF THE ZULUS/ZULU BLUES — Co 14171
CUSHION FOOT STOMP/ANYWHERE SWEETIE GOES — Co 14239

JOHNNY DODDS
OH DADDY — PARA 12471
WEARY BLUES/NEW ORLEANS STOMP — Vo 15632
PENCIL PAPA/SWEET LORRAINE — Vi 38038

LEMUEL FOWLER
DODGIN' MY MAN/PIG FOOT SHUFFLE — Co 14096

BERTHA "CHIPPIE" HILL
MESS KATIE MESS — OK 8437
LOVESICK BLUES/LONESOME WEARY BLUES — OK 8453

BURL IVES
(ALL ON OK) — OK ——

PAPA CHARLIE JACKSON
(MANY) — PARA ——

RICHARD M. JONES
DUSTY BOTTOM/SCAGMORE GREEN — OK 8341

LIL'S HOT SHOTS
GEORGIA BO-DO-/DROP THAT SACK — VO OR BRE

JELLY ROLL MORTON
(MANY ON GENNETT AND PARAMOUNT) — PARA OR GE

NEW ORLEANS BOOTBLACKS
FLAT FOOT/MAD DOG (V OR BETTER) — Co 14337
I CAN'T SAY/MIXED SALAD — Co 14465

JIMMY O'BRYANT
THE JOYS/SNATCH IT MISS MITCHELL — PARA 12297
EVERYBODY PILE/CHARLESTON FEVER — PARA 12312

KING OLIVER
THE SOUTHERN STOMPS — PARA 12088
MABEL'S DREAM/SWEET BABY DOLL — OK 8235
RIVERSIDE/WORKINGMAN (E OR N) — OK 40034
WANG WANG BLUES/TACK ANNIE — Vo 1049
WILLIE THE WEEPER/BLACK SNAKE BLUES — Vo 1112
TIN ROOF BLUES/WEST END BLUES — Vo 1189
SWEET EMMALINE/LAZY MAMA — Vo 1190
SPEAK EASY BLUES/AUNT HAGAR'S BLUES — Vo 1225
GOT EVERYTHING/FOUR OR FIVE TIMES — BR 4028
I'M WATCHING THE CLOCK/SLOW AND STEADY — BR 4469
CALL OF THE FREAKS/THE TRUMPET'S PRAYER — Vi 38039

MA RAINEY
(MANY) — PARA ——

RED ONION JAZZ BABIES
CAKE WALKIN' BABIES/OF ALL THE WRONGS — GE 5627

IKE RODGERS
MALT CAN BLUES/SCREENIN' THE BLUES — BR 7086

BESSIE SMITH
NASHVILLE WOMAN'S/I AIN'T GOIN — Co 14090
J. C. HOLMES/I AIN'T GOT NOBODY — Co 14095
JAZZBO BROWN FROM MEMPHIS TOWN/SQUEEZE ME — Co 14139
POOR MAN'S BLUES/YOU OUGHT TO BE ASHAMED — Co 14399

CLARA SMITH
SHIPWRECKED BLUES/MY JOHN (E OR N) — Co 14077

SPECKLED RED
(MANY ON BR AND BB) — BR AND BB

HOCIEL THOMAS
(ANY WITH LOUIS ARMSTRONG — OK ——

SIPPIE WALLACE
(ANY WITH LOUIS ARMSTRONG — OK ——

ZACH WHYTE
WEST END BLUES/IT'S TIGHT LIKE THAT — CH 40016

CLARENCE WILLIAMS
CAKE WALKING BABIES FROM HOME — OK 40321
PAPA DE DA DA — OK 8215
SANTA CLAUS BLUES/COAL CART BLUES — OK 8245
(OTHER BAND RECORDS ON OK AND Co) — OK OR Co

AUCTION AUCTION

DAN McGOWAN

P. O. BOX 43, ST. PAUL 2, MINNESOTA

RED ONION JAZZ BABIES
TERRIBLE BLUES/SANTA CLAUS BLUES
GE 5607 N/E+

DUKE ELLINGTON	THE MOOCHE/HOT AND BOTHERED	OK	8623	V
THE JUNGLE BAND	DOG BOTTOM/JUNGLE MAMA	BR	4450	V
TEN BLACK BERRIES	WHEN YOU'RE SMILING/ST.JAMES INF.	CQ	7486	V
LONNIE JOHNSON HARLEM FOOT'S	HARLEM TWIST/MOVE OVER	OK	8638	V
JIMMY BLYTHE'S OWLS	POUTIN' PAPA/WEARY WAY BLUES	VO	1135	E
JIMMIE NOONE'S APEX CLUB	LOVE ME OR LEAVE ME/WAKE UP CHIL.	VO	1272	E
RICHARD M. JONES	JAZZIN'BABY BLUES/BOAR HOG BLUES	VI	21203	V
LOUIS ARMSTRONG	HOBO CAN'T RIDE TRAIN/MISS.BASIN	BB	6501	E
LOUIS ARMSTRONG	HUSTLIN' & BUSTLIN/SITTING IN DARK	BB	7506	E+
LOUIS ARMSTRONG	HONEY DON'T YOU LOVE ME/HONEY DO	BB	7787	E+
LOUIS ARMSTRONG	HE'S SON OF SOUTH/MAHAGONY HALL	BB	5086	E+
LOUIS ARMSTRONG	HIGH SOCIETY/I GOT RIGHT TO SING	BB	6771	E+
LOUIS ARMSTRONG	MIGHTY RIVER/WHEN IT'S SLEEPY	BB	10703	N
LOUIS ARMSTRONG	IF IT'S GOOD/WEST END BLUES	DE	2480	N
LOUIS ARMSTRONG	DIPPER MOUTH(WITH JIMMY DORSEY)	DE	906	N
BUNNY BERIGAN	I CAN'T GET STARTED/RHYTHM SAVED	VO	3225	N
BUNNY BERIGAN	GOT IT BAD/WHITE CLIFFS OF DOVER	HIT	5006	N
BUNNY BERIGAN	JELLY ROLL BLUES/DEED I DO	VI	26113	E+
McKENZIE'S CANDY KIDS	WHEN SUGAR WALKS DOWN ST./PANAMA	VO	14977	N
FRANKIE TRUMBAUER	JIMTOWN BLUES/LAZIEST GAL IN TOWN	VS	8223	E
BUSTER BAILEY	AM I BLUE/BLUE ROOM	ELITE	7	N
JOHN KIRBY	I LOVE YOU TRULY/CUTTING CAMPUS	CO	36165	N
JOHN KIRBY	ANITRA'S DANCE/DRINK TO ME ONLY	VO	4890	N
BILLIE HOLIDAY	WISH I HAD YOU/I'M GONNA LUCK	VO	238	N
COOTIE WILLIAMS	TOP & BOTTOM/TOASTED PICKLE	OK	6336	N
EUBIE BLAKE	ONE MORE TIME/TWO LITTLE BLUE	CR	3111	E+
CLIFFORD HAYES	BLUE TROMBONE/CLEFF CLUB STOMP	VI	38011	N
TEDDY WILSON	SING BABY/YOU TURNED TABLES ON ME	BR	7736	E
McKINNEY'S COTTON PICKERS	DO SOMETHING/IT'S PRECIOUS THING	VI	38051	V
McKINNEY'S COTTON PICKERS	IT'S TIGHT LIKE THAT)	BB	6304	N
BENNY MOTEN	TERRIFIC STOMP)			
TEDDY WILSON	MELANCHOLY BABY/I CRIED FOR YOU	BR	7729	N
KING OLIVER	DEEP HENDERSON/JACKASS BLUES	VO	15394	E
JIMMIE NOONE APEX CLUB ORCH.	EVERY EVENING/4 OR 5 TIMES	VO	1185	E
JIMMIE NOONE APEX CLUB ORCH.	SWEET SUE/I KNOW THAT YOU KNOW	VO	1184	V
COOTIE WILLIAMS	SHARPIE/BLUE IS THE EVENING	VO	4324	N
THOMAS WALLER(ORGAN SOLO)	ST.LOUIS BLUES/LENOX AVE.BLUES	VI	20357	V
JEAN GOLDKETTE	GONNA MEET MY SWEETIE NOW	VI	20675	N
JEAN GOLDKETTE	SLOW RIVER	VI	20926	E
JEAN GOLDKETTE	SUNDAY/I'D RATHER BE GIRL IN ARMS	VI	20273	N

COUNT BASIE	DECCA ALBUM A-218	E
CHICK WEBB MEMORIAL ALBUM	DECCA ALBUM A-138	E
ANTHOLOGY OF COLORED JAZZ	DECCA ALBUM A-182	E
BLUES ON PARADE	DECCA ALBUM A-153	E

THE RECORD BAR

7612 WYDOWN CLAYTON MISSOURI

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LOUIS ARMSTRONG

WEATHERBIRD/MONDAY DATE		CO	36375	N
CHICAGO BREAKDOWN/DON'T LIVE'ME		CO	36376	N
WEST END BLUES/MUSQUES		CO	36377	N
TIGHT LIKE THIS/HEAR ME TALKIN'		CO	36378	N
LEAR FROS/I USED TO LOVE YOU		DE	4106	N
I DOUBLE DARE YOU/SATCHEL MOUTH		DE	1636	E
SHOE SHINE BOY/I HOPE GABRIEL		DE	670	E
HARLEM STOMP/YOU'VE GOT ME HOO DOO		DE	3092	V
LONG LONG AGO/I DOWER WATERFRONT		DE	3700	N
IN THE GLOAMING/EVERYTHING'S BEEN DONE		DE	3825	V
DAIN & ABEL/YOU RUN YOUR MOUTH		DE	3204	N
OLD MAN MOSE/WAS IT TO BLAME		DE	622	N
GUT BUCKET BLUES/I'M IN BARREL	(SALE,1.25)	CO	36152	N
SKID-DAT-DE-DAT/MUSKRAT RAMBLE	(SALE,1.25)	CO	36153	N
CORNET CHOP SUEY/MY HEART	(SALE,1.25)	CO	36154	N
ORIENTAL STRUT/YOU'RE NEXT	(SALE,1.25)	CO	36155	N
I DOUBLE DARE YOU/SATCHEL MOUTH		DE	1636	E
SWEET AS A SONG/TRUMPET PLAYERS		DE	1653	V
ALEXANDER'S RAGTIME BAND/I'VE GOT		DE	1408	E
I NEVER KNEW/CASH FOR YOUR TRASH		DE	4229	N
CHERRY/GOOS IT		DE	3180	N
JUBILEE/TRUE CONFESSION		DE	1635	E
WHEN IT'S SLEEPY TIME/YOU RASCAL		DE	4140	V
MISSISSIPPI BASIN(E)/HOBO(G)		BB	6501	V
GUT BUCKET/YES I'M IN BARREL	(SALE, .75)	OK	8261	P

COUNT BASIE

TIME ON MY HANDS/FOR THE GOOD	(SALE, .54)	CO	36685	N
KING JOE, I & 2	(SALE, .75)	OK	5475	N
DO YOU WANNA JUMP/PANASSIE ST.	(SALE, .70)	DE	2224	E
RIDE ON/IT'S SAND, MAN	(SALE, 1.00)	CO	36647	N
RIFF INTERLUDE/I LEFT MY BABY		CO	35321	E
TAKE ME BACK BABY/FIESTA		OK	6440	V
GOOD MORNING BLUES/OUR LOVE WAS		DE	1446	N
GOIN' TO CHICAGO/9:20 SPECIAL		OK	6244	E
5 O'CLOCK WHISTLE/MY WANDERIN'		OK	5922	E

BUNNY BERIGAN

JAZZ ME BLUES/THERE'LL BE SOME CHANGES		VI	26244	V
WHEN A PRINCE/WHY DOESN'T		VI	26055	E
MAHOGANY HALL/CHOPIN'S GHOST		VI	25622	V+
BIG BOY BLUE/I'M GONNA KISS		BR	7847	N
I WANT A NEW ROMANCE/I'D LOVE		VI	25638	V
LET YOURSELF GO/I'D RATHER		VO	3179	V
RUSSIAN LULLABY		VI	26001	N
SKYLARK/MY LITTLE COUSIN	(SALE,1.00)	EL	5020	N

RUBE BLOOM & BAYOU BOYS

ST.JAMES INFIRMARY/MAN FROM SOUTH	(LAM,CRACK)	CO	2103	E

REV. J. C. BURNETT (SERMON WITH SINGING)

CHRISTIAN'S HOME/IT'S YOUR TIME		CO	14191	N

CHARLIE BARNET

MURDER AT PEYTON HALL		BB	1292	N
REMINISCING/PEACEFUL VALLEY		BB	10846	N
SCRUB ME MAMA(SLIGHT FLAW)		BB	10975	E
APPLE FOR THE TEACHER		BB	10349	E
MOON IS CRYING/I HEAR A RHAPSODY		BB	10934	E
SING BABY SING/WILKINEN'S MATINEE		BB	6593	V

SIDNEY BECHET

EGYPTIAN FANTASY/SLIPPIN' & SLIDIN'		VI	27337	N
I'M COMING VIRGINIA/GEORGIA CABIN		VI	27904	N
OLD MAN BLUES/NOBODY KNOWS		VI	26663	E
BLUES FOR YOU JOHNNY		VI	26746	V
ONE O'CLOCK JUMP/BLUES IN THIRDS		VI	27204	E
WILD MAN BLUES/SHAKE IT		VI	26640	N
TEXAS MOANER/LIMEHOUSE BLUES		VI	27600	E

BARNEY BIGARD

"O" BLUES/BROWN SUEDE	(SALE,.70)	BB	11581	E

J. BLYTHE (ACC. SODARIA MILLER

HOT SPRINGS WATER BLUES/WHO'LL DRIVE		PARA	241	G

WILL BRADLEY

THE THREE B'S (BOOGIE WOOGIE)		CO	36444	N

BUTTERBEANS & SUSIE

WHEN MY MAN SHIMMIES/GET YOURSELF		OK	8147	G+
SUE, I DON'T/I'VE HAD THOSE BLUES		OK	8209	G+
CONSOLATION BLUES/ADAM & EVE		OK	8192	G
KISS ME SWEET(OLIVER CORNET)SMALL EDGE CHIP		OK	8182	G+

ERSKINE BUTTERFIELD TRIO(COZY COLE,WOSHEE)

A-TISKET A-TASKET/MY WALKING STICK		VO	4243	N

HOAGY CARMICHAEL (SIX,GOODMAN,KRUPA,MILES)

ROCKIN' CHAIR(GEORGIA ON MY MIND (E/N)		VI	25494	

LARRY CLINTON

YOU GO TO MY HEAD/I CAN'T FACE THE MUSIC		VI	25849	E
DODGING THE DEAN		VI	26046	E
TRUE CONFESSION/I'VE GOT MY HEART		VI	25706	E
IT TOOK A MILLION YEARS/WHO BLEW		VI	26073	V
BOOGIE WOOGIE BLUES/MY REVERIE		VI	26006	V
DANCE OF THE FLOWERS/SEMPER		BB	10911	N
MY HEART AT THY SWEET VOICE/PRETTY GIRL		VI	26024	N
TEN MILE HOP/LADY SAID "YES"		VI	26576	E
STUDY IN BLUE/NIGHT SHADES		VI	25897	E

KING COLE TRIO

HIT THAT JIVE/THAT AIN'T RIGHT		DE	8630	N
SLOW DOWN/SCOTCHIN' WITH SODA		DE	8556	E

RUSS COLUMBO

ALL OF ME/SAVE THE LAST		VI	22903	E

CAB CALLOWAY

JONAH JOINS THE CAB/WILLOW WEEP		OK	6109	N
CALLING ALL BARS/PAPA'S IN BED		OK	5791	E
HARLEM CAMP MEETING/ZAZ ZUH	(SALE, 1.00)	BB	5677	G
ARE YOU ALL REET/CUPID'S NIGHTMARE		OK	6035	
SWANEE LULLABY/HOW COME YOU DO	(SALE, .75)	ME	12488	G+
FIFTEEN MINUTE INTERMISSION		OK	5644	E
BLACK RHYTHM/SIX OR SEVEN TIMES	(SALE, .75)	RO	2072	G
SWEET JENNIE LEE		RE	10152	V
TAKE THE "A" TRAIN/CHATANOOGA		OK	6309	E
CONFORMATION PLEASE		VO	5195	V
JUMPIN' JIVE/TRYLON SWING		VO	5005	N
OGEECHEE RIVER LULLABY		CO	36662	N
I WANT TO ROCK/T'AIN'T NO GOOD		OK	6616	N
BLUES IN THE NIGHT		OK	6422	N
CRESCENDO IN DRUMS(C.COLE)		OK	5062	

BOB CROSBY

I'LL BE TRUE(BOB CATS)		DE	4357	E
I'LL NEVER CRY/IT MAKES (BOB CATS)		DE	4402	E
BIG NOISE FROM WINETKA		DE	2208	N
KING PORTER STOMP/SUGAR FOOT		DE	4390	V
WHAT HAVE YOU GOT/YOU'RE LOVELY		DE	2142	N
THE WORLD IS WAITING(JOE SULLIVAN)(E/N)		DE	2734	
GIN MILL BLUES/IF I HAD YOU		DE	1170	E
THE DIXIELAND BAND/BEALE ST.		DE	479	E
EENY MEENY/ONE NIGHT		DE	633	N
DIM DOW BLUES/DRY BONES		DE	3488	E
BIG TOM/WAY DOWN (BOB CATS)		DE	4403	E
SO FAR/YOU OUGHTA HAVE (BOB CATS)		DE	3055	E
CALL ME A TAXI/I HEAR (BOB CATS)		DE	2207	N

THE DELTA FOUR (ELDRIDGE,MARSALA,MASTREN)

SWINGIN' ON THE FAMOUS DOOR		DE	737	E

JOHNNY DODDS

MELANCHOLY/STACK O'LEE BLUES (E/N)		DE	1676	
WILD MAN BLUES/BUMP IT (MOONE) (E/N)		DE	3519	

JIMMY DORSEY

JOHN SILVER PARADE OF MILK BOTTLE CAPS		DE	3334	N
LET'S CALL THE WHOLE THING OFF		DE	1204	N

TOMMY DORSEY

TELL ME AT MIDNIGHT/WE THREE		VI	26747	E
THE SKUNK SONG, 1 & 2	(SALE, 1.00)	VI	27621	N
ON TREASURE ISLAND/TAKE ME BACK		VI	25144	E
CLOSE TO ME/A HIGH HAT		VI	25447	E
FABLE OF THE ROSE/THIS IS BEGINNING		VI	26555	E
YOU BETCHA/I LOVE IT SO	(SALE, 1.00)	VI	27392	N
NOT SO LONG AGO (SINATRA)		VI	27219	V
SKY FELL DOWN (SINATRA)		VI	26518	E
THAT'S A PLENTY		VI	25363	E
LOOKING FOR YESTERDAYS(SINATRA)		VI	26738	E
MY OWN (CLAMBAKE SEVEN)		VI	26005	E
HONG KONG BLUES/YOU THINK		VI	26636	E
ROCKIN' WITH THE PENGUINS		VI	26181	E
OUR LOVE AFFAIR(SINATRA)		VI	26736	E
MAKE ME KNOW IT/WHEN I SAW YOU		VI	26736	E
QUIET PLEASE/SO WHAT		BB	10910	E
EAST OF THE SUN/HEAD ON PILLOW		BB	10726	E

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DUKE ELLINGTON

DAYBREAK EXPRESS/DEAR OLD SOUTHLAND (SALE, .54) VI 24501 N
BLACK & TAN/CREOLE LOVE (SALE, .54) VI 24861 N
PERDIDO/RAINCHECK (SALE, .54) VI 27880 N

ZIGGY ELMAN

DEEP NIGHT/BYE & BYE BB 10865 E
TOOTIN' MY BABY/WHAT USED TO WAS BB 10563 E
ZAGGIN' WITH ZIG/YOU'RE MINE BB 10316 V+
AND THE ANGELS SING BB 10103 E

BENNY GOODMAN

POUND RIDGE/I GOT IT BAD CO 36421 N
FRENESI/HARD TO GET CO 35863 E+
CAPRICE XXIV/I'M HERE CO 36411 N
TAKE IT/YOURS CO 3607 N
ZAZZIN' WITH ZIG/BUSY AS A BEE CO 35356 E
JUMPIN' AT THE WOODSIDE C 35210 E+
BIRTH OF BLUES/ELMER'S TUNE CO 36359 E
I DIDN'T KNOW/LOVE NEVER WENT CO 35230 N
HOUR OF PARTING/COCOANUT GROVE CO 35527 E
DEVIL MAY CARE/EVERY SUNDAY CO 35461 E
HOW HIGH THE MOON/FABLE OF THE ROSE CO 35391 N
PERFIDIA/LET THE DOOR KNOB CO 35962 E
ANYTHING/FROM ONE LOVE CO 36305 N
SKY FELL DOWN/IT NEVER ENTERED CO 35420 N
AMAPOLA/INTERMEZZO CO 36050 E
BEWITCHED/THIS IS NEW CO 35944 N
BOY MEETS HORN/LET'S DANCE (SALE .54) CO 35301 N
SOLO FLIGHT/WORLD IS WAITING (SALE .54) CO 36684 N
TOO GOOD TO BE/ALL MY LIFE (TRIO) VI 25324 V
EXACTLY LIKE YOU/LOVE ME OR LEAVE ME VI 25406 E
CAN'T TEACH ME/SILHOUETTE (TRIO) VI 25711 V
NOBODY'S SWEETHEART/MORE THAN (TRIO) VI 25345 E
SOMEDAY SWEETHEART/WHO (TRIO) BB 10463 E
SWEET SUE/MELANCHOLY BABY (QUARTET) VI 25473 E
IDA (QUARTET)/CHLOE VI 25531 V
VIBRAPHONE BLUES/STOMPIN AT SAVOY (QUARTET) VI 25521 V
LADY BE GOOD/CHINA BOY (TRIO) VI 25333 V
WHISPERING/TIGER RAG (TRIO) VI 25481 E
OPUS 3/4/SUGAR (QUARTET) VI 20240 E
BLUES IN YOUR FLAT, I & 2 (QUARTET) VI 26044 E
DIZZY SPELLS/DING DONG DADDY (QUARTET) BB 10903 N
WHERE OR WHEN/I CRIED FOR YOU (QUARTET) BB 11459 E
LIMEHOUSE BLUES/IF I HAD YOU OK 6486 E

BOBBY HACKETT

AIN'T MISBEHAVIN'/EMBRACEABLE YOU CO 4877 N

COLEMAN HAWKINS

MEDITATION (SALE .75) DE 3524 V
ROCKY COMFORT/PASSIN' LT AROUND OK 6284 E
RAINBOW MIST/WOODYN' YOU (SALE 1.50) AP 751 N
DISORDER AT BORDER/FEELING ZERO (SALE 1.50) AP 753 N

ERSKINE HAWKINS

SWING OUT/RAID THE JOINT BB 10324 V
GABRIEL MEETS THE DUKE BB 10671 E
UPTOWN SHUFFLE/MORE THAN YOU KNOW BB 10504 N
SHIPYARD SHUFFLE/NIGHT AFTER NIGHT BB 11218 N

EDGAR HAYES

STARDUST/IN THE MOOD DE 1882 G+

FLETCHER HENDERSON & CONNIE'S INN ORCH.

MILENBERG JOYS/12TH STREET RAG (SALE 1.00) ASCH 350-1 N

EARL HINES

HONEYSUCKLE ROSE (QUARTET) VO 3586 G
THE FATHER JUMPS/JITNEY MAN (SALE .75) BB 11535 N
EASY RHYTHM (N)/WAIT TILL (G) (SALE .65) BB 10985
JAPANESE SANDMAN/JULIA (SALE .75) DE 654 E
I GOT IT BAD/STRAIGHT TO LOVE (SALE .50) BB 11374 E
SOUTHSIDE/UP JUMPED THE DEVIL (SALE 1.00) BB 11237 N

JOHNNY HODGES

I LET A SONG/IF YOU WERE VO 4046 V

HUDSON-DELANGE

GOIN' HAYWIRE/POPCORN MAN BR 3007 V

HARRY JAMES

FOOLS RUSH IN/SECRETS IN MOONLIGHT VS 8264 E
SWANEE RIVER/ALICE BLUE GOWN EL 32 V
BOO-WOO/WOO-WOO BR 8318 E
NOBODY KNOWS THE TROUBLE/YOU'VE CHANGED CO 36412 V

(HARRY JAMES CONTINUED NEXT COLUMN)

(HARRY JAMES, CONTINUED)

TIME HOLE/BUT NOT FOR ME CO 36599 E
BLUES IN THE NIGHT/ALL FOR LOVE CO 36500 E
BRAZIL/FOR WANT OF A STAR CO 36081 V
DADDY/AURORA CO 36171 E
DAY DREAMING/HE'S I-A CO 36455 E
TWO O'CLOCK JUMP/ONE O'CLOCK (SALE, .54) CO 36232 N
CIRI BIRI BIN/AVALON (SALE, .54) CO 35316 N
YOU MADE ME LOVE YOU CO 36296 N

JAMES P. JOHNSON

SNOWY MORNING BLUES/I NEVER KNEW (SALE, 1.00) ASCH 3503 N

LOIS JORDAN

BOOGIE WOOGIE CAME TO TOWN DE 8581 G+
SAXA-WOOGIE/BROTHERLY LOVE DE 8560 N

HAL KEMP

DON'T WORRY 'BOUT ME/WHAT GOES UP VI 26188 E
WHY NOT/I DIDN'T WANT TO LOVE YOU BR 6925 V
STRANGE/IT'S ALL FORGOTTEN BR 6974 E
WHY AM I BLUE?/IRRESISTABLE BR 6985 E
GOT A DATE/SERENADE FOR WIDOW (SALE, .90) BR 7319 E
THRILLED/IN THE MIDDLE OF A KISS BR 7437 E
MOON WITH A HANGOVER/GIRL I LEFT BR 7517 E
ALONE/IT'S DANGEROUS TO LOVE BR 7552 V
KNOCK KNOCK/YOU DON'T LOVE BR 7720 E
GOODNIGHT MY LOVE/ONE NEVER KNOWS BR 7783 V
THE MOON GOT IN MY EYES/IT'S THE NATURAL VI 25624 V
I CAN'T GET STARTED/THAT MOMENT BR 7600 V
I NEARLY LET LOVE/GOT TO DANCE BR 7668 V
MESSAGE FROM THE MAN/TOMORROW BR 7883 E
MEET THE BEAT/WHAT DO YOU KNOW VI 25893 E
S'POSIN'/BOOM VI 26241 E

JOHN KIRBY

CAN'T WE BE FRIENDS/MILUMBU CO 35920 N
FRASQUITA SERENADE/SEXTET LUCIA OK 5705 N
EFFERVESCENT BLUES OK 4624 V+
BLUES PETITE/ANDIOLOGY OK 5805 E+

GENE KRUPA

THANKS FOR THE BOOGIE RIDE OK 6506 E
GREEN EYES (ELDRIDGE) OK 6222 N
ROCKIN' CHAIR (ELDRIDGE) OK 6352 V
DEEP IN THE BLUES/YOU FORGOT (SALE, 1.00) OK 5961 E
KNOCK ME A KISS (SALE, 1.00) CO 36591 E
LET ME OFF UPTOWN OK 6210 E
DRUMMER BOY OK 5747 N
PASS THE BOUNCE (SALE, .85) OK 6619 V
TROPICAL MAGIC/DAY DREAMING (SALE, .90) OK 6517 E
THERE'LL BE SOME CHANGES/THESE THINGS OK 6021 V
I'LL NEVER SMILE AGAIN OK 5643 V
JUST A LITTLE BIT SOUTH/LET'S GET OK 6130 E
THE RUMBA JUMPS/I'VE GOT CO 35366 E
GRANDFATHER'S CLOCK/I KNOW BR 8124 V

MCKINNEY'S COTTON PICKERS

ZONKY/NOBODY'S SWEETHEART (SALE, 1.10) BB 5728 V

JIMMIE LUNCEFORD

SWEET RHYTHM/IN DAT MORNIN' BB 5330 V
BACK DOOR STUFF, 1 & 2 (SALE, .54) DE 18594 N
OKAY FOR BABY/FLIGHT OF JITTERBUG CO 35967 E+
WHATCHA KNOW JOE/PLEASE SAY CO 35625 V
BLUES IN THE NIGHT, 1 & 2 DE 4125 E
CHEATIN' ON ME/IT AIN'T WHAT YOU DO VO 4582 V
TWENTY FOUR ROBBERS/PREMONITION DE 3718 E
SASSIN' THE BOSS VO 5116 V
ROCK IT FOR ME/BAREFOOT BLUES CO 35960 E
I'M GONNA MOVE TO OUTSKIRTS, 1 & 2 DE 18324 E
MERRY-GO-ROUND BROKE DOWN/I'LL SEE DE 1318 V
STAR DUST/RHYTHM IS OUR BUSINESS DE 369 E
SOPHISTICATED LADY/UNSOPHISTICATED DE 129 V
PIGEON WALK/I'M LAUGHING DE 1659 N

SAM MANNING & COLE JAZZ ORCH.

BUNGO/LET GO MY HAND CO 14110 N

WINGY MANONE

FLAT FOOT FLOOGIE/MARTHA BB 7621 G+
SWEET LORRAINE/FORMAL NIGHT (V/N) BB 6816
I'VE GOT MY FINGERS/YOU LET ME VO 3135 V
STOP THE WAR/MAMA'S GONE (SALE, 1.25) BB 11107 N

AUCTION AUCTION

THE RECORD BAR

7612 WYDOWN, CLAYTON, MISSOURI

All records are for auction except those marked "Sale." Minimum order for the latter is $2.00. All records will be shipped C. O. D. parcel post. We pay postage on orders over $10.00.

METRONOME ALL STARS
POKAL FLISH I GOT RHYTHM (SALE, 1.00) CO 36499 E

MILLS BLUE RHYTHM BAND
RIDE RED RIDE/CONGO CARAVAN OK 6119 N

MOUND CITY BLUE BLOWERS
HELLO LOLA/I EVER HAD A REASON BB 6270 E

ARTIE SHAW
CAN'T TAKE YOUR LOVE/LOVE ME (SALE, 1.00) VI 27509 N
WHISTLE WHILE YOU WORK/ONE SONG BR 8050 N
COPENHAGEN/MY BLUE HEAVEN BR 7827 E
I'M COMING VIRGINIA/OUT OF NOWHERE BB 10320 V+
COMIN' ON/I CAN'T BELIEVE BB 7772 E
DEEP PURPLE/PASTEL BLUE BB 10178 N
ALONE TOGETHER/WHO'S EXCITED (SALE 1.25) VI 27384 N
COMES LOVE/I CAN'T AFFORD (SALE 1.00) BB 10324 E
ALL IN FUN/ALL THE THINGS BB 10492 E
OCTOROON/ALL I REMEMBER (E/N) BB 10319

FREDDIE SLACK
PIG FOOT PETE/STRANGE CARGO DE 4130 V

BESSIE SMITH
FLORIDA BOUND BLUES/NEW GULF COAST CO 14109 N
HE'S GONE BLUES/CARELESS LOVE BLUES CO 14083 N
YOU'VE BEEN GOOD OLE WAGON(ARMSTRONG) CO 14079 N
I WANT EVERY BIT OF IT/WHAT'S THE CO 14129 N
YODELING BLUES/BADY LUCK BLUES CO 3939 N
MONEY BLUES/HARD DRIVING PAPA CO 14137 N
WHAT'S THE MATTER NOW CO 14129 V
SING SING PRISON BLUES CO 14051 V
HARD DRIVING PAPA CO 14137 V

CLARA SMITH
SHIPWRECKED BLUES (ARMSTRONG) CO 14077 N
HOW'M I DOIN (LEM FOWLER ACC.) CO 14150 V
SAN FRANCISCO BLUES CO 14049 N
COURT HOUSE BLUES (ARMSTRONG) CO 14073 N

WILLIE (THE LION) SMITH & CUBS
KNOCK WOOD/PEACE BROTHER (SALE, .35) DE 1366 N
PASSIONETTE (PIANO SOLO) (SALE, 1.00) DE 2269 N

STUFF SMITH & ONYX CLUB BOYS
I'SE A MUGGIN' VO 3160 N

MUGGSY SPANIER
HESITATING BLUES/LITTLE DAVID DE 4271 V
CHICAGO/CAN'T WE BE FRIENDS DE 4168 V

JESS STACY & STARS
JESS STACY BLUES/MONI (SALE, 1.00) ASCH 350-2 N

FATS WALLER
AT TWILIGHT/FAT & GREASY BB 10803 E
24 ROBBERS/DO YOU HAVE TO GO BB 11222 V
THERE'LL BE CHANGES/BLUE BECAUSE OF YOU BB 10322 G+
HEADLINES IN NEWS/I REPENT BB 11195 V
CASH FOR YOUR TRASH/THAT GETS IT BB 11452 E
YOU'RE LETTING THE GRASS/IT'S YOU WHO BB 10527 G
CHANT OF GROOVE/COME & GET IT BB 11226 V
PAN PAN/OH BABY SWEET BABY BB 11383 E
BLUE EXES/I'M GONNA SALT AWAY BB 10943 E
PANTIN' IN PANTHER'S UNDERSTAND BB 11175 V
WAIT AND SEE/SQUEEZE ME BB 10405 E
YOU RUN YOUR MOUTH/TOO TIRED BB 10779 G
SAD SAP SUCKER/RUMP STEAK BB 11202 N
WINTER WEATHER/CLARINET MARMALADE BB 11469 N
SHORTIN' BREAD/MANACITA BB 11078 V

WALTER THOMAS & JUMP CATS(WEBSTER,COLE, ETC.)
BLUES ON THE DELTA/BROKE BUT HAPP. (SALE, 1.25) CEL 8125 N

JOE VENUTI & ORCHESTRA
EENY-MEENY/TWENTY FOUR CO 3103 E
TAP ROOM BLUES/MYSTERY DE 625 N
TEMPO DI MODERNAGE CO 2466 N

WASHINGTON'S ELLINGTON
HOT AND BOTHERED RC 927 G+

ETHEL WATERS
SUGAR/YOU'LL WANT ME BACK CO 14146 N

CHICK WEBB
BLUE MINOR/IF IT AIN'T LOVE VO 3160 E

ALEC WILDER OCTET
SEA FUGUE MAMA/JAPANESE SANDMAN CO 36323 N

For Trade or Auction For Trade or Auction

MAJOR EDWARD PODESTA

HQ. 3RD BN., 387TH INF., APO 445

CAMP SAN LUIS OBISPO, CALIF.

LOUIS ARMSTRONG
HIGH SOCIETY/RIGHT TO SING BLUES BB 6771 E

LIL ARMSTRONG
LET'S CALL IT LOVE/YOU MEAN SO MUCH DE 1502 E
BLUER THAN BLUE/BORN TO SWING DE 1299 E

HENRY ALLEN
INDIANA/A SHERIDAN SQUARE OK 6357 N

BIX BEIDERBECKE
MARY/I'LL BE A FRIEND WITH PLEASURE VI 26415 E
DAVENPORT BLUES/TODDLIN' BLUES GE 5654 E

SIDNEY BECHET
COAL BLACK SHINE/BABY WON'T YOU PLEASE VI 27386 N
RIP UP THE JOINT/LAUGHING IN RHYTHM VI 27663 N
I'M COMING VIRGINIA/GEORGIA CABIN VI 27904 N
SLEEPY TIME DOWN SOUTH/TONE JELLY ROLL VI 27447 N

JACK BLAND & RHYTHMAKERS
WHO STOLE THE LOCK/SOMEONE STOLE UHCA 104 E

CHOCOLATE DANDIES
CLOUDY SKIES/GOODBYE BLUES CO 35679 N
KRAZY KAPERS/ONCE UPON A TIME HRS 16 N

DUKE ELLINGTON
STOMPY JONES/BLUE FEELING VI 24521 V
COCKTAILS FOR TWO/LIVE AND LOVE VI 24617 E
WHEN YOU'RE SMILING OR 1862 E
SWEET MAMA/DOUBLE CHECK STOMP DI 6062 E
COTTON CLUB STOMP/WALL STREET WAIL BR 4887 E
TIGER RAG, 1 & 2 BR 6510 N
JIVE STOMP/I'M SATISFIED BR 6638 E
ADMIRATION/VERVE-GO-ROUND BR 7440 E
SHOE SHINE BOY/SAD NIGHT IN HARLEM BR 7710 E
CONGUNGO/IF YOU WERE IN MY PLACE BR 8093 V

WALL EZELL
HEIFER DUST/BARREL HOUSE WOMAN SIG 910 N
MIXED UP RAG/OLD MILL BLUES SIG 911 N

J. C. HIGGINBOTHAM
HIGGINBOTHAM BLUES CO 36011 N

SONNY GREER
SATURDAY NIGHT FUNCTION/BEGGARS BLUES CO 2833 V

McKINNEY'S COTTON PICKERS
CHERRY/SOME SWEET DAY VI 21730 E

JELLY ROLL MORTON
WEST END BLUES/CLIMAX RAG BB 10442 N
BALLIN' THE JACK/DON'T LEAVE ME HERE BB 10450 N

JIMMY NOONE
I'M GOING HOME/THEN YOU'RE DRUNK BB 8649 N
HERE COMES COOKIE/LULLABY OF BROADWAY VO 2908 V

QUINTET OF THE HOT CLUB OF FRANCE
SWINGING WITH DJANGO/PARAMOUNT STOMP VI 27272 E

MUGGSY SPANIER
ECCENTRIC/BIG GUTTER AND EGG MAN BB 10417 N

WILSON-HOLIDAY
YOURS AND MINE/SUN SHOWERS BR 7917 E
MY LAST AFFAIR/YOU SHOWED ME THE WAY BR 7540 E

TEDDY WILSON
BIG APPLE/YOU CAN'T STOP ME FROM DREAMING BR 7954 E
JUNGLE LOVE/IF I WERE YOU BR 8150 E

CHICK WEBB
WACKY DUST/SPINNING THE WEB DE 2021 E

WHOOPIE MAKERS
MAKIN' FRIENDS CO 36010 E

WANTED: ARMSTRONG OK 8357, 370,8447,8519,8657,8690, 8436, 4141[illegible], 8485, 41541,8319,8566,8756,8714,41475; DODDS BR 3567,3937,3574, VO 3146; MORTON VI 38055, 38078, 38093, 38113, 38075,23402,23424,38601,38135, 23351,23424,23429,38125,23321; NORK GE 5106. I WILL BUY ANY OF THE ABOVE IF YOU DO NOT WISH TO TRADE; SEND PRICE AND CONDITION IN YOUR LETTER.

AUCTION AUCTION

THE MELODY SHOP

190 MASSACHUSFTTS AVE., BOSTON, MASS.

BIX BEIDERBECKE & GANG
THOU SWELL/LOUISIANA Co 35665 E
OL MAN RIVER/WA-DA-DA Co 35666 E
ROYAL GARDEN BLUES/GOOSE PIMPLES Co 35664 E
HOAGY CARMICHAEL
GEORGIA ON MY MIND/ROCKIN' CHAIR (PERSONNEL INCLUDES BIX, GOODMAN, T. DORSEY, KRUPA, LANG, TRUMBAUER) Vi 25494 N
SONNY DUNHAM
MEMORIES OF YOU/BLUE SKIES Vs 8234 N
DUKE ELLINGTON
ROCKIN' IN RHYTHM/NO PAPA NO Vi 26310 N
BLUE SERGE/JUMPIN' PUNKINS Vi 27356 N
JEAN GOLDKETTE
I'M GONNA MEET MY SWEETIE/SLOW RIVER Vi 25354 N
BENNY GOODMAN QUARTET
SWEET SUE/MY MELANCHOLY BABY Vi 25473 N
BENNY GOODMAN SEXTET
GONE WITH WHAT DRAFT/ON THE ALAMO Co 35938 N
BENNY GOODMAN/TOMMY DORSEY
STARDUST/STARDUST Vi 25320 N
LIONEL HAMPTON
BIG WIG IN WIGWAM/STAND BY FOR ANNOUNCEMENTS Vi 26296 N
WIZZIN' THE WIZZ/DENNISON SWING Vi 26233 N
FLETCHER HENDERSON & DIXIE STOMPERS
WHAT CHA CALLEM BLUES/SUGAR FOOT STOMP Co 35668 E
MONEY BLUES/STAMPEDE Co 35669 E
CAN YOU TAKE IT/NEW KING PORTER STOMP Co 35671 E
SNAG IT/HOP OFF Co 35670 E
THE HIGH HATTERS
MY HANDY MAN/KEEP YOU NOSE OUT OF BUSINESS Vi 24352 N

RICHARD HIMBER
PARADE OF BANDS, 5 & 6 Vi 26164 N
HAL KEMP
GLOOMY SUNDAY/DESIRE BR 7630 N
LOUISIANA SUGAR BABES
THOU SWELL/SIPPI BB 10260 N
WINGY MANNONE
MAMA'S GONE GOODBYE/STOP THE WAR (PERSONNEL INCLUDES MEL POWELL, GEORGE BRUNIS) BB 11107 N
JIMMY MCPARTLAND/PAUL WHITEMAN
PANAMA/AUNT HAGAR'S BLUES DE 3522 N
MILLS BLUE RHYTHM BAND
HEEBIE JEEBIES/MINNIE THE MOOCHER Vi 22763 N
CONGO CARAVAN/RIDE RED RIDE OK 6119 N
IN SENTIMENTAL MOON/CARRY ME BACK Co 3148 N
RED NICHOLS
MEET MISS 8-BEAT/OVERNIGHT HOP OK 5468 N
KING OLIVER
ST. JAMES INFIRMARY/WHEN YOU'RE SMILING Vi 22298 N
QUINTET OF THE HOT CLUB OF FRANCE
AVALON/SWEET SUE RY 1780 N
BOYD SENTER & SENTERPEDES
BEALE STREET BLUES/COPENHAGEN Vi 22303 N
MUGGSY SPANIER
CAN'T WE BE FRIENDS/CHICAGO DE 4168 N
PAUL WHITEMAN
FROM MONDAY ON/SUGAR (BEIDERBECKE) Vi 25368 N

HARMONICA FOR AUCTION — 20 REEDS, KEY OF C.

FOR SALE OR TRADE In all cases preference will be given to trades. FOR SALE OR TRADE

DAVID STUART 68 WASHINGTON SQ., SO., NEW YORK 12, N. Y.

LOUIS ARMSTRONG
KING OF THE ZULU'S/LONESOME BLUES OK 8396 V
SAVOY BLUES/SWEETHEARTS ON PARADE PAE 2127 N
STRUTTIN' WITH SOME BARBECUE/LONESOME PAE 2829 N
SKIP THE GUTTER/KNEE DROPS PAE 2438 N
DEAR OLD SOUTHLAND/MY SWEET PAE 1718 N
JIMMY BERTRAND'S WASHBOARD WIZARDS
I'M GOIN' HUNTIN'/IF YOU WANT TO BE Vo 1099 V
BLYTHE'S WASHBOARD RAGAMUFFINS
APE MAN/YOUR FOLKS PARA 12428 N
WILTON CRAWLEY & ORCH. (MORTON PIANO)
FUTURISTIC BLUES/YOU OUGHTA SEE MY GAL Vi 38136 E+
SHE'S GOT WHAT I NEED/KEEP YOUR BUSINESS Vi 38116 V
JOHNNY DODDS STOMPERS
WILD MAN (25)/MELANCHOLY (28) BR 3567 V+
WILL EZELL
BUCKET OF BLOOD/PLATING THE DOZENS PARA 12773 E+
HALF-WAY HOUSE ORCHESTRA
BARATARIA/PUSSY CAT RAG OK 40318 E
BERT JOHNSON (TROMBONE & PIANO)
NASTY BUT NICE/(S. PRICE & FOUR QUARTERS) BR 7136 V+
JAMES P. JOHNSON
WEEPING BLUES/WORRIED & LONESOME Co 3950 N
JOE "WINGY" MANNONE & CLUB ROYAL ORCHESTRA
TRYING TO STOP MY CRYING/ISN'T THERE A Vo 15797 N
JELLY ROLL MORTON
FICKLE FAY CREEP/THAT'LL NEVER DO Vi 23019 E
STROKIN' AWAY/EACH DAY Vi 23351 E
TANK TOWN BUMP/BURNING THE ICEBERG Vi 38075 E
DEEP CREEK/BLUE ISLAND (PARHAM) BB 5333 V
PASS THE JUG/JELLY ROLL STOMP Vo 1154 N
NEW ORLEANS BOOTBLACKS
I CAN'T SAY/MIXED SALAD Co 14465 E
NEW ORLEANS WANDERERS
GATE MOUTH/PERDIDO STREET Co 698 G
NEW ORLEANS RHYTHM KINGS
LONDON BLUES/MAD GE 5221 G+
MAPLE LEAF RAG/SWEET LOVIN' MAN GE 5104 V
BUGLE CALL RAG/DISCONTENTED BLUES GE 4967 G
KING OLIVER'S CREOLE JAZZ BAND
SOUTHERN STOMPS (#2) PARA 12088 E
RED ONION JAZZ BABIES
TERRIBLE BLUES/SANTA CLAUS BLUES GE 5607 E
PINE TOP SMITH
PINE TOP'S BOOGIE WOOGIE/BLUES UHCA 113 N
CHARLIE SPAND
HASTINGS STREET/FIGHTIN' THE JUG(BLAKE) PARA 12863 V

STATE STREET RAMBLERS (MELROSE, ROY PALMER)
GEORGIA GRIND/RICHMOND STOMP CH 40009 N
ERSKINE TATE'S VENDOME ORCH.
STATIC STRUT/STOMP OFF LET'S GO Vo 1027 V
STATIS STRUT/STOMP OFF(INTERNAL CRACK) Vo 1027 G+

WANTED

THE FOLLOWING ARE MOST OF MY WANTS. THEY MUST BE IN EXCELLENT CONDITION OR BETTER. PLEASE DO NOT OFFER ANY OTHERS AS MAIN OBJECTIVE IN TRADING IS TO IMPROVE CONDITION. THANKS.

LOUIS ARMSTRONG & ACCOMPANIEMENTS
I'M GONNA GITCHA/DON'T FORGET TO MESS OK 8343
DROPPIN' SHUCKS/WHO'S IT OK 8357
BIG FAT MA & SKINNY PA OK 4379
JAZZ LIPS/SKID DA DE DAT OK 8436
IRISH BLACK BOTTOM/YOU MADE ME LOVE YOU OK 8447
POTATO HEAD BLUES/PUT 'EM DOWN OK 8503
CHICAGO FOOTWARMERS
LADY LOVE/BROWN BOTTOM BESS OK 8613
BALLIN' THE JACK OK 8533
MARY JOHNSON
KEY TO THE MOUNTAIN BLUES PARA 12996
JELLY-ROLL MORTON
BIG FOOT HAM/JELLY ROLL BLUES GE 5552
LONDON BLUES RIALTO ?
KING PORTER/PEARLS Vo 1020

NOTE: I HAVE ALL OTHER GENNETTS IN VG TO N CONDITION BUT WILL TRADE FOR ANY COPIES THAT PLAY PERFECTLY - WITHOUT BURNING BUSH SOUND. ALSO HAVE ALL AUTOGRAPH AND SILVER-TONE; THESE TOO MUST BE IN PERFECT CONDITION. LOOKS DO NOT MATTER. PLAYING SURFACE IS THE THING!

KING OLIVER:
SOBBIN' BLUES/SWEET LOVING MAN (NEW ONLY) OK 4906
DIPPERMOUTH BLUES/WHERE DID YOU STAY (NEW ONLY) OK 4918
JAZZIN' BABIES (NEW ONLY) OK 4975
ROOM RENT/I AIN'T GONNA TELL (NEW ONLY) OK 8148
BUDDY'S HABIT/TEARS (NEW ONLY) OK 40000
RIVERSIDE BLUES/WORKING MAN (NEW ONLY) OK 40034

NOTE: I HAVE THE ABOVE IN V TO E CONDITION, AND AS I WILL DO WITH THE MORTONS, TRADE THEM + OTHER ITEMS FOR CONDITION.

NEW ORLEANS WANDERERS
PERDIDO STREET/GATEMOUTH Co 608
NEW ORLEANS BOOTBLACKS
FLAT FOOT/MAD DOG Co 14337
CLARENCE WILLIAMS' BLUE FIVE
TEXAS MOANER BLUES (NEW ONLY) OK 8171
OF ALL THE WRONGS/EVERYBODY LOVES (NEW ONLY) OK 8181
CAKE WALKING BABIES (NEW ONLY) OK 40260

AUCTION AUCTION

JOHN M. PHILLIPS
930 COTTON BELT BLDG., ST. LOUIS 2, MO.

BING CROSBY

LITTLE DUTCH MILL/SHADOWS OF LOVE	BR	6794 N
BLUE PRELUDE/WE'LL MAKE HAY WHILE THE SUN SHINES	ME	13128 E
ONCE IN A BLUE MOON/WE'RE A COUPLE OF SOLDIERS	ME	13129 E
SOME OF THESE DAYS/LET'S SPEND AN EVENING AT HOME	ME	13130 E
BEAUTIFUL GIRL/THE DAY YOU CAME ALONG	ME	13132 E
LITTLE DUTCH MILL/OUR BIG LOVE SCENE	ME	13133 E
SHADOWS OF LOVE/GOOD NIGHT,LOVELY LITTLE LADY	ME	13134 E
DOWN THE OLD OX ROAD/AFTER SUNDOWN	ME	13135 N
STRAIGHT FROM THE SHOULDER/STAY ON THE RIGHT SIDE OF THE ROAD	ME	13169 E
THE LAST ROUND-UP/SOME ONE STOLE GABRIEL'S HORN	ME	13170 N

GUS ARNHEIM ORCHESTRA (WITH BING CROSBY)

THEM THERE EYES/THE LITTLE THINGS IN LIFE	VI	22580 N
I SURRENDER DEAR	VI	22618 N
THANKS TO YOU/ONE MORE TIME	VI	22700 E

PAUL WHITEMAN'S RHYTHM BOYS

MISSISSIPPI MUD; I LEFT MY SUGAR/SWEET L'IL; AIN'T SHE SWEET?	VI	20783 N
FROM MONDAY ON/WHAT PRICE LYRICS?	VI	21302 N
WA-DA-DA/THAT'S GRANDMA	CO	1455 E

BESSIE SMITH

OH DADDY BLUES/BABY WON'T YOU PLEASE COME HOME	CO	A3888 E
MAMA'S GOT THE BLUES/OUTSIDE OF THAT	CO	A3900 E
JAIL-HOUSE BLUES/GRAVEYARD DREAM BLUES	CO	A4001 N
BABY DOLL/THEM "HAS-BEEN" BLUES	CO	14137 N
YOUNG WOMAN'S BLUES/HARD TIMES BLUES	CO	14179 E
MUDDY WATER/AFTER YOU'VE GONE	CO	14197 N
ALEXANDER'S RAGTIME BAND/HOT TIME IN OLD TOWN	CO	14219 E
TROMBONE CHOLLY/LOCK AND KEY	CO	14232 N
A GOOD MAN IS HARD TO FIND/MEAN OLD BEDBUG BLUES	C	14250 N
FOOLISH MAN BLUES/DYIN' BY THE HOUR	CO	14273 N
IT WON'T BE YOU/STANDIN' IN THE RAIN BLUES	CO	14338 N
I'M WILD ABOUT THAT THING/YOU'VE GOT TO GIVE ME SOME	CO	14427 N
DO YOUR DUTY/I'M DOWN IN THE DUMPS	OK	8945 N

LOUIS PRIMA & N.O. GANG

BREAKIN' THE ICE/I STILL WANT YOU	BR	7320 N
SWING ME WITH RHYTHM/SUGAR IS SWEET AND SO ARE YOU	BR	7431 N
CHINATOWN/BASIN STREET BLUES	BR	7456 N
ALICE BLUE GOWN/AT THE DARKTOWN STRUTTERS BALL	BR	7657 N

LUIS RUSSELL

IT'S TIGHT LIKE THAT/CALL OF THE FREAKS	OK	8656 N
PRIMITIVE/MY BLUE HEAVEN	ME	13366 E
(JUNGLETOWN STOMPERS) AFRICAN JUNGLE/SLOW AS MOLASSES	OK	8686 N

JACK TEAGARDEN

I JUST COULDN'T TAKE IT BABY/A HUNDRED YEARS FROM TODAY	BR	6716 N
ESPECIALLY FOR YOU/YOU'RE THE MOMENT IN MY LIFE	BR	8431 N
PUTTIN' AND TAKIN'/BLUES TO THE DOLE	BR	8454 N
BLUES TO THE LONELY/PRELUDE IN C SHARP MINOR	DE	3642 N
ST. JAMES INFIRMARY/BLACK AND BLUE	DE	3844 N
YOU YOU DARLIN'/THE MOON AND THE WILLOW TREE	VS	8196 N
(WHOOPEE MAKERS) MAKIN' FRIENDS/(MOLE) ORIGINAL DIXIELAND ONE-STEP	CO	36010 N

TEDDY WILSON ORCHESTRA

SUGAR PLUM/THESE 'N' THAT 'N' THOSE	BR	7577 N
GUESS WHO/IT'S LIKE REACHING FOR THE MOON	BR	7702 N
MOANIN' LOW/FINE AND DANDY	BR	7877 N
ALL MY LIFE/DON'T BE THAT WAY	BR	8116 N
ON THE BUMPY ROAD TO LOVE/LAUGH AND CALL IT LOVE	BR	8207 N
WHAT SHALL I SAY/IT'S EASY TO BLAME THE WEATHER	BR	8314 N

AUCTION AUCTION

JOHN M. PHILLIPS

930 COTTON BELT BLDG., ST. LOUIS 2, MO.

PIANO SOLOS

ROB COOPER/JOE PULLEM	
WEST DALLAS DRAG/BLACK GAL (N/V)	BB 5459
COW COW DAVENPORT	
CHIMIN' THE BLUES/ALABAMA STRUT	Vo 1253 N
REGINALD FORESYTHE	
ST. LOUIS BLUES/CAMEMBERT (DUET WITH A. YOUNG	Co 3088 N
JAMES P. JOHNSON	
WEEPING BLUES/WORRIED AND LONESOME BLUES	Co A3950 N
MEADE LUX LEWIS	
YANCEY SPECIAL/CELESTE BLUES	DE 819 E
BEAR CAT CRAWL/SHOUT FOR JOY (AMMONS)	Vo 4608 N
LEWIS, JOHNSON, AMMONS	
BOOGIE WOOGIE PRAYER, 1 & 2	OK 4606 N
CAFE SOCIETY RAG/LOVIN' MAMA BLUES(PETE JOHNSON B.W. BOYS)	Vo 5186 N
LITTLE JACK LITTLE	
PRETTY POL'/ARE YOU LONESOME TONIGHT?	Co 1173 N
MISSISSIPPI JOOK BAND	
HITTIN' THE BOTTLE STOMP/SKIPPY WHIPPY	ME 61165 N
JELLY ROLL MORTON	
PEP/FAT FRANCES	BB 10257 N
TURNER PARRISH	
FIVES/TRENCHES	CH 50046 N
CLARENCE PROFIT	
BODY AND SOUL/I DIDN'T KNOW WHAT TIME IT WAS	Co 35378 N
LEE SIMS	
THE LITTLE WHITE HOUSE/IT MADE ME HAPPY	BR 3462 N
I'M COMING VIRGINIA/ME AND MY SHADOW	BR 3617 N
ST. LOUIS BLUES/SISTER KATE (BOTH SIDES WITH TRUMPET)	BR 4780 N
SUGAR UNDERWOOD	
DEW-DROP ALLEY STOMP/DAVIS STREET BLUES	VI 21538 N
THOMAS WALLER	
LOVE ME OR LEAVE ME/I'VE GOT A FEELIN' I'M FALLIN'	VI 22092 E
RUBE BLOOM	
SILHOUETTE/SAPPHIRE	Co 1195 N

ACCOMPANIMENTS

ANDY BOY (PIANO AND VOCAL	
CHURCH STREET BLUES/HOUSE RAID BLUES	BB 6858 N
JIVE BLUES/LONESOME WITH THE BLUES	BB 6893 N
TOO LATE BLUES/EVIL BLUES	BB 7075 N
JESSE CRUMP (ACC. TO IDA COX)	
SEVEN DAY BLUES/COLD AND BLUE	PARA 12556 N
COW COW DAVENPORT	
LOW DOWN HOUND BLUES/MY SILVER DOLLAR MAMA(HOUND HEAD HENRY)	Vo 1288 N
ADAM AND EVE/LONELY BILLY BLUES(TALKING BILLY ANDERSON)	Co 14216 N
PORTER GRAINGER (ACC. TO AMANDA BROWN)	
MICHIGAN WATER BLUES/TIRED O' WAITIN' BLUES	Co A3921 N
FLETCHER HENDERSON	
CHIRPING THE BLUES/SOME ONE ELSE (ACC. ALBERTA HUNTER)	PARA 12017 N
AFTERNOON BLUES/I NEED YOU (ACC. ROSA HENDERSON)	Co A3958 N
STUMP JOHNSON (PIANO AND VOCAL)	
BARREL OF WHISKEY BLUES/SAIL ON BLACK SUE	VI 23327 E
PINETOP SMITH (VOCAL AND PIANO)	
BIG BOY THEY CAN'T DO THAT/NOBODY KNOWS YOU WHEN YOU'RE DOWN	Vo 1256 N
NOBLE SISSLE (PIANO AND VOCAL)	
PICKANINNY SHOES/SWEETHEART MEMORIES	OK 40917 N
THOMAS WALLER (ACC. SARA MARTIN)	
'TAIN'T NOBODY'S BUSINESS IF I DO/YOU GOT EV'RYTHING	OK 8043 N
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TIGER RAG/WHISPERING (QUARTET) Vi 25481 E
GET RHYTHM IN YOUR FEET/BALLAD IN BLUE Vi 25081 E
RUSSIAN LULLABY/MARGIE Vi 26060 E
I WANT TO BE HAPPY/ROSETTA Vi 25510 V
ESTRELLITA/I'LL ALWAYS BE IN LOVE WITH Vi 26187 N
MINNIE THE MOOCHER'S WEDDING DAY/B.WHITE Vi 25683 E
IDA/CHLO-E Vi 25531 E
BACH GOES TO TOWN/WHISPERING Vi 26130 N
ALWAYS AND ALWAYS/OOOOO-OH BOOM Vi 25808 N
I'VE HITCHED MY WAGON TO STAR/LET THAT Vi 25708 E
WHEN A LADY MEETS A GENTLEMAN/YOU'RE Vi 25434 V
PETER PIPER/ORGAN GRINDER'S SWING Vi 25442 E
RIFFIN' AT THE RITZ/ALEXANDER'S RAGTIME Vi 25445 N
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YOU'RE A HEAVENLY THING/RESTLESS Vi 25021 N
THESE FOOLISH THINGS REMIND/IN SENTIMENT. Vi 25351 N

STEPHANE GRAPPELLY

LILY BELLE MAY JUNE/SOME OF THESE DAYS DE 23004 E
MOONGLOW/CHINA BOY DE 23031 E
CLOUDS/AVALON DE 23002

GLEN GRAY

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PRELUDE IN "C"/LOVE GROWS ON THE WHITE DE 2709 N
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YOU BETTER CHANGE YOUR TUNE/OLD APPLE DE 1679 N
JUNGLE JITTERS/COPENHAGEN DE 1048 E
COME AND GET IT/MIRAGE DE 3348 N
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THANKS FOR THE MEMORY/MAKA THAT MOON DE 1541 N
SWING HIGH SWING LOW/PLEASE KEEP ME IN YO. DE 1129 V
LET 'ER GO/SWING LOW SWEET CHARIOT DE 1396 V
ALWAYS/SMOKE RINGS DE 1473 V
LET'S MAKE IT A LIFE-TIME/BEI MIR BIST DE 1575 N
GIRL OF MY DREAMS/DID AN ANGEL KISS YOU DE 1634 E
WHOA BABE/STUDY IN BROWN DE 1159 V

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CAN THIS BE END OF LOVE/GALVESTON GAL BB 5253 V

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CARRY ME BACK VIRGINNY/WHO'S SORRY NOW Vo 4072 N
SATAN DOES THE RHUMBA/REHEARSAL IN LOVE BB 10456 N
DOLIMITE/TOO MANY DREAMS BB 10812 N
WHO'S BEATIN' MY TIME/BLACKOUT BB 11192 N

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I KNOW NOW/WHEN YOU AND I WERE YOUNG DE 1509 E
SO RARE/LOVE ME OR LEAVE ME DE 1444 V

FLETCHER HENDERSON

THERE'S RAIN IN MY EYES/WHAT DO YOU Vo 4167 N
STAMPEDE/GREAT CAESAR'S GHOST Vo 3534 N
BLAZIN'/WHAT-CHA-CALL-EM BLUES Vo 3323 N
CAN YOU TAKE IT/QUEER NOTIONS BrF 500387 E
HOTTER THAN 'ELL/LIZA DE 555 N
DO YOU OR DON'T YOU LOVE ME/WHERE THERE'S Vi 25334 N
SUGAR FOOT STOMP/NAGASAKI Vo 3322 N
HOCUS POCUS/TIDAL WAVE BB 5682 N
IT'S THE DARNDEST THING/SINGIN' THE BLUES Co 2565 N
CHINATOWN/SOMEBODY LOVES ME (LAM CRACKS) Co 2329 V

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QUESTIONS and ANSWERS

by

ERNEST BORNEMAN

All Questions Should Be Addressed To Ernest Borneman National Film Board, Ottawa, Canada

I

QUESTION: Mr. Arthur H. Feher of 3328 East 149th Street, Cleveland, Ohio, writes:

"There are several points which you could clarify for me:

1. Does your program for the re-introduction of the jazz spirit into the commercial band envisage substitution of an improvised contrapuntal trio for the hot solo?

2. Does the improvised trio not resolve itself into the improvised duet, at least on phonograph records? We have a wealth of hot duets, but where can you find examples of an effectively improvised lower voice? On acoustic recordings, made when the tradition of the trio was still vigorous, the trombone, because of primitive recording technique, is practically lost. What you hear of it on these recordings is the tailgate slide and that's about all. On such electrically made discs as the Hot Fives the trombone functions harmonically rather than contrapuntally. And on the Bunk Johnsons the trombone contributes bass figures and nothing more. Now ask, where in all the history of jazz can you point out preserved examples of the contrapuntal trio?

3. I don't think you have touched upon the question of the solo as a permanent element in jazz. Texture in a jazz composition is provided by changing the dynamic balance, e.g. the upper voice can become louder and the others softer; the rhythmic background can emerge or submerge; the trio can change from contrapuntal style to harmonic and back again, etc. etc. But by far the most important contrast is provided by means of the solo. It may seem academic to you to insist on this point since the crying need today is to kill off the soloist rather than to encourage him. But is it not true of yourself as of others that the solos of Armstrong convinced you that here was artistry such as you thought belonged to ages past? To me, jazz simply would not have existed but for Armstrong. I would go as far as to say that jazz without him is a lesser art form than the Negro spiritual."

ANSWER:

1. What you call "substitution of an improvised contrapuntal trio for the hot solo" means, in practice, very little more than the substitution of improvised jazz for arranged swing music. In the latter, the soloist, if he is at all allowed to improvise, generally ad libs against written chord successions which may be considered, in terms of their historic evolution, as pre-arranged obbligato passages. In the former, on the other hand, all obbligati are improvised by two or three instruments simultaneously and, as a result, the performance frequently develops from solo-with-two-part-obbligato into proper three-part counterpoint. There is no clear-cut dividing line between these two stages of the same development, and all attempts to define any such division would be purely academic.

2. Nearly all examples of three-part counterpoint quoted in the third installment of the ANTHROPOLOGIST column had a highly developed bass part. Remember, however, the trombone's slower manipulation as compared to the valve and reed instruments and you will make certain allowances for its more rudimentary melodic line. Yet after all this is said and done, there remains a point of great interest in your remark and I must admit that my policy of omitting the harmonic and contrapuntal possibilities of the rhythm section temporarily from consideration in the ANTHROPOLOGIST series, may have deflected my argument from its original purpose. It is true, of course, that the strings in the rhythm section and not the wind instruments should properly carry the bottom part of the contrapuntal pattern, but this will not happen without loss of rhythmic vigour and variety, and it was for this

reason, among many others, that I so strongly advocated the use of a rolling bass in last month's Q & A COLUMN.

3. Yes, I too, like most of us, became a convert under Missionary Armstrong's persuasion. Yet my admiration for him grew and vanished in direct proportion to the part he played in collectively improvised duets and trios. Like Panassié, I still feel that there is no other trumpet like Louis. Unlike Panassié, however, I have not been fond of Louis' records from the Victor days up to (but not including) the Decca New Orleans Album duets with Bechet. And this is one of the reasons why I actually feel that jazz, as an art form, will not rise over its ancestry of blues and spirituals unless it can develop more soloists as great as Armstrong who are yet able and willing to merge themselves into the trio.

II

QUESTION: Mr. Clyde H. Clark of 105 Kenwood Avenue, Toronto, writes:

"Don't you think that another possibility in a jammed trio is a variation in the position of the improvised harmonies? Instead of the standard harmony-melody-harmony set-up you could use two other alternatives: Harmony-harmony-melody or melody-harmony-harmony. Other possibilities exist in the use of mutes: A trio of, say, Harmony-muted trumpet, plunger-muted trumpet and trumpet-in-a-hat would be an interesting tonal experiment. I also think that Joe Turner singing the melody with, say, Nicholas or Simeon above and, say, Wells below would be fine."

ANSWER: Excellent. This is exactly what we were trying to advocate. Let us have more suggestions of this sort and perhaps we will be able to have some discs recorded as we want them. UHCA did it, and HRS, so why not the RC readers? We are a great many people with a considerable purchasing power, and if we can't record on our own, we should at least be able to exert some influence on the recording companies. Write in to tell us how you feel about this.

III

Add to band suggestions in the July Q & A Column:

Jack Butler, George Hartman: Trumpet.
Charlie Holmes and Hilton Jefferson: Alto.
Edmund Hall: Baritone.
Stan Wrightsman: Piano.

AFRO-AMERICAN

(*Continued from page* 11)

thing as racial inheritance or racial proclivity in music. Herskovits, after a lifetime of research, has come to the conclusion that "the evidence thus far has not been such as to allow any successful correlation of race with culture." [8] Howard, in a similar manner, has come to the conclusion that "composers rarely happen; they are generally produced by environment . . . or in some cases by tradition." And tradition is not a matter of racial inheritance but of sub-conscious education: ". . . the mechanism by means of which tradition is handed down from one generation to the next is the contact of a child with its elders . . ." [9]

Now, just as composers rarely "happen," so does music, and especially folk music, not come about by accident; both are produced by complex chains of environmental determinations. And most powerful among these environmental agents are social, not climatic or geographical influences. And so it can be said without too much simplification that the African tradition was preserved in America as long as living conditions held any basis of comparison to those in Africa, and that the tradition was weakened as soon as the urban civilization of the North had swallowed up the last memories, in the musician's mind, of the Southern environment which had preserved Negro music until then.

On its way from the African Forest via the Southern Plantation to the Northern Big City, the tradition became stabilized during the later plantation years and in the first years of the Southern agricultural emancipation; it was then and there that the best American Negro music began to grow; much of what happened afterwards was a decline.

ANNOTATIONS

1 Melville J. Herskovits, Professor of Anthropology at Northwestern University: A Social History of the Negro, in "Handbook of Social Psychology," Worcester, Mass., Clark University Press, 1935, p. 220.

2 Ibid., p. 261, text and footnote.

3 60% of all Southern dance music on record during the three years preceding and succeeding the Civil War were played by slaves.

4 Arnold Haskell: Ballet. London, 1938, p. 35.

5 Melville J. Herskovits and Frances S. Herskovits: Suriname Folk-Lore. Columbia University Press, New York, 1936. See especially the transcriptions and analyses of Suriname Songs by Dr. M. Kolinski in the appendix, pp. 489-740.

6 Constant Lambert: Music Ho! Faber and Faber, London, p. 127.

7 Ibid., p. 191.

8 As note 1 *supra*, p. 207.

9 Ibid., p. 258.

FEATHERBED BALL

By Ralph J. Gleason

IN ENGLAND, keeping in touch with things *jazz* solely thru *Jazz Music,* the *Melody Maker* and occasional, obsolete copies of various USA publications, the problem of Leonard Feather and associates seems of little consequence, but back here things take on a different tone. Our British buddies are amazed at the amount of attention and space we devote to yelling at Leonard and at the amount of space he grabs for himself. They are also mildly amazed at the fact that Leonard is *Look's* record critic and an editor of *Metronome.*

During the eight months I spent in London, struggling in spare time to hear a few records and talk to some people who were familiar with the music, I met no one who had any high regard for Leonard as a critic or who agreed with his general line of jive, and I *do* mean jive. That's a careful statement and I don't think I can be sued on the basis of it.

Like myself, none of my British friends and collectors agreed with Lenny, as they affectionately call him with a wry twist of the mouth, although some of them sagely nod their heads and remark that they always knew he'd make good. His undoubted financial success, however, has aroused the admiration of them all and at the same time lowered their opinion of the American writers, publishers and public.

And I'm afraid we must accept the blame.

Lenny is a smart boy. He has sold his writings where they draw the highest prices and reach the most people and no one can blame him. I mourn the fact that it is so, but there it is. He gets printed in the NY *Times, Esquire* and many other places, and he and Goffin and Ulanov run a revolving self-praising door that does them all good. He has been able to make records, handle publicity for top flight name bands and lecture and write songs. He hasn't cancelled all ties with the homeland either; in London I bought some Ammons and Lewis piano solos published in separate little folios with introductions by Lenny who turned out to like that "monotonous" music after all. He certainly does keep busy and has built up a snow-ball like reputation that keeps him up there where he is, and where, I regret to say, none of us are.

And don't blame *Esquire* for printing Lenny, even though Gingrich is a collector himself. *You* may say the stuff stinks, is offensive and ruinous to good jazz and even, as some do, think it libelous. But he is writing it and you're not writing anything, so *Esquire* buys Lenny.

In England you can sell anything by labelling it "American" and over here, of course, pipes and tobacco, cigarettes and other things sell faster for being called "British."

Lenny came here permanently about 1940. I remember before that in the early days of *Jazz Information,* Lenny had handled our London distribution and we were glad to have it so. In 1940 he appeared in New York, buzzing around with ceaseless energy clutching a brief case packed with articles, records, songs and God knows what all. I thought at the time he looked a little silly. But he sold himself and what he wanted to sell and we did not.

I think I can say, again without fear of libel, that there are better writers than Lenny: even on the things Lenny likes to call jazz. I *know* there are better writers on the subjects the *Jazz Record Book* and *Jazzmen* call jazz. But those writers aren't in *Look* and *Esquire* every month. Esky has Miller and Goffin and

(*Continued on page* 54)

King Oliver and His Dixie Syncopators

NOTES FOR A DISCOGRAPHY

By Eugene Williams

The important facts about King Oliver's records of 1923-24 are fairly well known. (Of course a complete list of them will be included in the Louis Armstrong discography now in preparation.) Not much attention, however, has been paid to the later Oliver records on Vocalion and Brunswick; and the listings in Delaunay's *Hot Discography* are quite inadequate.

The files of the Brunswick company, although they seldom offer clues to the personnels, contain essential information on master numbers and dates of recording. The following list, compiled from those files, places the records in chronological order for the first time, and will make it much easier to investigate their personnels. The personnels given here, taken from various articles on Oliver and his musicians, are tentative; no attempt has been made to check them.

An explanation of Brunswick's complicated system of numbering its masters may be boring, but it will help to understand the discography of all early Brunswick and Vocalion records. Master numbers, properly speaking, do not appear on these discs; instead, many of them have a small number (pressed in the composition near the label) which represents the last two or three digits of the actual master number.

Brunswick used several distinct numerical series for its master numbers. The main series, used for Brunswick New York recordings, had reached the nine thousands by 1923, and was later preceded by a letter "E" to indicate electrical recording. The Vocalion New York series, which began later, usually used an "E" prefix and "W" suffix. The Chicago series began with "C" and Los Angeles with "LAE," etc. Often one recording might be transferred from one series to another, acquiring three or even more different master numbers in the process.

Until April 1, 1928, Brunswick used a separate consecutive number for each "take" of every tune recorded. (Thus the two "different masters" of Oliver's Brunswick *Snag It* may be identified by the number 91 or 92 pressed in the composition, indicating master E20591 or E20592.) In 1928 Brunswick adopted the commoner method, using one number only for every title and distinguishing the different "takes" by suffix letters "A", "B", etc. The numbers E27238, E7244W and C1812 were the first in their respective series to use suffix letters for different takes.

In the following list, I have given *all* the masters recorded for every title, whether or not they are known to have been issued. Chicago master numbers, which are not essential in this case, have been omitted to keep the listings as simple as possible. The "terminal master number" digits pressed in the records have been indicated (when known) by underlining. Thus the Brunswick *Someday Sweetheart* has the number 43 and the Melotone 639; both are the same, as a glance at the master number line-up will show. The Vocalion issue, as it happens, has no such number at all.

Further information on any of these records or their personnels will be welcome.

KING OLIVER and his DIXIE SYNCOPATORS

Part One: Chicago Recordings

Joe Oliver, Bob Shoffner, trumpets; Kid Ory, trombone; Albert Nicholas, Barney Bigard, ———*, reeds; Luis Russell, piano; Bud Scott, banjo; Bert Cobb, tuba; Paul Barbarin, drums. March 11, 1926.

Too Bad	(E2632-33W)	Voc 1007
Snag It—vocal chorus	(E263<u>4</u>-<u>35</u>W)	Voc 1007, 15503, Bru 80039

* This is an established personnel for Oliver's first Vocalion records. The third reed man is usually identified as Darnell Howard, who had been with Oliver when he first opened at the Plantation Club early in 1925. Howard himself, however, says that he left the band (to go to China) seven months after joining it, and rejoined on July 1, 1926. So I have left the name of the third reed man blank until the first recordings made after that date. Bigard played tenor sax only at this time, so the clarinet solos are by Nicholas or the third man, who was probably featured on soprano sax also.

Probably the same personnel. April 21, 1926.

Deep Henderson	(E2891-92W, E19678-79)	Voc 1014, Bru 3245‡

Probably the same personnel with Georgia Taylor, vocal chorus. April 23, 1926.

Jackass Blues	(E2913-14-15W, E19675-76-77)	Voc 1014, Bru 3245‡

Probably the same personnel. May 29, 1926.

Sugar Foot Stomp	(E3178-79W)	Voc 1033, 15503, Bru 3361‡
Wa Wa Wa	(E3180-81W, E20636-37)	Voc 1033, Bru 3373‡
The Hobo's Prayer	(E3182-83W)	not issued

Eleven men; probably similar personnel, with Darnell Howard, reeds, added. July 23, 1926.

Someday Sweetheart	(E3553W)	remade
Messin' Around	(E3554W)	rejected
Tack Annie	(E3555-56W)	Voc 1049

Probably similar personnel, with Nicholas, Bigard and Howard, reeds.§ September 17, 1926.

Someday Sweetheart	(E3842-43W, E20251-52, E20638-639)	Voc 1059, Bru 3373‡, Mel 12064†
Dead Man Blues	(E3844-45W, E20253-54)	Voc 1059
(New) Wang Wang Blues	(E3846-47W, E20255-56)	Voc 1049
Snag It	(E3848-49W, E20257-58, E20591-92)	Bru 3361‡

Joe Oliver, Thomas "Tick" Gray, trumpets; Kid Ory, trombone; Omer Simeon, Darnell Howard, Barney Bigard, reeds; Luis Russell, piano; Bud Scott, banjo; Lawson Buford, tuba; Paul Barbarin, drums.** April 22, 1927.

Willie The Weeper	(E5167-68W, E22737-38)	Voc 1112
Black Snake Blues	(E5169-70-71W)	Voc 1112
Doctor Jazz	(E5172-73-74W, E22729-30-31)	not issued ***
Showboat Shuffle	(E5175-76-77W, E22732-34, E26316-18)	Voc 1114, Bru 3998
Every Tub	(E5178-79W, E22735-36, E26314-15)	Voc 1114, Bru 3998

Part Two: New York Recordings

Unknown personnel.* July 8, 1927.

Aunt Jemima	(E23879-80)	rejected

Unknown personnel (nine men).* October 13, 1927.

Sobbin' Blues	(E6655-57W)	remade
Tin Roof Blues	(E6658-60W)	remade

Unknown personnel (nine men).* October 14, 1927.

Aunt Hagar's Blues	(E6667-68W)	remade
Farewell Blues	(E6669-70W)	remade

‡ Released on Brunswick under the pseudonym "The Savannah Syncopators."

§ Albert Nicholas states that he left the band in the summer of 1926; but Simeon reports that he replaced Nicholas in the spring of 1927, and this is confirmed by Barney Bigard. Nicholas' inclusion in the personnel for this date is tentative; he may have been absent. What seems definite is that he remained with Oliver until the Plantation Club fire which ended the King's run there in 1927. Yet a picture in *Jazzmen* shows the Plantation band with Howard, Bigard and Rudy Jackson on reeds, and Junie Cobb on banjo instead of Bud Scott. Evidently the personnel of the Oliver band throughout this period requires more investigation.

† Released on Melotone under the pseudonym "Jack Winn and his Dallas Dandies."

** This personnel was given by Omer Simeon, who says that he played only alto and soprano saxes —no clarinet—on the records. The date was made probably just before the band's two-week engagement in St. Louis (when Henry Allen was added, Paul Barnes replaced Howard, and Willie Foster joined to play banjo), after which Oliver went directly to New York to open at the Savoy May 9.

*** Originally coupled with *Showboat Shuffle* for Vocalion 1113, but the release was cancelled.

* After playing a two-week engagement at the Savoy May 9-22 and a few odd jobs, the Dixie Syncopators began to break up; by July, most of the men had quit. These unreleased recordings were probably made by an entirely different band, as were the next to be issued (*Farewell* and *Sobbin' Blues*). From this point on, almost nothing is known about the Oliver personnels.

Unknown personnel (nine men). November 18, 1927.

Farewell Blues	(E6806-807W, E25352-53)	Voc 1152, Bru 3741
Tin Roof Blues	(E6808-09W)	remade
Sobbin' Blues	(E6810-811W, E25354-55)	Voc 1152, Bru 3741

Unknown personnel (ten men). February 25, 1928.

Tin Roof Blues	(E7172-73W)	remade
Aunt Hagar's Blues	(E7174-75W)	remade

Unknown personnel. March 3, 1928.

Who Threw That Rug	(E7184-85W)	remade**
Crab House Blues	(E7186-87W)	rejected

Unknown personnel. June 11, 1928.

Tin Roof Blues	(E7388A-B, E27684A-B)	Voc 1189
West End Blues	(E7389A-B, E27685A-B)	Voc 1189
Sweet Emmaline—v. c.	(E7390A-B, E27686A-B)	Voc 1190
Lazy Mama	(E7391A-B, E27687A-B)	Voc 1190

Unknown personnel (eight men), featuring Omer Simeon, clarinet. Willy Edwards and Andy Pendleton sing vocal duets on both sides. August 13, 1928.

Got Everything	(E28055A-B)	Bru 4028
Four or Five Times	(E28056A-B)	Bru 4028

Unknown personnel, featuring Omer Simeon, clarinet. September 10, 1928.

Speakeasy Blues	(E28185A-B)	Voc 1225
Aunt Hagar's Blues	(E28186A-B)	Voc 1225

Unknown personnel (nine men), probably featuring Omer Simeon, clarinet. September 12, 1928.

I'm Watching The Clock	(E28203A-B)	Bru 4469
Janitor Sam	(E38204A-B)	rejected

Unknown personnel. November 14, 1928.

Slow And Steady	(E28757A-B)	Bru 4469

Unknown personnel: 3 trumpets (probably including Oliver and Ward Pinkett); trombone; 4 reeds; 4 rhythm. January 9, 1931.§

Papa De-Da-Da—v. c.	(E35910A-B)	Bru 6053*
Who's Blue	(E35911A-B)	Bru 6046‡
Stop Crying—scat v. c.	(E35912A-B)	Bru 6053*

Unknown personnel: 3 trumpets; trombone; 3 saxes; 4 rhythm. February 18, 1931.

Where That Ol' Man River Flows	(E36101A-B)	rejected
Sugar Blues	(E36102A-B)	Bru 6065*
I'm Crazy About My Baby	(E36103A-B)	Bru 6065*

Unknown personnel: 2 trumpets (including Ward Pinkett, who scats the vocal chorus in *When I Take My Sugar To Tea*); trombone; 3 reeds (including Bingie Madison); 4 rhythm. Skerritt and Lucas, who join Madison in a vocal trio in the first two titles, were presumably also members of the band. April 15, 1931.

Loveless Love—v. c.	(E36474A-B)	Voc 1610†
One More Time—v. c.	(E36475A-B)	Voc 1610†
When I Take My Sugar To Tea—scat v. c.	(E36476A-B)	Voc 1617†

** Under the title *I'm Watching The Clock.*

§ Oliver's Victor records were probably made in the period between the following Brunswicks and those listed above—a gap of more than two years. Oliver himself is heard very seldom in these last Brunswicks and Vocalions, which mark the end of his known recording career.

* Released under the name "King Oliver and his Orchestra."

‡ Released under the pseudonym "The Savannah Syncopators," and incorrectly attributed to Noble Sissle in *Hot Discography*. The reverse of Brunswick 6046, *Honey That Reminds Me* by "The Savannah Syncopators" also, is a Luis Russell recording.

† Released under the pseudonym "The Chocolate Dandies." The first title is incorrectly attributed by *Hot Discography* to the Blue Rhythm Band, which did however record both sides of Vocalion 1646 under the same pseudonym. The coupling of Vocalion 1617, *That's My Stuff* by "The Chocolate Dandies," is by a third and completely unrelated group.

MANHATTAN MELANGE

By Herman Rosenberg

Bunk Johnson finally recorded for Decca, making eight sides with this combination: Bunk Johnson, Trumpet; Wade Whaley, Clarinet; Floyd O'Brien, Trombone; Fred Washington, Piano; Frank Pasley, Guitar; Red Callender, Bass; Lee Young, Drums . . . There's a fine orchestra playing at Joyce's Manor, 182nd Street and Broadway, under the leadership of Sammy Stewart, consisting of Ernest Elliot, Clarinet and Sax; Eddie Gibbs, Guitar; Ted Fields, Drums; Clarence Moore, Jazz Fiddle; and Sammy Stewart, Piano. Ernest Elliot made records with Mamie Smith and Marie Stafford, and with various combinations under Clarence Williams' name . . . Benny Morton takes a five piece band into uptown Cafe Society September 15th, when Eddie Heywood leaves; Benny is now playing with Edmund Hall at downtown Cafe Society . . . Billy Taylor, now working with Don Byas at the Onyx Club, returns to CBS after Sept. 1st for the Perry Como and other shows . . . In spite of all rumours to the effect that Ben Webster is taking a trio to a Chicago spot, he is still working with John Kirby at the Post Lodge at Larchmont, New York . . .

Garvin Buschell, who has been playing for the past year and a half at Tony Pastor's downtown, on West 3rd Street, near 6th Avenue, moves to Tony Pastor's uptown on West 52nd Street September 15th. Working with him at downtown Pastor's are Louis Bacon, on trumpet; Freddy Johnson, piano (Bacon and Johnson are two refugees lately returned from concentration camps in Germany); Wellman Braud, bass; George Ward, drums; and Garvin himself plays clarinet and alto. Buschell is readying a band to take his place at Tony Pastor's downtown. Details later . . . Nick's in the Village: Muggsy Spanier has replaced Bobby Hackett in cornet chair, and Miff Mole due for an operation soon on his stomach . . . Kaiser Marshall, just returned to town after a series of one-nighters for the past six months, is to sub for Cozy Cole at the Carmen Jones show, while Cozy is playing with the Mildred Bailey show on CBS, being a good break for Kaiser . . . .Cozy Cole left the Onyx Club August 4th, saying it was too much for him to double from the show to the Onyx. Meanwhile, "Lips" Hackett replaced Cozy at the Onyx . . . Playing at the Three Deuces are Art Tatum's Trio and Charlie Shavers' Quartet; at the Onyx, Don Byas' Band featuring "Lips" Page, trumpet and vocalist, alternating with Lem Johnson's Band. August 10th, Stuff Smith's band replaced Lem Johnson's Band at the Onyx. Toy Wilson plays intermission piano . . . Joe Marsala's Band going into their ninth week at the Hickory House. The management just put in a WOR wire.

At the Pied Piper, we have James P. Johnson playing solo piano, and Max Kaminsky's Jazz Band, with Frank Orchard, trombone; Rod Cless, clarinet; Willie (the Lion) Smith, piano; Mac McGrath, drums; and Jack Lesberg, on bass. On Tuesday evenings, James P. gets together a pick-up group of available musicians and he usually digs up some good men . . . The Vanguard on 7th Avenue near West 11th Street, with Leonard Ware's Trio as the main band,

also has Don Frye playing intermission piano and a floor show that may interest some people . . . At George's Tavern, near Bleecker Street on 7th Avenue, Billy Moore, guitar, has a quartet featuring Stafford (Pazuza) Simon, who has played with all the leading colored orchestras, and has appeared on many race discs, and occasionally, Frankie Newton comes in to add his torrid trumpet to the quartet. The pay is so meagre that they must work with a kitty . . . Elks' Rendezvous, Lenox Avenue and 133rd Street, features Tab Smith's Orchestra, with Walter Johnson, former Henderson drummer in excellent form, giving a fine beat to the band . . . Earl Bostic's Band returned to Small's Paradise after two years, playing a show that will astonish all visitors. Small's is at 134th Street and 7th Avenue.

Dave Stuart, former Jazzman Record Shop owner, in and out of town for the ATC . . . Mrs. Phil Featheringill (Sessions Records) in town for a few days, looking for talent for record dates . . . The DeParis Brothers' Band closed an engagement at the Ringside, 8th Avenue near 49th Street, a short time ago . . . While talking to Garvin Buschell at Tony Pastor's, the fact came out that Rudy Jackson, clarinet, recorded with King Oliver on one record date for Gennett . . . Oscar Pettiford's Band closed August 4th, at the Onyx, with Lem Johnson's Band coming in (formerly playing at Kelly's Stables which has closed for the summer). Pettiford's Band goes to Washington after September 1st . . . Steve Smith's Keynote record dates: First date, June 5th, Rex Stewart's Big Eight, with the following artists: Rex Stewart, cornet; Lawrence Brown, trombone; Tab Smith, alto; Harry Carney, baritone and bass clarinet; Johnny Guarnieri, piano; Brick Fleagle, guitarist and arranger; Sid Weiss, bass; Cozy Cole, drums. They recorded all originals, two by Rex Stewart, *Swamp Mist* and *Zaza*, and two by Fleagle, *I'm True to You* and *The Little Goose* . . . Second date, August 1st, Billy Taylor's Big Eight. Billy Taylor came up with two fine tunes, Harry Carney with an original jump tune and Brick Fleagle with an original jump tune. The personnel on this date was: Emmet Berry, trumpet; Vernon Brown, trombone; Russell Sanjek, alto; Harry Carney, baritone and bass clarinet; Johnny Guarnieri, piano; Brick Fleagle, guitar and arranger; Billy Taylor, bass; Cozy Cole, drums. The two Billy Taylor tunes were *Passin' Me By* and *Finesse;* Harry Carney's *Carney-val in Rhythm;* and Brick Fleagle's *Sam-Pan.* Your correspondent was at the date and believes it to be one of the finest dates heard in a long time. It should raise Mr. Emmet Berry's standing a great deal in the jazz world . . . As we left the studio, the officials of Savoy Records came up to record Pete Brown and his trio.

The band playing for Mildred Bailey on the CBS show features Roy Eldridge on trumpet, Red Norvo, vibes, Remo Palmeiri, guitar, Teddy Wilson, piano; Al Hall, bass; Specs Powell, drums. The show has a different guest star every week. Some of these stars were: Duke Ellington, Cab Calloway, Yank Lawson and Ward Silloway (both formerly with Bob Crosby's band. Paul Baron's Orchestra plays for the program. On August 18th, the program time changes from early evening to 11:30 to midnight, and will feature Slam Stewart and Coleman Hawkins . . . Billie Holiday opened at the Downbeat Club (formerly the Famous Door) on August 18th, one day after Coleman Hawkins left. Meanwhile, Red Norvo stays on as the main band and accompanist to Billie Holiday. Paul and Shorty Bascomb, tenor and trumpet respectively, replace Pete Brown's Quartet, which left August 6th . . . Pete Brown was married August 9th to Miss Juanita Moore, from Wilmington, N. C., where her folks have a large plantation. After the wedding, the couple will go to Pete's Baltimore home for an extended honeymoon. This is Pete's second trip to the altar.

While listening to the Hawk at the Downbeat Club, Sunday night, August 6th, heard a swell tenor man who I later found out was Bob Robinson, whose band had just got through at the Post Lodge in Larchmond, where the Kirby band took over. Robinson has played with such bands as Eddie South, "Lips" Page's big band, Edgar Hayes, and has appeared in "Harlem on Parade" with Buck and Bubbles, and a Bill Robinson show. Bob had the Hawk wide-eyed with his tenor playing, which made Pete Brown remark, "Man! That guy plays mad tenor." . . . The following side men are readying books for new bands: Shorty Sherok, formerly with Jimmy Dorsey, Horace Heidt, Bob Crosby; Jess Stacy, formerly with Benny Goodman, Bob Crosby, Horace Heidt; Randy Brooks, sensational trumpet with Bob Allen, and now with Les Brown; Sy Baker, now with Les Brown . . . Met Bobby Hackett at the White Rose (a meeting place for 52nd Street musicians between sets) while talking to Buck Ram and Herman Lubinsky of Savoy Records, and after

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FEATHERBED

(*Continued from page* 48)

Feather and that's a pretty unholy trio from my point of view. And *Look* has Lenny undiluted. Lenny's publicity contacts have occasionally put him in the awkward position of praising, from the traditional point of view of the uninfluenced critic, a band he was paid to publicize. But what the hell . . . what's a little contradiction like that when there isn't any competition?

And there isn't any competition. Where *are* the other writers? With the exception of Charles Edward Smith, who, although busy with an important war job, still finds time to write for the public, the rest of the contributors to *Jazzmen* and the *Jazz Record Book,* for instance, are silent in all media but the small magazines. And Gene Williams seemingly desires to limit his writing to Decca pamphlets and these same small magazines.

Today, when jazz is becoming a paying business, these guys are silent. And if you don't think it *is* becoming a paying business, look at the Town Hall Concerts, the Welles show, and the fact that even a magazine in so limited a field as the *Record Changer* breeds competition. Now, when the right kind of writing is needed most, the guys who can really write . . . Ramsay, Ertegan, Russell, Williams, R. E. Stearns, Blesh and company, are silent or articulate to only a limited audience. Aside from Charles Edward Smith, Avakian is the only critic doing any writing for a large audience and even though he occasionally suffers from certain limitations which the "silent experts" deplore, he's on the right track . . . and they're not.

Now I'm not asking these guys to compromise their integrity and go commercial, if that's what bothers them, but the fact remains that there is at last a market for jazz writing. There's no reason why a picture story on Louie should be done by someone who knows from nothing. It can be accurate and saleable both. But instead of doing things like that, the "silent critics" confine their literary activities to writing each other letters and contributing occasional articles to the jazz magazines. These magazines reach, however, only a small audience and one that is already 2/3 familiar with the subject. It is the audience reached by *Esquire* and the Town Hall concerts that needs to hear about jazz from the men who can lucidly, intelligently and correctly discuss it, and combat the influence of Feather-Goffin-Ulanov and the kind of bogus musician-jitterbug slang used by Fred Robbins, the Town Hall m.c.

Okay, so Rudi Blesh is writing a book. What jazz *doesn't* need right now is a book, even if Bolden wrote it. What jazz *does* need are feature articles done by guys who will get the facts straight in a fashion that will sell to the magazines and reach the kids in high school and the general public. If they don't get this, they will follow the advice of the exponents of big band jazz, of the small bands like Norvo and Wilson and those of us who like the music of George Lewis and Bunk Johnson might just as well resign ourselves to hearing it on a limited number of records for the rest of our lives. It's a big, wide audience that jazz needs, and a big wide audience will never hear about the kind of jazz I mean from Feather or Goffin or Miller or Ulanov. But *they* are the boys who are getting paid by *Look* and *Esquire* to tell the public about jazz. And why the hell not, there's no one else around, apparently.

There are bright spots to be sure, witness Colburne's radio series in California, the Town Hall concerts (and whatever you think of Condon's boys, they're more jazz than Stan Kenton will ever be and Lenny says Stan Kenton is jazz and recommends it to the *Esquire* readers for listening). But that stuff doesn't cover the country even though the Condon concerts are on a network. And it's got to cover the country to make firms like Decca agree to record Bunk Johnson instead of King Cole, and until we can get something like that done we will just go on bucking up the prices on good records and scrambling for the private label issues.

Not that it isn't a good thing to have Blue Note and Commodore and Jazzman and Jazz Information and Sessions and Steiner-Davis and Signature and Black and White and Tom and Dick and Harry making and reissuing jazz records. It is. It's fine. You and I get more George Lewis and Bunk and James P. and we can skip the Norvo and the Basie. And even sometimes the records get mentioned in the big record columns and that's fine too. But what we have to do is to get a Decca record of Bunk Johnson playing any goddamned little pop tune you can think of . . . after all Bolden must have played some pops and Oliver's weren't so bad . . . they sound good today.

And the way to get this done is not to stop Blue Note, and the boys from making or reissuing records nor to stop Bob Tiele from putting out a magazine;

but to put some of our energies into writing for magazines and newspapers that reach other people. When we can show the Kapp brothers at Decca that a record by George Lewis and Bunk will sell, and I mean *sell,* while not on the race list, we'll be getting some place.

If *Esquire* puts the winners of the recent *Record Changer* Critic Poll on its board of experts for the next All-American poll or whatever it is, that's fine. But until these guys stop confining their efforts to telling you and me what we already know and start telling it to the guy down the street thru the medium of *Look* and *Esquire* we're whipping around in a circle. The way to combat the nonsense spewed out by the Goffin-Feather-Ulanov axis and its satellites is not to get mad and talk to the boys or write letters to each other, but to get mad and write articles for *Downbeat* (for the musician-jitterbug-embryo collector element) and Esky and the picture magazines for the rest.

Not that it isn't good to have Gullickson putting out one magazine, Theile another, Curran-Hodes a third and Featheringill-Trussell a fourth, to say nothing of Recordiana and Needle. It's fine, too. But dammit the same people buy them all.

And it's all very well to sit back and say you've written a book, or put out a magazine, or made records or bought Bunk a tooth, but why keep him alive at all, in a musical sense, if nobody hears his music? You've got to publicize him and get the readers of the *Times* Sunday section interested in him and buying his records. It should be *impossible* to hold a jazz concert without Bunk being there.

And one more thing. Before we make any progress via the written word, educationally, we will have to have a semantic house cleaning. Until we can establish a static meaning for "jazz" or substitute another word or words for its various meanings, we will make slow progress. I don't know the answer to this semantic merry-go-round; maybe there is no answer except for us to usurp the fountainheads of information ourselves and attempt, by using the word "jazz" to mean the music of Bunk and Oliver, to erase, in time, the damage already done by Feather-Miller-Goffin-Ulanov and their ilk.

Maybe we don't want to do any of this at all. Maybe we *like* the selfish feeling, the "benediction of intimacy," of being the only guy in town to know about King Oliver or to own a couple of Blue Notes. But if that's so, we've got to get over it. That's what was wrong with *JI, Jazzmen* and the *Jazz Record Book.* We couldn't have done without them; admittedly, they assembled the information and cleared the air, but now we *know,* pretty generally, who played what and what happened in New Orleans and how the music got to Chicago so let's stop telling ourselves . . . let's start telling the people in Oneonta about jazz in a non-technical language they can understand without a course in music theory.

Let's have no more books by Panassié or Goffin, no more accounts of the critics' Sentimental Journeys and discoveries of the Strange Land of Jazz. Let's write books like "Send Me Down," only better, and not like "Young Man With a Horn"; let's write short stories like the ones the *New Yorker* ran about the pianist whose hands were too small to reach tenths, and not like Richard English's crap; *let's start writing those articles.*

But most of all let's get jazz on every lousy little 5-watt station in the whole bloody country . . . that's the way to get the public jazz conscious.

MANHATTAN

(*Continued from page* 53)

introducing Bobby to Lubinsky, the latter signed Bobby up for future Savoy record dates . . . At Nick's on Monday nights, two ex-Goodman brass men, Jimmy Maxwell, trumpet, and Lou McGarity, trombone, play with the band, the other men being Tony Sbarbaro, drums; Peewee, clarinet; Johnny Pepper, alto; Dick Carey, piano; Bob Casey, bass, and various musicians who come in to sit in.

Jerome Don Pasquale, alto and clarinet, formerly of Noble Sissle's band, spoke about Fate Marable, who is now playing solo piano in a St. Louis joint and who remarked to Don, "If you think I can't play piano any more, you should hear me play 'Holiday for Strings.'" . . . Bechet is playing in a dive at Springfield, Ill. . . . Dewey Jackson, trumpet, has a trio in the Windsor Club, St. Louis, Mo. . . . Clarence Black (who had the band opposite the Louis-Dickerson band at the Savoy in Chicago) now has a trio at the Persian Lounge in Chicago . . . Buddy Johnson's Band is at the Apollo Theatre, Louis Jordan's band following in two weeks . . . Sterling Bose is working one week with Horace Heidt in Boston . . . Joe Marsala changed drummers August 9th. His drummer, Roger Erickson, going with Jerry Wald,

(*Continued on page* 57)

QUANTITATIVE ANALYSIS

BEACON

GABRIEL BROWN

5004: BLACK JACK BLUES (9 vocal blues). **GOING MY WAY** (5 blues: 2 vocal; 1 guitar; 2 vocal).
Vocal Blues, guitar accompaniment.

BLUEBIRD

TAMPA RED

34-0711: YOU GONNA MISS ME WHEN I'M GONE (4 blues: 2 vocal; 1 piano and guitar; 1 vocal). **I AIN'T FUR IT** (6 blues: 3 vocal; 1 piano and kazoo; 1 vocal; 1 piano, kazoo, and vocal).

CAPITOL

STAN KENTON

159: EAGER BEAVER (3 32-bar choruses, arranged). **ARTISTRY IN RHYTHM** (Symphonic jazz).

BOBBY SHERWOOD

161: ARKANSAS (3 32-bar choruses: 1 vocal; ½ tenor sax; 1½ arranged). **SWINGIN' AT THE SEMLOH** (2½ 32-bar choruses: 1 guitar and orchestra; 1 arranged; bridge and last eight, guitar and orchestra).

THE CAPITOL JAZZMEN

10009: I'M SORRY I MADE YOU CRY (6 32-bar choruses: 1 trombone; 1 sax; 1 vocal; 1 trumpet; 2 ensemble). **CLAMBAKE IN B-FLAT** (14 blues: 2 trumpet; 2 sax; 2 quitar; 2 piano; 2 clarinet; 2 trombone; 2 ensemble).

10010: IN MY SOLITUDE (Tenor saxophone rhapsody). **CASANOVA'S LAMENT** (4 blues: 2 vocal; 1 trombone; 1 vocal).
Jack Teagarden, trombone; Joe Sullivan, piano; Jimmie Noone, clarinet; Zutty Singleton, drums; Dave Barbour, guitar; Dave Matthews, tenor; Billy May, trumpet; Art Shapiro, bass.

10011: SUGAR (4 32-bar choruses: ½ trumpet; ½ tenor sax; ½ alto sax; ½ piano; ½ clarinet; ½ trumpet; ½ tenor sax; ½ ensemble). **AIN'T GOIN' NO PLACE** (6 blues: 2 vocal; 1 tenor sax; 2 clarinet; 1 vocal).
Eddie Miller, tenor sax; Barney Bigard, clarinet; Pete Johnson, piano; Nappy LaMare, guitar; Shorty Cherock, trumpet; Les Robinson, alto sax; Hank Wayland, bass; Nick Fatool, drums.

10012-A: SOMEDAY SWEETHEART (5 32-bar choruses: 1 sax; 1 clarinet; 1 piano; 1 alto; ¾ trumpet; ¼ ensemble).
Eddie Miller, tenor; Barney Bigard, clarinet; Stan Wrightsman, piano; Nappy LaMare, guitar; Shorty Cherock, trumpet; Les Robinson, alto; Hank Wayland, bass; Nick Fatool, drums.

10012-B: THAT OLD FEELING (Verse and chorus, celeste and vocal).
Eddie Miller, tenor; Stan Wrightsman, celeste; Nappy LaMare, guitar; Hank Wayland, bass; Nick Fatool, drums.

COLUMBIA

COUNT BASIE

35709: SUGAR BLUES (3 16-bar choruses: 1 trumpet; 1 tenor sax; 1 piano).* **BUGLE BLUES** (13 blues: 2 ensemble; 1 tenor sax; 1 piano; 1 trumpet; 2 tenor sax; 2 piano; 4 ensemble).*

36910: ROYAL GARDEN BLUES (14 blues: 1 tenor sax; 1 trumpet; 2 ensemble; 1 trumpet; 2 tenor sax; 2 trumpet; 2 piano and bass; 3 ensemble).* **HOW LONG BLUES** (7 blues—piano with rhythm section).

36711: ST. LOUIS BLUES (12 bars piano; 16 ensemble; 4 blues: 1 tenor sax; 1 trumpet; 1 piano; 1 ensemble).* **CAFE SOCIETY BLUES** (10 blues, piano with rhythm).

36712: FAREWELL BLUES (10 16-bar piano choruses with rhythm). **WAY BACK BLUES** (6 piano blues with rhythm).
Jo Jones, drums; Freddie Green, guitar; Walter Page, Bass.
* Includes Buck Clayton, trumpet, and Don Byas, tenor sax.

COLUMBIA

BENNY GOODMAN'S SEXTET

36720: ROSE ROOM/AIR MAIL SPECIAL.

36721: FLYING HOME/I FOUND A NEW BABY.

36722: POOR BUTTERFLY/GRAND SLAM.

36723: THE WANG WANG BLUES/AS LONG AS I LIVE.

COMMODORE

EDDIE CONDON

1509: TORTILLA B FLAT (17 blues: 2 ensemble; 2 trombone; 2 piano; 2 clarinet; 2 trumpet; 2 bass and piano; 5 ensemble). **MAMMY O'MINE** (5 32-bar choruses: 1 ensemble; 1 piano; 1 trumpet; 1 clarinet; 1 ensemble).

1510: MORE TORTILLA B FLAT (17 blues: 2 ensemble; 2 trombone; 2 piano; 2 clarinet; 2 trumpet; 2 bass and piano; 5 ensemble). **LONESOME TAG BLUES** (16 blues: 2 ensemble; 2 trombone; 2 piano; 2 clarinet; 2 trumpet; 2 bass and piano; 4 ensemble).
Max Kaminsky, cornet; Pee Wee Russell, clarinet; Brad Gowans, trombone; Eddie Condon, guitar; Joe Sullivan, piano; Al Morgan, bass; George Wettling, drums.

COMET

ART TATUM TRIO

1—THE MAN I LOVE/DARK EYES.
2—BODY AND SOUL/I KNOW THAT YOU KNOW.
3—SUNNY SIDE OF THE STREET/FLYING HOME.

Art Tatum, piano; Slam Stewart, bass; Tiny Grimes, guitar.

HIT

COOTIE WILLIAMS

'084: RED BLUES (Mostly Vocal). THINGS AIN'T WHAT THEY USED TO BE (6 big-band blues; 2 vocal).

PHILHARMONIC

HARRY JAMES

FR-69: ALICE BLUE GOWN/EXACTLY LIKE YOU.
FR-70: IT'S THE LAST TIME I'LL FALL IN LOVE/THE SHEIK OF ARABY.
FR-71: HODGE PODGE/FOUR OR FIVE TIMES.
FR-72: CARNIVAL OF VENICE/FLIGHT OF THE BUMBLE BEE.

W. C. HANDY & ORCH.

FR-81-A: ST. LOUIS BLUES (includes 1 trombone; 1 clarinet; and 1 piano blues).

ROY ELDRIDGE

FR-81-B: HIGH SOCIETY (4 32-bar choruses; 1 ensemble; 1 traditional clarinet; 1 ensemble; ½ trumpet; 1½ ensemble).

BUSTER BAILEY

FR-82: ECCENTRIC RAG (9 16-bar choruses: 1 clarinet; 1 ensemble; 2 clarinet; 1 trumpet; 1 piano; 1 tenor sax; 1 drums; 1 ensemble). PINE TOP'S BOOGIE WOOGIE (7 instrumental blues).

JACK TEAGARDEN

FR-83: THE BLUES (includes 4 trombone blues). IF I COULD BE WITH YOU (Jack sings not only the chorus but also the verse; no trombone on this side).

BUSTER BAILEY

FR-84: BLUE ROOM/AM I BLUE (The Buster Bailey sides in this album appear to have been made by John Kirby's band).

SAVOY

HOT LIPS PAGE

520: UNCLE SAM BLUES (5 blues: 2 vocal; 1 tenor sax; 1 vocal; 1 trumpet). PAGING MR. PAGE (12 blues: 2 piano; 2 trumpet; 2 tenor sax; 2 alto sax; 2 trumpet; 2 ensemble).

Lips Page, trumpet; Don Byas, George Johnson, tenor sax; Floyd Williams, alto sax; Clyde Hart, piano; John Simmons, bass; Sidney Catlett, drums.

(The records shown above may be ordered from the Quality Music Store, 7th and S Streets, N.W., Washington, D. C. Add 50c for packing and postage.)

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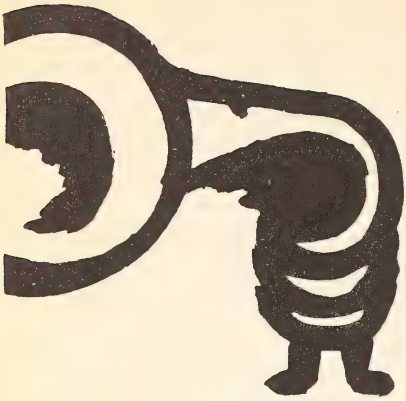
MANHATTAN

(*Coontinued from Page* 55)

was replaced by Irving Kluger. Wald's drummer, Irving Cutler, may later join Raymond Scott's band . . . Lem Johnson's band to record for Decca . . . Tab Smith's band, with Walter Johnson, drums, also recorded for Decca.

August 10th, Moe Asch, of the Asch Record Company, recorded the following trio: Bill Coleman, trumpet; Al Hall, bass; Mary Lou Williams, piano, making the following six sides: *Russian Lullaby*, with a trumpet solo by Bill Coleman; *Blue Skies*, bass solo by Al Hall; *You Know, Baby*, an original blues, with vocal and trumpet solo by Bill Coleman; *Night and Day; Found a New Baby; Persian Rug* . . . Ernie Caceres left Nick's August 10th, to concentrate on radio work . . . Max Kaminsky's Jazz band recorded four tunes for Les Schrieber's, Black and White Label, Wednesday, August 16 . . . With Raymond Scott are, Israel Crosby, bass; Lou Fromm, drums (formerly with Teddy Powell, Claude Thornhill, Charlie Barnet); Al Mastren (formerly with Wingy Mannone, Bob Chester, Glen Miller, Benny Goodman), trombone; Wolfie Tannenbaum, tenor; and many other good jazzmen. Lou Fromm also played with Frankie Newton's Kelly's Stableband.

At the Governor Clinton Hotel, 31st St. and 7th Ave., N. Y. C., Frank Froeba Trio: Tom McDougal, guitar and drums; Tom Barker, bass; Frank Froeba, piano. 7:30 to 10:00 in the Coral Room, and 10:30 to 1:00 in the Cocktail Lounge. McDougal plays drums in the Coral Room. Frank was at the 18 Club on 52nd Street for nine years, on and off; in 1936 was with Benny Goodman and for 10 years was staff pianist at Decca, making race records, small band records, records with vocalists and blues singers. Just made 16 sides with the Trio for Decca, which will go into two albums. Made these dates on a mandolin-attachment piano . . . Itinerary of the Coleman Hawkins' Orchestra: Aug. 25th, Club Bali, Washington, D. C. for two weeks until Sept. 7th. Sept. 8th, Apollo Theatre in Harlem, for one week. Sept. 18th, Return to Downbeat Club for indefinite stay . . . Mel Henke in town, due to open at Cafe Society down town and to broadcast over NBC.



LemME Take This Chorus

Mr. Gullickson at the Ophicleide

NOW, gentlemen, let us take up the record-grading proposition. Once in awhile someone receives a record which has been overgraded and the first thing they do is notify me of the fact, which causes me considerable concern and great mental anguish. "I have received a record listed as 'V' in YOUR magazine which plays like a Gennett sound effect of a burning building," it says here. "What are you going to do about it?"

Let's have a look at the grading instructions on page 2. This record-grading code was formulated two years ago by John Phillips of St. Louis and five other prominent collectors. It appears to be an adequate and satisfactory guide to record grading. New means new,—that's all there is to it. You would accept a record in this condition over a retail counter. A careless salesperson might slip you a record in "excellent" condition, but you would ask for a slight discount. A record in "very good" condition is a little worse. And so forth. If you have any ideas on how this grading code could be improved, we would be glad to receive them.

* * *

From V.S.T., Philadelphia: Dear Gullickson: In the interest of good clean fun, and also because you laid down the rules, I'd like to lodge a complaint about the condition of the 2 records I won in your recent auction. You advertised these records as new, but in reality they are only "very good" . . . (Dear V.S.: Grading records *is* quite a problem I must say. I will return 40% of the purchase price, if satisfactory. Gullickson.)

Mario A. Toscano Pouchan, Director of *Instante Musical,* a Buenos Aires hot music radio program, writes: Jazz is coming on in Buenos Aires. More and more people are becoming acquainted with the art. We have an expanding circle of ardent fans who have large collections of jazz records. A number of good bands are playing in night clubs such as the Odeon. Booker Pittman plays clarinet and alto in Mike Ratip's Cotton Pickers, a good mixed combo; such French musicians as Pierre Allier, trumpet, Eugene D'Hellemmes, trombone, Louis Vola, bassist (Hot Club of France Quintet), and Henri Salvador, guitar, are doing fine work with various bands.

Many musicians, of course, are compelled to make their living with Mickey Mouse orchestras, and everyone wants them to play *Shoo Shoo Baby.* Off nights they get together for jam sessions.

On my daily program concerning hot music, I play the old records with explanations, information and anecdotes and strive to be as accurate as possible. My audience seems to be divided between those who like it hot and those who like commercial swing, but no one wants sweet music. I am also putting out a magazine on jazz.

South American music bears little resemblance to jazz, although there are some forms of expression that perhaps could be some form of stomp rhythm, like the "Carnavalito," "Chacayalera" and other North Argentine expressions. They are Indian rhythms and are very interesting. Several of our jazz students are studying this music.

What I need is some records from the U.S.A. I would be delighted to trade for some Washingtonians, Wolverines, Hen-

dersons, Nork and Cooks and Olivers. My address is Belgrano 2654, 3–E, Buenos Aires, Argentina.

* * *

From Bill Riddle, Baltimore: Meade Lux Lewis has been playing in Baltimore in a small cafe for two weeks. The customers continuously request such monstrosities as begin the you-know-what, and the management is not particularly kind to him. It's nice to see and hear him again, but the surroundings are, to say the least, adverse to good music. His rendition of Morton's *Pearls* is very fine. Did you hear about Orson Welles firing Ory and Papa Mutt from that superb radio band? He replaced them with two guys named Joe. Said he wanted to create something new!

* * *

From Frank Holland, Detroit: I notice in the current Changer, that Irv Jacobs is wondering where Bix is on Vi 21302. He isn't on it. The printing of this record number in my list in the August 1943 Record Changer was a typographical error. It should have been 21301 (Coquette). There was also an omission—Vi 27689.

* * *

To Ernest Borneman from R. H. Kendregan, Delavan, Illinois: Would it be possible to publish your "anthropologist" articles in pamphlet form? I think it should be done. Certainly all musicians, as well as all jazz students, would do well to study your thesis.

My own objections to certain premises of your theory stem chiefly from the fact that my taste cannot be forced to coincide with all the criteria you have evolved. I do seriously, and quite objectively I hope, question your musician qualifications, i.e., the "serene . . . lucid . . . well poised" balderdash, especially when you attempt to fit these standards (?) to all art.

However, the "taste" angle is out. As Edic says,—when you run into a person whose tastes perfectly coincide with any aesthetic you can be sure you have a phoney on your hands.

The work in toto is the best yet done to give us a solid critical platform for evaluating Le Hot. If we are at liberty to like, or dislike, solos, dixie two-beat, boogie or ragtime, I shall be satisfied. The Borneman hypothesis is certainly a long step in the right direction. You have my deepest gratitude for the work.

(Mr. Borneman's Record Changer articles will be issued in book form within six or eight months. Ed.)

We are happy to have Herman Rosenberg, of the staff of the late *Jazz Information,* with us and have signed him as our New York correspondent. As you can see by reading Manhattan Mélange, Herman sees all, hears all, knows all.

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P. F. EWALD
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JOPLIN

(*Continued from page* 14)

while in Syracuse Joplin succeeded in placing two of his songs with Syracuse music houses for publication. There is no proof of this at hand, but it is an interesting and plausible conjecture. In the year of 1896, we find that Joplin had travelled South again, to the town of Temple, Texas, his compositions again supplying the evidence. In October of 1896, there was published by John R. Fuller, of Temple, Texas, the *Great Crush Collision, March* by Scott Joplin. This march evidently was written to commemorate a railroad disaster, probably on the Missouri, Kansas & Texas Railway, since it was dedicated to the "M. K. & T. RY.," which runs through Temple, Texas. In this march Joplin introduced some sound effects,—"The noise of the trains while running at the rate of sixty miles per hour,"—"Whistling for the crossing,"—"Noise of the trains,"—"Whistle before the collision," and "The collision"—(fortissimo with pedal). Two other compositions, *Harmony Club Waltz* and *Combination March,* were published in November of 1896, by Robt. Smith of Temple, Texas.

(To Be Continued)

(In next month's issue there will appear another installment on the progress of Scott Joplin, which will include his start with John Stark and Son, and a discussion of some of his early rags.)

BLUE NOTE

PRESENTS

ART HODES' BLUE NOTE JAZZ MEN

MAX KAMINSKY ..... Trumpet
VIC DICKENSON ..... Trombone
EDMOND HALL ..... Clarinet
ART HODES ..... Piano
ARTHUR SHIRLEY ..... Guitar
SID WEISS ..... Bass
DANNY ALVIN ..... Drums

No. 34 — 12 Inch — **SUGAR FOOT STOMP** / **SWEET GEORGIA BROWN**

No. 35 — 12 Inch — **SQUEEZE ME** / **BUGLE CALL RAG**

$1.50 F.O.B. New York, Excl. of Fed., State & Local Taxes

THE compositions here date from the most vivid era of jazz activity. Generally speaking, they are rich in association; specifically, they serve as perennial groundworks for over-all improvisation. The musicians featured in these releases have already made important contributions to the BLUE NOTE catalogue. But such favorites as Hodes and Kaminsky, on the one hand, and Hall and Dickenson, on the other, appear together now for the first time in the same group.

Sugar Foot Stomp, as conceived by its composers, King Oliver and Louis Armstrong, is identified by its characteristic stop-rhythm accompaniment, and by its celebrated middle trumpet section. Here, the stop-rhythm appears briefly but incisively behind a full-compassed clarinet solo by Edmond Hall. The trumpet solo, played by Max Kaminsky, is at once sensitive and brilliant, fluent in terms of basic jazz language, as with astutely placed stresses, it leads the rhythm instruments in their figures. An added point of interest in this number, and also in the other numbers, is the ensemble texture deliberately created by piano and wood block. **Sweet Georgia Brown,** which backs this number, introduces interesting solos, including one on piano by Art Hodes, with persistent wood-block accompaniment by the drummer, Danny Alvin. Kaminsky's trumpet has swiftly increasing importance in the last chorus, and sounds the piece's climax.

Squeeze Me is slow, direct and expressive, and consists of two solo choruses and two ensemble choruses. It maintains a consistent, unflagging mood, heightened by a poignant and memorable clarinet variation by Edmond Hall, wherein the tune's accustomed break grows ingeniously out of the melodic character of the variation. No less arresting, and in some respects the high point of the record, is Vic Dickenson's exceptional trombone solo. The number's final ensemble is predominantly melodic, and has the sense of a trio, with the trumpet pyramiding and taking its break **crescendo,** with broadening notes. **Bugle Call Rag's** thematic material consists of an alternating four-bar break and an eight-bar melodic unit, which is carried and developed by each soloist in turn. A middle section presents new material. The record ends with a drum solo, certainly with dash and aplomb.

—MAX MARGULIS

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767 LEXINGTON AVENUE. NEW YORK CITY

THE *Record Changer*

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Orin Blackstone's

INDEX TO JAZZ

Page 1 of Orin Blackstone's Index to Jazz is shown at the right.

If ever you've deplored the lack of a book showing under one cover all the available information on recorded jazz, this is what you've been waiting for.

It is indeed appropriate that Orin Blackstone, an American from New Orleans, itself, should take the lead in pushing jazz record research past the milestone established in 1936 by Charles Delaunay's fabulous *Hot Discography*.

THE RECORD CHANGER is publishing Mr. Blackstone's *Index to Jazz* in four installments and in the rough draft shown on the opposite page. Records are arranged in alphabetical order according to recording group. Where facts are well established, the personnel of the recording group is shown, together with the source of the information. The first section, A through E, is being printed now. It contains data on some 3,000 records, —nearly as many as are shown in Delaunay's entire *Hot Discography*. It will make over 100 pages of the size shown opposite. In his introduction to the book, Mr. Blackstone states:

> "Many non-hot items are included because of the apparent importance of setting down complete discographies of interesting names. The less worthwhile records may be eliminated from the final compilation after they have been discussed among collectors and rejected."

The first section, A through E, is being printed now. The succeeding sections, F through K, L through R, and S through Z, will follow about six months apart. With each installment additions and corrections will be solicited.

MR. BLACKSTONE gives us, in his *Index to Jazz*, something to work on. It will afford us all an opportunity to pool the information we all have and to produce in the course of two years a book on recorded jazz that will represent the cumulative resources of the world's record collectors and jazz authorities.

The First volume of the Index will be available

DECEMBER 1, 1944

Paper is hard to get these days, and we are not permitted an over-run on any of our publications.

We suggest you reserve your copy now by sending

$1.00

TO

THE RECORD CHANGER, FAIRFAX, VIRGINIA

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OCT 20 1944

A

ABNEY, BEN (blues with piano):
BB 6496. Dirty Double Crosser/What Makes Your Heart So Hard

ADDISON, BERNARD AND HIS RHYTHM (Freddie Jenkins and one other trumpet; Albert Nicholas, clarinet; Joe Turner, piano; Bernard Addison, guitar; Joe Watts, bass; Adrian Rollini, drums.--JI 2/16/40, 9/20/40: 1935
BB 6144. Lovely Liza Lee/(rev., The Little Ramblers)
BB 6174. I Can't Dance/Toledo Shuffle
(See also Freddie Jenkins' Harlem Seven)

ADKINS, KATHERINE (acc. by W.M. Gill, piano):
OK 8363. Individual Blues/Did She Fall

ADRIAN'S RAMBLERS (Pat Circicello, trumpet;Charles Barnet, tenor sax; Jimmy Dorsey, clarinet; Adrian Rollini, bass sax; Fulton McGrath, piano; Cecil Kress, guitar;Gene Krupa, drums.--HD): 1934
Br 6786. Get Goin'/Keep on Doin' What You're Doin' -BrE 01750

(Max Kaminsky, trumpet; Milton Mysner, clarinet; Bud Freeman, tenor sax; Adrian Rollini, bass sax; Roy Bargy, piano; Carl Kress guitar; Mel Clark, bass;Stanley King, drums.--HD):
Br 6877. Why Don't You Practice What You Preach -BrE 01775
" I've Got a Warm Spot -BrE 01831
Br 6889. The Better to Love You (15167) -BrE 01831
" I Wish I Were Twins (15168) -BrE 01775

ADRIAN'S TAP ROOM GANG (Wingy Mannone, trumpet and vocal; Joe Marsala, clarinet and alto sax; Adrian Rollini, bass sax and vibraphone;Putney Dandridge, piano and vocal; Carmen Mastren, guitar; Sid Weiss, drums; Jeanne Burns, vocal.--HD):
Vi 25072. I Got a Need for You -BB 8382, HMV JF-43
" Weather Man (92265)
Vi 25085 Jazz o' Jazz(92268)/Nagasaki(92266) -BB 8397, HMV JF-44
V' 25208. Bouncin' in Rhythm (92263) -HMV JF-39
" Honeysuckle Rose (92267) -BB 8382,

ALABAMA HARMONIZERS:
VD 74287. St. Louis Blues/Woman Down in Memphis

ALABAMA HARMONY BOYS (trumpet, trombone, clarinet, saxophone, piano, traps):
Si 5139. Chicken Supper Strut/Sweet Patootie

ALABAMA RASCALS (probably Darnell Howard, clarinet; James Blythe, piano; trumpet; trombone, guitar, tenor sax, bass, drums):
Pe 0205. Georgia Grind (11612-2)/Ruckus Juice Shuffle(11619-1) -Or 8136,Ro 5136
Pe 0206. Endurance Stomp (11629)/(rev., Black Diamond Twins) -Ro 5137
Pe 0240. Jockey Stomp(11622-2)/Stomp That Thing(11628-2). -Vo 1736*-Me 12689
Me 70163. The Dirty Dozen's Cousins(19995)/Nancy Jane(20000)
(*Issued under name of Memphis Night Hawks, q.v. for additional titles)

ALABAMA RED PEPPERS (Red Nichols, trumpet; Miff Mole, trombone; Fud Livingston or Jimmy Dorsey, clarinet; Arthur Schutt, piano; Eddie Lang, guitar;Vic Berton, drums):
Ro 494. A Good Man Is Hard to Find
Ca 8109. San (2788) -Ro 532
Ca 8129. Red Head Blues (2833) -Ro 552
Ca 8130. The Drag (2834) -Li 2784, Ro 553
Ca 8132. The New Twister (2835) -Ro 555
Ca 8204. Riverboat Shuffle (3070) -Ro 634
Ca 8205. Eccentric (3021) -Ro 635
(See also Kentucky Hot Hoppers)

ALABAMA WASHBOARD STOMPERS:
Vo 1546. If I Could Be With You/Pig Meat Stomp
Vo 1586. I Want a Little Girl/You're Lucky to Me
Vo 1587. Rockin' Chair/Who Stole the Lock
Vo 1630. Corrine Corrina/Porter's Love Song
Vo 1635. I Need Lovin'/You Can't Stop Me from Lovin' You
Vo 1697. Pepper Steak/You Can Depend on Me

ALMO GARDEN JAZZERS:
Ch 15132. St. Louis Hop/Messin' Around

ALBERT, DON AND HIS ORCHESTRA:
Vo 3401. True Blue Lou/Rockin' and Swingin'
Vo 3411. Sheik of Araby/You Don't Love Me
Vo 3423. Deep Blue Melody/On the Sunny Side of the Street
Vo 3491. Liza/Tomorrow

THE ZULU'S BALL

by Eugene Williams

We may yet be able to hear a Buddy Bolden cylinder record, and the mythical Ma Rainey Okehs with Armstrong's Hot Five. The "authority" on jazz records who wrote in 1940 that "the greatest discoveries have already been made" had forgotten how nearly true it is, that nothing is impossible. The really great discoveries, of course—the "discovery" of Bunk Johnson, the "discovery" of George Lewis—have been merely blinked at by the majority of collectors, busy counting their Gennetts. But even in the field of old records, vitally important discoveries are still being made. Earlier this year Steiner and Davis issued for the first time a beautiful piano solo of *Frog-i-more Rag* by Jelly Roll Morton, recorded in the twenties and unknown until John Steiner found a test pressing. And now, the most impressive record discovery in the history of collecting has been made by collector-musician Monte Ballou—a discovery which adds one more to the small list of real jazz records.

Hustling through a large pile of scrap discs in his home town of Portland, Oregon, Monte paused over a blue Gennett by King Oliver and his Creole Jazz Band. It takes good luck, these days, to find *any* Oliver Gennett; but Monte's luck is remarkable. The title of the record was *Zulus Ball;* the reverse, *Workingman Blues.* Monte's copy was the first to be turned up in the 21 years since it was recorded.

King Oliver went to Richmond, Indiana, on two occasions in 1923 to record for the Starr Piano Company, producers of Gennett records. On his first visit, early in the year, he produced nine famous sides with Armstrong, the Dodds brothers, Hardin and Dutrey in the band. In the autumn, probably after he had finished his recordings for Okeh and Columbia, Oliver returned to Richmond with quite a different band and recorded six numbers. In due course the Gennett company announced them for release in January 1924, as follows:

Gennett 5274
Krooked Blues
Alligator Hop
Gennett 5275
Zulus Ball
Workingman Blues
Gennett 5276
If You Want My Heart
That Sweet Something Dear

But something went wrong. The coupling of *Krooked Blues* and *Alligator Hop* must have been released on schedule, for it is now well known as one of the best (and the rarest) of the Oliver Gennetts. Apparently the other two records were cancelled before their release, or discontinued immediately; for neither was found by the collectors who began searching for jazz records in the thirties. Their existence was hardly suspected until Dick Rieber announced (in *Jazz Information,* December 1940) that they were listed among the advance bulletins in a 1923 trade journal.

Since then it had been assumed by most collectors that these two records (like a number of others) had been announced but never released. The files and masters of the Starr Piano Company had been scrapped; so that seemed to be the end of the matter. Now, since one copy has been found, we may even hope that there are more somewhere, and that perhaps Gennett 5276 is lying in a scrap pile in Texas.

The number one copy of *Zulus Ball* (which is in what might be called "good" condition) is now locked safely away, and there are no plans to reissue it unless no better copy can be found. But on his recent visit to New York, Monte was kind enough to bring an acetate copy.

The master numbers are 11635a for *Zulus Ball,* 11636b for *Workingman Blues;* sufficient evidence that they were made at the same session as *Krooked Blues* and *Alligator Hop* (11638–11633). The personnel appears to be the same: Armstrong plays second cornet, there's the same clarinet player (still unidentified —and I doubt Herman Rosenberg's statement, in the last *Record Changer,* that Rudy Jackson played clarinet on an Oliver *Gennett* record) and the same slap-tonguing saxophonist (Stomp Evans?). Musically, both sides of the record offer as much as one could expect. Like *Krooked Blues* and *Alligator Hop,* they show off the two-cornet team in excellent form, and the whole ensemble is full and intense.

Workingman Blues, taken at a stompier tempo than the fine Okeh version, is identical to it in form: there is the same 12-bar introductory chorus, two 16-bar choruses with breaks, and three 12-bar choruses; the same coda. The final chorus produces as much intensity as any Oliver record I can think of, with the King's muted horn stripping the melody to two savage notes in an extraordinary way which rocks the band violently.

Zulus Ball, credited on the label to Oliver and Robinson as composers, is also one of the most exciting of Oliver records. It begins with a 4-bar "intermezzo" passage, featuring the clarinet, which is repeated three times, and later twice again. The 32-bar chorus, with a 2-bar tag, is played three times (by ensemble throughout)—the third time, with 8 bars omitted. With its carnival air, delivered by the Creole Band with fine vehemence and pace, *Zulus Ball* brings us as close to the marching bands of New Orleans as anything but the new records of Bunk Johnson and George Lewis. So: will the gentleman in Wisconsin who has owned a new copy of Gennett 5275 for years, and never thought it was exceptionally rare, please let us know about it?

* * *

To sink to a much lower level (and we'll sink lower still, in a moment), here's some information which ought to be set down. *Isabella* and *I Won't Give You None* (Vocalion 1280), by Jimmy Bertrand's Washboard Wizards, is probably the only Vocalion washboard record on which Johnny Dodds did not play the clarinet. (I exaggerate.) The personnel —according to John Steiner, who extracted it from Punch Miller and had it confirmed by Darnell Howard—is Punch, trumpet; Howard, clarinet; Blythe, piano; Bertrand, washboard. The two sides were recorded on April 25, 1929.

Steiner also played Dodds' *New Orleans Stomp-Weary Blues* (Vocalion 15632) and Bertrand's *I'm Goin' Huntin' —Sugar Papa* and *Blues Stampede—Easy Come Easy Go Blues* (Vocalion 1099–1100) for Punch, who had sometimes been nominated as the cornetist on all three records. Punch denied it, and said that the horn was by Louis Armstrong. And Milt Gabler, on a business trip to the Coast, played the first two records for Louis—who confirmed his own presence. Settled?

Coming to the lowest level—I can confirm the three sides of vocal blues, with clarinet accompaniment by Johnny Dodds, which William C. Love included in the addenda to his Dodds discography. Edmonia Henderson recorded *Nobody Else Will Do* and *Who's Gonna Do Your Lovin'* (Vocalion 1015) on April 20, 1926, with accompaniment by piano and clarinet—apparently Dodds. Virginia Liston, incidentally, recorded *Titanic Blues* and *Rolls-Royce Papa* the same day, probably with the same accompanists; but both sides were rejected, and later remade with a different backing.

Immediately following King Oliver's first Vocalion record date (March 11, 1926) the singer Teddy Peters made *Georgia Man* and *What A Man* (Vocalion 1006). Accompaniment on the first side is by two cornets, saxophone, piano and banjo—very likely Oliver and some of his bandsmen—but on the second side by piano and Dodds.

Gut Struggle and *Rest Your Hips* (Vocalion 1034), by Wilmer (sic) Davis, has also been mentioned as a possible Dodds accompaniment; but I've heard a new copy, and I'm certain it is not. These sides were recorded immediately after the Oliver session of May 29, 1926, and there may well be a connection. Miss Wilma Davis, by the way, is a powerful singer, and converts *Pallet on the Floor* into a convincing *Gut Struggle*—and a far better blues record than the Dodds item above-mentioned, which show Johnny at his least interesting and with mediocre singers.

But the best candidate yet for brief mention and immediate oblivion is Stovepipe Johnson's *I Ain't Got Nobody* (Vocalion 1211). Recorded July 24, 1928, after a Jimmie Noone recording date, it has Daddy Stovepipe's sooty chirping backed by Noone, clarinet, and Earl Hines, piano.

Zulus Ball would be a much better record to look for.

Afro-American Music

Chapter Seven of the

ANTHROPOLOGY OF JAZZ

by **Ernest Borneman**

OF the three main branches of American pre-jazz Negro music —worksongs, spirituals and blues —the worksongs are most closely related to the African archetype. They are similar to African worksongs in tune and intonation—they are different only in rhythm insofar as the rhythm of the work itself was different from that of African agriculture.

Worksongs, as an archetype, may well pre-date even the earliest dance songs. The Buecher school of anthropology believes that they represent the earliest form of music surviving today. It is, of course, an anthropological commonplace that man's earliest music grew out of the sounds of his earliest labor—the hewing of the stone knife, the pounding of animal flesh, the digging of furrows. The sounds of the working tools had a potentially musical value; thus some tools were altered and modified till they became musical instruments—first the drum, then the string instruments, and finally the wind instruments.

Human song arose in a similar manner. Freud thinks that man's first sounds were means of summoning the sexual partner and that man's first songs arose from his effort to transfer sexual interest to his work. To make this transference possible, man had first to learn how to perform his work in time and rhythm. Thus the first worksongs served:

1. to stimulate the energy of the worker;
2. to set the beat for rhythmically executed forms of work;
3. to lighten the monotony of prolonged labor;
4. to effect the purpose of the work by the use of sound effects.

Songs of the first three types can be found the world over among such solitary workers as millers, weavers, spinners, potters, smiths; and among such group workers as barge haulers, boat loaders, lumbermen, oarsmen, pile drivers, railroad gangs and, of course, in all collectively executed agricultural labor.

Songs of the fourth type are "an integral part of the labor mechanism, apart from any psychological effect on the worker himself. Thus, the flute playing of the shepherd arose not out of any aesthetic urge to self-expression but from the discovery that it was an admirable means of keeping the flock together. Hunters' songs imitative of the sound of animals—useful as decoys—and street cries advertising a product are but two other examples of this type of music." [1]

It is hardly necessary to give examples from African sources. Even the layman has learned by now that both the African and the American Negro, when left to themselves, tend to work in unison and with song accompaniment. As early as 1860, Richard F. Burton reported from Central Africa that "the fisherman will accompany his paddle, the porter his trudge, and the housewife her task of rubbing down grain, with song." [2] In 1861, E. Casalis reported of the Basutos that they never worked without music. "To increase the pleasure they find in the regular movements of the hands and feet they hang about their person gar-

lands composed of little bells . . ." [3] and when the women grind their corn in unison, they sing an air which perfectly accords with the rhythm of the tinkling rings and bells.[4] The men, while pounding animal skins to soften them, sing a song which, "though most discordant, is yet in perfect time." [5] If the work is performed solitarily, the songs are soli; if it is done collectively, the songs are choric.

The utilitarian character of African worksongs, which was quite naturally preserved by the American Negro at his daily labor, gave them a staying power strong enough to resist all vitiation as long as there was some occupation similar to that which had produced the song.

These songs have African pentatonic tunes and are sung with purely African intonations; they contain a few African words from time to time, but generally they are satisfied with Africanizing grammar and pronunciation of the slave-owners' languages. The French worksongs were pushed out by the English worksongs as the English slave-owners pushed the French out of the colonies. A few French worksongs can still be heard in the Creole patois of Louisiana, but most of the surviving worksongs are sung in New World Negro idioms based mainly on English words. They are almost completely uninfluenced by European tunes; they are powerfully rhythmical because they were sung by the slaves, sometimes chained, who had to work in rhythmical unison; they told the story of the damming of the Mississippi, of the hewing of rocks, of the digging of furrows, of the picking of cotton, of the planting and cutting of sugar cane—of the building of the Southern agricultural economy. "The phrases of the songs are separate from one another, each being, for instance, an accompaniment of the lifting of the hammers while the intervals between them synchronize with the descent of the hammers and the pause just after they have reached the ground." [6]

These songs are another example of how the Negro made the agonies of slavery bearable by integrating them with the sound images of his African past. There was no getting away from the miseries of plantation labor—so the work was infused with the songs of better days—and soon the songs were to influence the music of the slavers and their descendants. Thus oppression somersaults into cultural infiltration and yesterday's slave becomes today's cultural mentor.

The waterboy song, for instance, sung by Negroes all through the South, was taken up by the cowboys of the Southwest who turned the original pentatonic scale into a proper diatonic, moderated the syncopation and generally polished off the African rough edges, yet preserved the verse:

Jack O'Diamonds, Jack O'Diamonds,
I know you of old;
You've robbed my pockets
Of silver and gold.

Here we have the beginning of the blues which, of all Negro songs, had the most extensive and the most lasting influence on American folk music. Starting from plantations and chain gangs, the blues developed first into urban love songs, then into ballads of low life, and finally into the archetype of jazz. Meanwhile the words, and a good share of the tunes and harmonies of the blues, were taken up by white folk singers all over America—by the cowboys of the Southwest, the mountaineers of the Appalachians, the miners of Pennsylvania, the farmers of the Dust Bowl, the lumberjacks, shanty boys, sailors, longshoremen and hoboes. By the turn of the century, blues were sung for cotton-picking, corn-shucking, stevedoring; they were sung on railroads, steamboats, in prisons and in chain gangs. They had become one of the backbones of American folkmusic.

The blues was the musical sign and symbol of the Negro's emancipation. In its singular vigour and incisiveness, it bore the characteristic sign of a vast social achievement. At the same time, however, it bore the mark of the social and spiritual agony of an emancipation which brought relief from slavery without leading to social, economic and cultural recognition.

The Negro was now free to sing as he pleased, but all he could sing about was poverty, desertion and escape. Yet the misery and the self-pity were presented in a lean matter-of-fact manner which had the true ring of free men's poetry.

Goethe said that "what the artist does, or has done, puts us into the mood in which the artist found himself when he did it . . . If the artist felt free to create his works, then we feel the freedom in his creation . . . This freedom is strongest where the artist is wholly master of his subject, and this is why we like the Dutch School of painters in which the artist depicts only that part of his life which he has wholly mastered." [7]

Now this "mastered" is evidently not to be understood in the sense of "dominated" but in the sense of "knew his business." What the Negro blues singer

knew were the realities of life—crude, bitter, humorous, and, where sex was concerned, often so direct as to strike white listeners as obscene. But there was no true obscenity in the folk blues; only when the white man, and the commercially minded songsmith, assimilated the blues pattern did the conscious use of salaciousness creep into blues lyrics. The real folk blues spoke of the empty bed and the easy rider with the casual and unsmirking assurance of a people to whom the impermanence of all tender relationships had been unforgettably demonstrated in the days of slavery when any two lovers might any day be callously torn apart and sold to separate owners. Long distrustful of the white man's florid emotionalism, the Negro found his own lyrical tradition in the clipped anti-climactic imagery of the blues.

These lyrics of lost lovers were unlike anything that had happened in Anglo-Saxon verse since the days of Elizabeth. Yet their music alone established their legitimate right of existence. Ruskin said: "A maiden may sing of her lost love, but a miser cannot sing of his lost gold."[8] The blues singers sung about their lost love *and* their lost gold, and they made fine and moving music from both.

A great deal of nonsense has been talked about W. C. Handy as the "father of the blues." Actually Handy had no more to do with the invention of the blues than Cecil Sharp with the invention of English folksongs in the Appalachians. Handy's historical importance, like that of Sharp, was that of a *collector* and, to a smaller extent, that of a *preserver* of folk music. Handy, as an honest man, was himself the first to admit this state of affairs, but as a Negro who had to earn a living in the entertainment business he had none of the academic facilities of the musicologists and was forced to make money by embroidering upon folk blues themes in order to copyright them. This has been one of the banes of early jazz history. Out of it has come the whole vogue of arranged, embroidered and vitiated blues which has delayed the appreciation of the real folk blues by at least three decades. Fletcher Henderson, one of the most influential perpetrators of arranged jazz, received his first ideas on arrangement during his employment as staff pianist by Pace & Handy. William Grant Still, the major American "legitimate" composer of Negro descent, learned a good deal of his trade as arranger for Pace & Handy during those formative post war years when the jazz idiom had its first chance of conquest. Yet, owing to Handy's popularization of arranged blues aimed at an uninformed white audience, the real thing, if it became known at all, was laughed at and scorned as crude for a whole decade.

Ma Rainey, Bessie Smith, Lucille Bogan—the big three of the blues—did not reach popularity until the late twenties. Oliver, Armstrong, Joe Smith played their first blues accompaniments to third-rate singers like Josephine Beatt, Virginia Liston, Eva Taylor, Sippie Wallace, Margaret Johnson—soft-voiced, vitiated singers addressing themselves to a spoiled and misinformed public. The results are still evident in today's race record sales. A hybrid commercialized blues singer like Georgia White sells at the top of the list while the true folk singers like Leadbelly and McClennan are down at the bottom.

Thus the blues was bound to lose face with musicians. It became known as "corny," "old-fashioned," and "repetitive" while monstrosities of the Raymond Scott-Juan Tizol manner came to be admired as "smart," "modern" and "advanced." Few practicing musicians care to remember that nearly all the best Ellington compositions were developed out of the band's after-hour jam sessions on the blues. Few of the admirers of "Chicago Style" care to admit that the decline of their music dates from the time it ceased using the blues. Few collectors of individual musicians' records care to remember that their heroes' best work was done on the blues and that the rest of their records have rapidly dated as time went on.

Yet all these points are easily verifiable. There is little doubt that the only jazz which has not dated, and is not likely to date, is the blues. Those who doubted our arguments on the blues in the April and May installments of this series might find it worth while to check over their records with this test of time in mind. They may well find evidence that the blues is truly the heart of jazz and that jazz, without the blues, will expire as surely as a man's body when his heart ceases work.

ANNOTATIONS

1 Elie Siegmeister: Music and Society; Critics Group Books, No. 10, p. 22.
2 Burton: The Lake Regions of Central Africa; London, 1860, vol. 1, p. 307.
3 Casalis: The Basutos; p. 150.
4 Ibid., p. 143.
5 Ibid., p. 134.
6 Mendl: Jazz; p. 32.
7 Goethe: Gespraeche mit Eckermann; vol. 2, 20th December, 1829.
8 Ruskin: Lectures on Art; Lovell, New York, p. 47.

MA RAINEY = By Sterling A. Brown

1 When Ma Rainey
Comes to town,
Folks from anyplace
Miles aroun',
From Cape Girardeau,
Poplar Bluff,
Flocks in to hear
Ma do her stuff;
Comes flivverin' in,
Or ridin' mules,
Or packed in trains,
Picnickin' fools. . . .
That's what it's like,
Fo' miles on down,
To New Orleans delta
An' Mobile town,
When Ma hits
Anywheres aroun'.

2 Dey comes to hear Ma Rainey from de little river settlements,
From blackbottom cornrows and from lumber camps;
Dey stumble in de hall, jes' a-laughin' an' a-cacklin',
Cheerin' lak roarin' water, lak wind in river swamps.

An' some jokers keeps deir laughs a-goin' in de crowded aisles,
An' some folks sits dere waitin' wid deir aches an' miseries,
Till Ma comes out before dem, a-smilin' gold-toofed smiles
An' Long Boy ripples minors on de black an' yellow keys.

3 O Ma Rainey,
Sing yo' song;
Now you's back
Whah you belong,
Git way inside us,
Keep us strong. . . .
O Ma Rainey,
Li'l an' low;
Sing us 'bout de hard luck
Roun' our do';
Sing us 'bout de lonesome road
We mus' go. . . .

4 I talked to a fellow, an' the fellow say,
"She jes' catch hold of us, somekindaway.
She sang Backwater Blues one day:

'It rained fo' days an' de skies was dark as night,
Trouble taken place in de lowlands at night.

'Thundered an' lightened an' the storm begin to roll
Thousan's of people ain't got no place to go.

'Den I went an' stood upon some high ol' lonesome hill,
An' looked down on the place where I used to live.'

An' den de folks, dey natchally bowed dey heads an' cried,
Bowed dey heavy heads, shet dey moufs up tight an' cried,
An' Ma lef' de stage, an' followed some de folks outside."

Dere wasn't much more de fellow say:
She jes' gits hold of us dataway.

From "Southern Road" by Sterling A. Brown.
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SCOTT JOPLIN

(CONTINUATION)

Overlooked genius

II

It is interesting to note that the Missouri, Kansas and Texas Railway, which runs through Temple, Texas, is one of the railroads which run into Sedalia, Missouri, and it is in Sedalia that we continue the story of Joplin's progress from last month's *Record Changer.* Sedalia, in the west central part of the state, is something of a rail center, the somewhat diminished counterpart of a seaport. Although not as cosmopolitan as a seaport, a rail center had its transient population with time and money to spend, and likewise had its amusement spots where musicians, particularly pianists, could find ready employment. In those early days, before the automatic piano and the much later juke box, a player of ability would always be welcome wherever music was in demand, and Joplin had plenty of ability. It is related that he had the gift of absolute pitch; if a chord were struck on a piano in the next room, Joplin could walk into the room and duplicate the chord instantly and correctly.

While playing in a Sedalia tavern about 1897, his command of the keyboard and his individualistic style of playing attracted the attention of the owner of the place, who persuaded him that lessons at a local music studio would be of benefit. What benefit Joplin derived from the lessons does not seem to be a matter of record, but by that time the musical revolution of the 1890's was well under way, with ragtime coming into popularity, and with his racial background, his training and experience, Joplin was peculiarly fitted to take advantage of the trend of the times, and to become one of the greatest pioneers in the new musical idiom. We can be sure that he was *playing* ragtime in its earliest years, because just as soon as it began to be written and published, he was prepared with his contributions.

In 1897 or 1898 he went to Kansas City, Missouri, and sold his first rag, *Original Rags,* to Carl Hoffman. Although it was his initial rag composition, *Original Rags* was no feeble first effort; it was a finished piece of ragtime, which can be classed with his best. *Original Rags* has the unique distinction of being the only Joplin composition to be arranged by someone else; the title page bears the inscription "Picked by Scott Joplin, Arranged by Chas. N. Daniels." Mr. Daniels, probably better known to the music world as Neil Moret, was then associated with Carl Hoffman, and was also a pioneer in American popular music around the turn of the century, so the arrangement of *Original Rags* was in capable hands. Mr. Daniels himself composed many popular numbers during over forty years of musical activity, his first his probably being *Hiawatha,* an Indian Intermezzo, which swept the country about 1900, and started a vogue for that type of music. Music lovers were sorry to hear of Mr. Daniels' death in California two or three years ago.

(Incidentally, it was *Original Rags* that Jelly Roll Morton chose to transform into Jelly's very distinctive brand of New Orleans music for the New Orleans Memories album issued by General Records.)

In 1899 Joplin took the step that was to have a far-reaching effect on his career, as well as on the destiny of a music publisher, for it was in that year that he contacted John Stark and Son, of Sedalia, who were then preparing to move to St. Louis. He carried with him his manuscripts of *Maple Leaf Rag, Sunflower Slow Drag* (written with Scott Hayden), and possibly others, which he displayed to the Starks, and . . . but let them say a few words:

> "SCOTT JOPLIN . . . left his mark on American music. When he first came into our office, some years ago, with the manuscripts of *Maple Leaf Rag* and *Sunflower Slow Drag* he had tried other publishers, but had failed to sell them. We quickly discerned their quality, bought them and made a five-year contract with Joplin to write only for our firm. . . . When we published the *Maple Leaf* it took us one year to sell 400 copies, simply because people examined it hastily, and didn't find it."

By ROY CAREW and PVT. DON E. FOWLER

The *Maple Leaf Rag* was published while the Starks were still in Sedalia, as was *Swipsey Cake Walk,* which was written in collaboration with Arthur Marshall, also a negro. The black and white title page of the original edition of the *Maple Leaf Rag* is a very interesting piece of work. The words "Maple Leaf Rag" are across the top of the page, slightly arched and ornamented with a minimum of engraved flourishes. The illustration consists of two negro couples, dressed in the fashion of the day, one couple following the other in what probably was intended to represent a cake walk. Immediately below the picture is the following:

SEDALIA, MO.
Published by
JOHN STARK & SON

Permission to use the above picture kindly granted by the American Tobacco Co., Manufacturers of OLD VIRGINIA CHEROOTS, by whom it is copyrighted.

Little need be said of the *Maple Leaf.* It is the rag classic, and any popular musician who isn't familiar with it has neglected the best of all. Published forty-five years ago, it has lost none of its freshness, and although the best of the players have dressed it up in different styles, they have never improved upon it. The first part of *Maple Leaf Rag* is unique in structure; no other composer ever imitated the form Joplin used for that part, although he himself followed it in three other rags—*The Cascades, Gladiolus,* and *Sugar Cane.*

Shortly after publishing *Maple Leaf Rag* and *Swipsey,* John Stark and Son moved to St. Louis, where they established themselves and began to publish those superior rags which were to bring to them the designation of "The Classic Rag House." Soon after the Starks moved Joplin followed them to St. Louis, where for several years he continued to compose inspirational rags which formed the backbone of the Stark rag catalog. They came in a steady stream—*Peacherine Easy Winners, Breeze From Alabama, The Strenuous Life,* the *Entertainer, The Ragtime Dance Song, The Chrysanthemum, The Cascades*—all good and all up to the Joplin standard. From the very first Joplin seems to have won top place as *the* ragtime composer, and his preëminence in the field seems to have been recognized and acknowledged, for as early as 1901 he assumed the title "King of the Ragtime Writers," which title seemingly never was challenged. The unique and characteristic quality of his ragtime compositions put them in a class by themselves, and the name "Joplin" on a rag carried the same assurance as "Sterling" did on silver. His style was copied, and rags of that style were called "Joplin-rags"; efforts to imitate were many, with varying success—at the height of their vogue one of the better imitations was Percy Wenrich's "The Smiler—Joplin Rag."

Although ragtime was accepted promptly by liberal and progressive musical spirits in the United States, there always existed a more or less snobbish antagonism to it by the highbrows and musical four-flushers, whom the Stark firm ridiculed with advertising dodgers such as the following:

A FIERCE TRAGEDY IN ONE ACT

SCENE: A Fashionable Theatre. Enter Mrs. Van Clausenberg and party—late, of course.

MRS. VAN C: "What is the orchestra playing? It is the grandest thing I have ever heard. It is positively inspiring."

YOUNG AMERICA (*in the seat behind*): "Why that is the *Cascades* by Joplin."

MRS. VAN C: "Well, that is one on me. I thought I had heard all of the great music, but that is the most thrilling piece I have ever heard. I suppose Joplin is a Pole who was educated in Paris."

YOUNG AM.: "Not so you could notice it. He's a young Negro from Texarkana, and the piece they are playing is a rag."

Sensation—Perturbation—Trepidation—and Seven Other Kinds of Emotion.

MRS. VAN C: "****** The idea. The very word ragtime rasps my finer sensibilities. (*Rising*) I'm going home and I'll never come to this theatre again. I just can't stand trashy music."

The Cascades, published in 1904, is a very fine number, and it stood high in the

estimation of both the publishers and the composer. The title page of the first edition of *The Cascades* did not carry the usual inscription "King of the Ragtime Writers," but it did carry a photograph of Joplin in an oval frame drawn in the center of the page and surmounted by a crown. Joplin evidently liked this photograph, as it again appears, somewhat touched up, on the cover of *Euphonic Sounds,* published by Seminary Music Company five years later.

The little advertising dodgers that the Stark firm sent out to announce their new numbers and to boost their catalog were pearls of advertising, as will be seen from the following excerpt from one of them:

> "* * * * * Mark this—the besetting sin is in trying to play these classics too fast—there is nothing in common with these inventions and the flood of Rags, Drags and Jags on the market. We want to speak here especially of *The Sunflower Slow Drag;* this piece came to light during the high temperature of Scott Joplin's courtship, and while he was touching the ground only in the highest places, his geese were all swans, and Mississippi water tasted like honey-dew; his exuberance made Monroe Rosenfeld's most effervescent moods appear but 'gloomy weather' * * * * * If ever there was a song without words this is that article; hold your ear to the ground while someone plays it, and you can hear Scott Joplin's heart beat.* * *"

The prejudice against ragtime, and the refusal or inability of some people to play it, the Starks lampooned with a caricature of a "long hair" musician kneeling on top of a piano stool, trying to play the *Maple Leaf,* with this little poem underneath:

Och Himmel the carpets wave up and wave down
Und der light she go 'round mit a schwing *
* (Probably the first reference to "swing").
Dot hot razzle dazzle—I can't find der notes
Und der time he gone crazy by jing
'Raus mit der new fangled stuff of today
I blays der same biece dot my grand vatter blay.

In tracing the musical progress of Scott Joplin, as recorded in the multitudinous files of the Library of Congress, there was found in the records for 1903 the following:

> Class Cxx 42461, Feb. 18, 1903. A GUEST OF HONOR, a ragtime opera, written and composed by Scott Joplin, published by John Stark and Son.

It can well be imagined that the discovery of such an unexpected nature aroused keen interest, and a check of the stacks was requested at once. A search revealed that several numbers were missing at number 42461. Again the records were checked, and there was found another entry, dated two years later, stating that no copies of *A Guest of Honor* had ever been received. An inquiry addressed to Mr. William P. Stark in St. Louis brought the information that while *A Guest of Honor* had some pretty good music, the story and lyrics were weak, and it was never published. Apparently this ragtime opera is lost, which is too bad, since it would be very interesting to compare the early effort with *Treemonisha,* the ragtime opera which Joplin himself published in 1911.

While Joplin was turning over to John Stark and Son one good rag after another, he was able to place several very good rags with other publishers: *Palm Leaf* with Victor Kremer, *The Sycamore and Eugenia* with Will Rossiter, *Weeping Willow* and *Something Doing* with Val A. Reis Music Company, and the *Favorite* with A. W. Perry Sons Music Company. He composed the music to several songs, and wrote a couple of waltzes. One of the songs, *Little Black Baby,* is interesting in that it seems to be the only composition by Joplin in which he drew on another tune for material; the words to *Little Black Baby* were by Louise Armstrong Bristol, and the melody is strongly reminiscent of Joplin's Ragtime Dance (song). There is another interesting feature about *Little Black Baby*—it is the only published number composed by Joplin that does not carry his name on the title page.

The well merited success that came to John Stark and Son in St. Louis pointed the way to greater fields—New York beckoned. In spite of great efforts at imitating, Tin Pan Alley had produced nothing in ragtime composition to compare with the Stark numbers, so it appeared that an opportunity was in the East. In 1904 Mr. John Stark went to New York and opened an office at 127 East 23rd Street, and once again Scott Joplin soon followed his publisher. We do not know how much success, measured in dollars and cents, came to John Stark and Son in New York, but some good Joplin rags were published—*Heliotrope Bouquet,* written with Louis Chauvin, *The Nonpareil, Fig Leaf* and others. About 1908, on account of the illness of

(*Continued on page* 65)

Chicago Documentary: Portrait of a Jazz Era

by Frederic Ramsey, Jr.

III. DREAMLANDS, STABLES

MUSIC: HONKY TONK TRAIN BLUES, MEADE LUX LEWIS . . . DOWN UNDER VOICE.

NARRATOR: And while the young Chicagoans were scuffling through the gang era, what was happening on the South Side? What was happening in that vast, sprawling area just above the stockyards, where mile after mile of slight, shabby boards stretch out in the hot sun? Close to the railroad tracks, never far from the sound of the train whistle and the persistent rhythm of steel wheels breaking against steel rails — South Side inhabitants made their own kind of music, and kept it pretty much to themselves. In their homes, and in the small joints, party piano playing was popular . . .

MUSIC: HONKY TONK TRAIN BLUES UP STRONG AND HOLD TO FINISH.

NARRATOR: Perhaps it came from Chicago, perhaps it came from the Southwest . . . at any rate, Jimmy Yancey plays it with as much feeling and skill as any musician . . .

MUSIC: STATE STREET SPECIAL, JIMMY YANCEY . . . 20 SECONDS AND HOLD UNDER VOICE . . .

WILLIAM RUSSELL: Jimmy Yancey has never played piano on the stage. Born in Chicago, he joined the Bert Earl Company as a boy of six and traveled across America singing and doing his 'buck and wing' dances. He even made one trip to Europe and appeared before King George and the Royal Family in London. But his piano playing he saved for himself, and for a few friends who liked the blues . . .

MUSIC: UP ON STATE STREET, HOLD TO FINISH.

NARRATOR: Along with Yancey, there was Pine Top Smith, Hersal Thomas, Cripple Clarence Lofton, Jimmy Blythe, Lem Fowler, Will Ezell, Jabo Williams, Romeo Nelson, Cow Cow Davenport, Montana Taylor, Charlie Spand, Speckled Red (Rufus Perryman), Doug Suggs, Wesley Wallace, Albert Ammons, and Meade Lux Lewis. In and out of Chicago during the twenties, they each contributed individually to that lusty piano style now widely popularized as the boogie woogie. But then, it was a "restricted" music — played by Negroes for themselves. And there's a lot of the house rent party feeling in Jim Jackson's Jamboree, for example . . .

MUSIC: JIM JACKSON'S JAMBOREE, I AND II.

NARRATOR: This was social music, music played for a special event. And out of this "special" music came the form America has now adopted as its own, a familiar rhythmic pattern we're liable to hear any orchestra play any day . . . And in the same period that saw the rising star of boogie woogie, there came to Chicago the many blues singers who expressed for the Negro something very close, very personal with him. And as with boogie woogie, the musical quality of the fine Negro blues won a world-wide appreciation . . . only at this time in Chicago, it was to a relatively small audience that these singers gave their best. Certainly of all of them, Ma Rainey and Bessie Smith were undisputed stars.

VOICE OF THE CHICAGO DEFENDER: Yes, I can help you there. It really was an event when Bessie hit town. Listen to this story, with dateline Nashville, Tennessee, August 4, 1923: 'Bessie Smith hits 'em in Nashville. She knocked all the tin off the roof of the theater. People cried for more, and refused to leave the theater . . .'

BESSIE SMITH (SINGS MAMA'S GOT THE BLUES):
I got a man in Atlanta
Two in Alabama
Three in Chattanooga
Four in Cincinnattuh
Five in Mississippi
Six in Memphis, Tennessee . . .
If you don't like my peaches
Please let my orchard be . . .

DEFENDER: Yes, Chicago or any other town always turned out for Bessie, or for Ma Rainey, just as they did whenever Kep was playing at the Vendome, or Louis at the Sunset. We followed Bessie's career from the beginning. At first, it was only road notices. In 1922, tucked next to a notice about "M. Vassar's Orchestra with sensational cornetist Tommy (that was Tommy Ladnier), and the comical Master of Ceremony, King Jones, there's a note about Bessie's trip to Atlantic City, where she played with Frankie Half Fint Jaxon. In the same year, Mamie Smith played the Avenue Theater at 31st and Indiana, while Lincoln Gardens, 'largest dance hall on the South Side,' (at 459 East 31st) played host to some distinguished New Orleans jazzmen, including Joe Oliver, who returned June 17, 'back from a great year on the coast.' On May 13 of that year, the Spikes Brothers announced in Los Angeles that they planned to run a phonograph record factory. Alberta Hunter was billed as 'The Idol of Chicago's Dreamland.' . . . Peyton's Orchestra played at the Grand Theater, along State at 3110. The December 16, 1922 Defender carried an advertisement for OKehs 4443-8039 of Mamie Smith . . .

NARRATOR: Could you give us some of the Chicago highspots you covered in the early twenties?

DEFENDER: Why surely. There certainly were plenty of them, in those days. I'll skip around a bit in the back files, and see what we can dig out . . . here's an item for the Sunset, billing Carroll Dickerson's orchestra, 'with famous drummer Jack Carter.' May Alix is featured as a dancing girl, but she sings, too. On August 18, 1923, we carried a half page ad for King Oliver's Jazz Band, with a picture of Joe himself. On April 14, the Spikes Brothers advertised appearance of KROOKED BLUES and SOMEDAY SWEETHEART. On September 15, the Gennett King Oliver I'M GONNA WEAR YOU OFF MY MIND was advertised. December 1, an ad for BLUES FOR RAMPART STREET, sung by Ida Cox, with Tommy Ladnier accompanying her. On the 22nd, there was a full page Okeh ad, with a picture of King Bechet wearing the Okeh smile. And Powers' Band played the New Years' Eve Dance at the Coliseum Annex.

NARRATOR: And in 1924 . . . ?

DEFENDER: The jazz year begins with an ad for Dreamland, 'with 500 seats.' Ollie Powers' Harmony Band was there at the time. Black Swan Records sold out to Paramount. Ajax Race Records got a notice. Dink Johnson's Los Angeles Six played at the Entertainers' Café for a short run beginning January 26. The same date carried a notice about Perry Bradford's New York Publishing Company. Columbia advertised King Oliver's NEW ORLEANS STOMP and LONDON BLUES, Jelly Roll's tune. Bessie Smith played Memphis on February 23; the notice said there would be a special performance for white folks at 11, in the Beale Avenue Palace. And on April 25, Ma Rainey, 'the Paramount Wildcat,' played the Grand Theater. A May 1 Ball at Coliseum Annex featured 'Dutrey's Creole Jazz Band from Lincoln Gardens.' Ma Rainey, whose pictures showed her wearing a necklace of gold pieces, was billed as 'the gold-necklace woman of the blues.' And on May 5, Bessie Smith made what was noted as her first appearance in Chicago, at the Avenue Theater, at 3110 Indiana Avenue. Soon we started carrying full-page ads for each of Bessie's recorded blues as they came out. On November 8, Bessie performed again: "Bessie had them howling long before her first number was half finished. Longshaw accompanied her.' Well, that gives you *some* notion of the exciting jazz dates we covered.

NARRATOR: Well, I guess there's many a jazz fan who would like to have been there for some of those 31st Street affairs . . . incidentally, what do you consider one of the biggest and most sensational events of all that period?

DEFENDER: Oh, I guess that far and away, the famous Okeh 'Race' Record Artists' Ball was the most terrific. Every star on Okeh's brilliant list was there . . . probably a few more for good measure. We got out an extra Music Edition for the event, which was on June 12, 1926. Butterbeans and Susie headed the lineup with Richard M. Jones supervising. Bertha Chippie Hill, Sara Martin, Sippie Wallace and Lillie Delk Christian sang, too. Someone started a rumor that all the twenty-one orchestras present (this included, among others, Oliver's Plantation Band and Review, Erskine Tate's Vendome Orchestra, Armstrong's Hot Five, and Cook's Orchestra with Keppard) would play a grand finale of CORNET CHOP SUEY and COME BACK SWEET PAPA . . . I don't know whose publicity scheme that was; fortunately they didn't try it!

NARRATOR: At any rate, it must have been a topnotch evening! And look — I see here in your paper that only a month later, on July 10, there was a big ad, with picture of 'Jazzbo Brown' strutting up and down a wharf in Memphis, Tennessee. And on August 7, an early note on Duke Ellington; a Gennett ad for ANIMAL CRACKERS and L'IL FARINA. Incidentally, you've given us highlights — now what could you dig up in the way of a story covering an incident or two in the musicians' lives?

DEFENDER: Well, we all chuckled a lot at this clip about a piano player: 'Stomp King was slugged by his Landlord last Monday because he persisted in playing the piano at 4 a.m. every morning when he arrived home from work. The Landlord asked him not to do it time and time again, but Stomp King, a lover of his art, kept it up, waking all the roomers in the house, until the Landlord became peeved and let his iron fists land on the pianist's jaw. Stomp King was laid up in the hospital for four days, but at this writing is back on the job. The Landlord was arrested and fined and Stomp King left the Courtroom happy but immediately moved his home.'

NARRATOR: I get the idea! A musician just didn't rate unless he kept late hours, did he? What about that, Zutty?

ZUTTY SINGLETON: That's the way it was at the Nest, when I played there. That's the time when all the musicians would come in — after hours. First they would go across the street to the Sunset, where Louis was playing. We had a three piece job at the Nest, later called the Apex . . .

MUSIC: SNEAK IN FOUR OR FIVE TIMES, NOONE'S APEX ORCHESTRA . . .

ZUTTY SINGLETON (Continued): We didn't start playing until one, and at nine, ten or eleven the next morning things would still be jumping. It was really a breakfast dance . . .

MUSIC: QUICK FADE ON FOUR OR FIVE TIMES . . .

NARRATOR: That was the story, all over Chicago, and especially along 31st Street. 1926 was probably the year that saw the apogee of jazz in Chicago . . .

DEFENDER: Yes, there was Tate's Orchestra at the Vendome, to begin with . . .

NARRATOR: . . . and Louis doubled from Vendome to Bottoms' Dreamland, with Cook's Orchestra. There were two Dreamlands, you know — Harmon's the dance hall, and Bill Bottoms' Café, also called 'Dreamland.' In this year, Eddie Atkins played the latter, as well as orchestras of Ollie Powers and Al Wynn . . . King Jones, the MC from the old De Luxe Café, led Al Wynn's group.

DEFENDER: Yes, and I remember Peyton's 'word to the wise' reflecting a trend of the times: 'Don't all jazz at once,' he wrote, but this was good advice thrown away, for all the effect it had . . .

NARRATOR: Well, with the Coliseum featuring such big balls as the one in February, when Cook's Orchestra with Keppard played, and there were such stars as Fletcher Henderson, Jelly Roll Morton . . . and with the Okeh ball in June, it was hard to restrain the 'hokum' . . .

DEFENDER: The Grand Theater featured some great music in that year, too . . . Bessie and Ma Rainey played there . . .

NARRATOR: . . . and Sammy Stewart's Orchestra played the Metropolitan . . .

DEFENDER: . . . and King Louis was all over town . . .

ARMSTRONG: That's when I changed from cornet to trumpet. The other fellows had those long trumpets and I had that short cornet and it didn't look right!

MUSIC: STOMP OFF LET'S GO, ERSKINE TATE AND VENDOME ORCHESTRA . . . DOWN UNDER VOICES . . . SWELL BETWEEN EACH VOICE . . .

ZUTTY: I remember Art Simms, who played Wisconsin Roof, opened the Sunset . . .

MUSIC: UP FOR 5 SECONDS . . .

DEFENDER: And Louis moved into the Sunset, with Dickerson's Orchestra, replacing Sam Stewart, about April 10 . . . (MUSIC UP) . . . One of our writers took time out to chide the audience at the Entertainers' Cabaret, saying 'People want gut bucket orchestras . . . the hip liquor toter wants sensational noise . . . (MUSIC UP AND FADE).

NARRATOR: A rumor even got around that Friars' Inn would give 'way to the demand for 'hokum,' and feature a 'race' orchestra, because for some strange reason the two seemed associated in the minds of bookers and white audiences!

DEFENDER: One of the greatest bands of all was featured at the Plantation, right across from the Sunset. Joe Oliver's group was there, with a show . . . it was a new orchestra, with Luis Russell, Barney Bigard, and Albert Nicholas. Jelly Roll came in town twice that year, (SNEAK IN MR. JELLY LORD, JELLY ROLL MORTON ORCHESTRA) to record for Gennett . . .

MUSIC: MR. JELLY LORD, UP 40 SECONDS, HOLD UNDER VOICE . . . BRIDGE TO PIANO . . .

DEFENDER: And later, to do some piano solos for Brunswick . . .

MUSIC: UP ON KING PORTER STOMP, JELLY ROLL MORTON . . . DOWN UNDER VOICE . . .

NARRATOR: Trixie Smith sang in Chicago, and Lovie Austin came in for a short stop on a road tour, taking Tom Ladnier away with her . . .

MUSIC: BRIDGE PIANO TO THE WORLD'S JAZZ CRAZY, LAWDY, SO AM I, TRIXIE SMITH . . . 20 SECONDS AND FADE UNDER VOICE . . .

NARRATOR: Ed South played at Moulin Rouge Café, with 'Terrible Teddy' Weatherford, 'the Demon Piano Player,' in Wade's Orchestra.

DEFENDER: Elgar played the Arcadia Ballroom, later moved to Riverview Park . . .

NARRATOR: Oliver composed DOCTOR JAZZ, and Jelly Roll recorded it . . .

MUSIC: DOCTOR JAZZ, UP STRONG ON CUE . . . HOLD TO FINISH.

NARRATOR: After the six-piece Oliver Orchestra split up, Johnny Dodds played with the Dutrey Brothers . . .

JOHNNY DODDS:
Yes, I made $80 a week, playing at Kelly's Stables with the Dutreys and Natty Dominique. It was all painted black inside, and the stalls were still there . . .

MUSIC: SNEAK IN WEARY CITY, DODDS ORCHESTRA, HOLD UNDER VOICE . . .

DODDS: It really was a stable. People wrote their names on the wall, on the seats and tables, carving them or using the white paint furnished by the house. It was just across the river, and an old watchman came to guide you over, up the rickety stairway to the club upstairs. Customers carried their own liquor and the waiters would get more of all you wanted and charge $5 for ginger ale. I bought an apartment house with the money I made, lost it later in the depression . . .

MUSIC: WEARY CITY UP AND HOLD TO FINISH.

NARRATOR: Zutty, how did you make out in those days?

ZUTTY SINGLETON:
At various times, I played with Clarence Jones, Louis Armstrong, Howard, Jimmie Bell and Carroll Dickerson. I had been playing with Fate on the Capitol, and Creath in St. Louis, before I came to town . . .

DEFENDER: . . . and I remember another band from the Capitol, Dewey Jackson's. They made CAPITOL BLUES for Vocalion, early in '26 . . .

ZUTTY: Yes, then we went to the Metropolitan. After the Metropolitan, the whole band quit, got another job with Sammy Peyton at the Persian Palace, Club Baghdad. They had two bands there, one big white one, under Walter Ford, and ours. Louis used to come out there every night . . .

MUSIC: SNEAK IN INTRO. BIG BUTTER AND EGG MAN . . .

ZUTTY: . . . and play BUTTER AND EGG MAN . . . everybody was crazy about his playing . . .

MUSIC: FADE BUTTER AND EGG MAN BEFORE VOCAL AND BRIDGE TO STOCKYARD STRUT, KEPPARD'S CARDINALS . . . HOLD UNDER MONTAGE OF VOICES ACCELERATING RAPIDLY . . .

DEFENDER: That was when they talked of lining 35th Street with asbestos . . .

JOE OLIVER (Proudly):
My band is the best in the U. S. . . .

DEFENDER: Earl Hines one of the cleverest piano players in the country . . .

VOICE 1: . . . sure spanks the ivories! . . .

VOICE 2: . . . ain't that boy hot! . . .

ARMSTRONG:
. . . the old cornet is just itchin' to make blue music, mister! . . .

DEFENDER: . . . Keppard is capable of doing wonders, strong as Samson . . .

MUSIC: SWELL STOCKYARD ON TRUMPET BREAK . . .

VOICE 1: It's trumpet, Jim!

VOICE 2: Bertrand had better stay off the washboard . . .

DEFENDER: . . . blast out those weird jazz figures . . .

MUSIC: STOCKYARD STRUT UP AND HOLD TO FINISH.

NARRATOR: But it couldn't last forever.

DEFENDER: On November 26, 1926, we carried our first Vitaphone notice. Before that, the show had always been secondary at the Vendome. And early in '27, we warned musicians that times were getting bad in the theater business all over the country . . .

ZUTTY: So we loaded all the stuff in the car. Finally, Lil made a loan on something, and got $20 for each of us. That was some trip. We had a couple of vibraphones — tied them on the car and they got all rusty. We didn't know enough to make stops, to play. Louis was really coming then, but we didn't stop. When we got to New York, we didn't have *nothing*. Next morning, Braud helped us out . . .

CLARA SMITH (SINGS 31ST STREET BLUES):
Rail-road take me back
Got those 31st Street Blues
Please don't jump the track
I ain't got no time to lose . . .
Ashes to ashes
Dust to dust
New York don't get me
Chicago must . . .
Railroad take me back
I got those 31st Street Blues — can't lose 'em — got those 31st Street Blues — runnin' wild — Lawd I got those 31st Street Blues — I'm screamin' — got those 31st Street Blues — Chicago Bound — I've got those 31st Street Blues!

JAZZ CRITIC LOOKS AT ANTHROPOLOGIST

ROGER PRYOR DODGE

In the Record Changer, Mr. Ernest Borneman, the anthropologist, contributes an interesting series of articles, The Anthropologist Looks At Jazz. If Mr. Borneman's anthropological viewpoint is to promote rather than confuse an understanding of jazz, it must pass the test of musical criticism in which it provokes discussion. As a commentator in the literature of jazz, I offer my remarks in the hope of synthesizing what is valuable and sifting the critical grain from the chaff.—R.P.D.

The Author

Roger Pryor Dodge is a professional dancer. Studying ballet in Paris, he adapted his own dance style to jazz music.

One of Mr. Dodge's early successes was his role of "White Wings" in Carpenter's ballet Skyscrapers at the Metropolitan in 1925. Shortly thereafter his occupation led him to Billy Rose's first show "Sweet and Low" where his jazz dance was well received.

R. P. has the greatest collection of Nijinsky photographs in the world; it is housed at the present time in the New York Public Library.

Mr. Dodge's first article on jazz appeared in the London Dancing Times (1929) to be followed by others in Hound and Horn (1934) and the Atlantic Monthly. Other contributions have been printed in the HRS Rag, the book Jazzmen, and the magazine Jazz.

Mr. Ernest Borneman's article, "The Anthropologist Looks At Jazz," contains a great deal of information that one does not encounter in the usual run of jazz literature. We are grateful to him: a specialist can always throw new light where we least expect it. In the early and simple stages of an art, analysis is not particularly difficult. It is not one hundredth part as difficult as when many elements have accrued in the growth of the art. It is in maturer stages, when the ingredients of the art have become entangled and fused, that the critic begins to make use of a measure of intuitive insight. Of course, an intuitive hypothesis, by itself, is not enough; but, unlike the scientist, we have not, in musical criticism, the benefit of acceleration of knowledge and understanding which comes by means of manipulating a controlled experiment in a laboratory. Instead, the critic must wait with resignation and some humility the results of his intuitive hypothesis. It is on this ground that I wish to meet with Mr. Borneman in friendly and constructive discussion, gratefully taking from anthropology what is really helpful and legitimate, frankly rejecting what may be alien to our purpose.

In the name of anthropology, Mr. Borneman, at the very start, dismisses any differences which exist between primitive and sophisticated music. In the name of anthropolgy, he wishes to make no distinction between the merits of one musician and another. If anthropology indeed dictates this ironing out of distinctions, that is all very well. But why does Mr. Borneman proceed to discuss the *flowering* of jazz, the *decline* of jazz, and very particularly the *merits* of musicians? To satisfy its requirements, anthropology may take any suitable analytical standpoint. But Mr. Borneman is not always satisfied with remaining an anthropologist. He exists behind the scenes and reenters in a brand new costume. He practices a little surprising and charming sleight of hand. In fact, he betrays our credibility and simplicity when, after announcing that he would view jazz as a specialist through the criteria of anthropology, he finishes his performance

with rather conventional jazz criticism. We have sat respectfully before the scientist; we have listened; we have missed a transition point in the performance; we have finally heard only the familiar words—and we have been disappointed.

Let us analyze the nature of our disappointment. Mr. Borneman argues that "it would be inadequate to say that *St. Louis Blues* is a better piece of music than *Pistol Packin' Mamma,* or that Louis Armstrong is a better trumpeter than Clyde McCoy." Instead he wants to know *why* they came to exist and what *function* they perform. For greater convenience, let us change the two names—Armstrong and McCoy—to James P. Johnson and Art Tatum.* Does it not follow, then, that Mr. Borneman has chosen to label as "jazz" the school or idiom of Johnson, let us say, and that later he will surely examine the idiom of Tatum in order to show us its function and how it came about? At least the first few pages of his April article lead us to such a happy expectation—but, alas, nowhere does he follow this procedure. He speaks, indeed, of such things as he considers to have *value,* but like any of us outside the discipline of anthropology, he is very definite in divulging what he considers good and bad. In fact, for very good measure he offers advice on *what should be done!*—an attitude which, by any standards for understanding the social development of art, is putting the cart before the horse, sociologically speaking.

Mr. Borneman speaks of various elements as driving "American Negro music quite *inexorably towards one definite form* which would combine all surviving Africanisms with as much of the white man's as was accessible and acceptable to the Negro singers. This form is the blues" (Italics mine). He offers this judgment categorically, as if the process had no alternative, yet we find in the West Indies and in South American countries a quite different music rising from the collaboration of the African and white man.

In the May article, Mr. Borneman speaks of four basic standards for jazz, all of which he calls fallacies. He speaks of the academic standard. He says a "new music requires a new aesthetic rationalization." But there is nothing new in jazz: counterpoint is always counterpoint, and invention is still invention. Even Mr. Borneman uses the word "counterpoint," certainly not a word used by jazz musicians, but a word descriptive of a certain style of classical music. The only difference is the material: the blues and the figurations of the instrumentalists. When it is counterpoint, we can compare it with the great contrapuntal period; and when it is invention, the invention follows the turns and patterns of all the inventive writings of our culture. The tunes and material *are* different, just as the tunes of one country are different from those of another. European tunes, however, contribute to the variety of tune form which we do find in classic music. After all, it is the tune (or general melodic content) which makes all the difference in the world. Appreciation of musical art is not just appreciation of the exquisite interweaving of melodies or the neat arrangement of notes within a rhythmic pattern found in a solo. The simple basic pattern must, in its conservative manner, hold the greatest import for us. It is only then that more advanced contrivances take on for us real meaning.

No, the source of confusion does not lie in the fact that jazz is different in its contrapuntal texture or in the similar use of figures for invention, but in the fact that the academic or classical man does not like this tune, the blues, and does not know the instrumental texture. He can be moved by the folk music of any country in Europe because classic music is built out of all the folk music of Europe, but the blues are new to him. It is not a case of the academic standard, but a case of jazz music coming to him by way of itself alone, with little to remind him of the music in which he was cultivated.

If we are musicians and can recognize musical elements such as counterpoint and invention, what do these things mean to us if this counterpoint and invention is *about* something having no meaning for us. The intricacies will remain obscure to us. To become familiar with them we must have an over-all attraction to the art, the pursuit of which will reveal the music. Its intricacies will then unfold and become clear. Moreover, I fear that when Mr. Borneman speaks of classic music, he seems to have in mind the symphonies of the 19th century. Why compare this late and highly developed music of our culture to a new music? Why expect jazz to resemble it or emulate it?

By slow development a baby becomes

* McCoy has no standing, while Tatum has the greatest admiration of his profession and is also placed by Mr. Borneman in the same position that I place him.—R.P.D.

(*Continued on page 73*)

QUESTIONS and ANSWERS

by

ERNEST BORNEMAN

All Questions Should Be Addressed
To Ernest Borneman
National Film Board, Ottawa, Canada

I

Eight months ago, when we began to publish the first notes on the anthropology of jazz, we ventured upon a new field of jazz criticism. We hoped to provoke discussion and argument of a new and creative type, and when that discussion and argument came forth in numerous letters and articles, we gave voice to it in the present column of QUESTIONS AND ANSWERS. Today we are glad to publish one of the most rewarding articles we have been fortunate enough to call forth—Mr. Roger Pryor Dodge's JAZZ CRITIC LOOKS AT ANTHROPOLOGIST. The points of difference between Mr. Dodge and myself are diminutive compared to the all-important evidence that discussion on jazz need not disintegrate into personalities and that the RECORD CHANGER is rapidly becoming the foremost forum of discussion on jazz in the U.S.A. For this, we wish to offer our thanks to Mr. Dodge and to all others who have written in to give us facts, data, information and debate. Please continue to write in if you disagree with us or if you have any information which may help us to put our music into a wider perspective.

This is your column. We will publish all questions and data which are truly important to you. If you have something on your mind which you think should have been said long ago, let us know about it and we will give it due space. If it's jazz, and if it's true, *Q&A* will publish it.

II

Mr. Dodge thinks that there is some contradiction between my promise to view jazz as a social function and my conventional evaluation of individual jazz musicians. I think Mr. Dodge would have seen no such contradiction after the tenth installment of this series ("From Minstrelsy to Jazz") in which we are analyzing the social function of what Mr. Dodge calls "hybrid" and "vitiated" jazz. Yet I am grateful to Mr. Dodge for his interest, and I hope that the December installment will finally clear up the point.

If Mr. Dodge will meanwhile accept our definition of the anthropological platform, he will, I believe, also have to accept our evaluation of individual jazz musicians, even if the result of that evaluation should happen to coincide with what he calls "conventional jazz criticism." We defined our platform by affirming that "the best musician is the one who shows the least compromise with alien forms of music; who gives the widest development to the traditional framework; who shows the greatest variety within the unity of his chosen idiom." I think that all musicians praised in the "conventional" June installment will meet the test of this definition. If we define the social course of a civilization, we clearly have the right to define anyone who takes that course as a socially "good" or useful person, and we have not only the right but actually the logical obligation to define any deviation from that course as "bad" or useless; it seems to me that we are therefore quite justified in suggesting that the former should be supported and the latter discouraged. The horse is well hitched to the cart: it pulls its load.

III

Again, Mr. Dodge will see that his argument on the South American forms of Negro music has already been superseded in the sixth installment of the series which was set up in type when he wrote his criticism. The *blues* arose from North American civilization with the same degree of historical logic as the *samba* arose from that of South America. I would very much like to go into this Latin American development at greater length since it is much closer to my proper field of study than the North American phase of Negro music, but we

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THE RECORD CHANGER.

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BB—Blue Bird	COF—French Columbia	GRF—French Gramoph.	PARL—Parlophone	SIL—Silvertone
BN—Blue Note	CQ—Conqueror	HA—Harmony	PAE—Eng. Parlophone	SW—Swing
BR—Brunswick	CR—Crown	HW—Hit of the Week	PAF—French Parlophone	UHCA—Unit. Hot Clubs
BRE—English Brunswick	CX—Claxtonola	HMV—His Mas. Voice	PARA—Paramount	VE—Velvetone
BRF—French Brunswick	DE—Decca	HRS—Hot Record So.	PAT—Pathe	VI—Victor
BS—Black Swan	DEE—English Decca	JI—Jazz Information	PE—Perfect	VO—Vocalion
BU—Buddy	DEF—French Decca	JM—Jazz Man	PU—Puritan	VOE—English Vocalion
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MORE THAN YOU KNOW	OK	—	—	SCHU
CAN'T GET STARTED	OK	—	—	SCHU
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BUNNY BERIGAN				
BLUE LOU (ANY LABEL) (E TO N)	BR	7832	—	POWE
BLUE SKIES	VI	25136	—	POWE
STORMY WEATHER	VO	15884	—	POWE
JELLY ROLL BLUES (V TO N)	VI	26113	—	POWE
IN A MIST	VI	—	—	HOLL
FLASHES	VI	—	—	HOLL
(MANY INSTRUMENTAL RECORDS)	OK, VI, VO, BR		—	SYMO
JELLY ROLL BLUES	VI	26113	2.00	PERR
BEN BERNIE				
IT'S A LONESOME OLD TOWN (N TO E)	BR	4943	—	ROTH
CHU BERRY				
(ANY BUT C.M.S.)	—	—	—	SYMO
BIX BEIDERBECKE				
(MANY)	—	—	—	GOOD
I'LL BE A FRIEND/MARY	VI	26415	—	GOOD
(MANY)	GE, OK, VO		—	MELL
IN A MIST (N OR E)	VO	3150	—	ANDE
SHARKEY BONANO				
HIGH SOCIETY	CO	35678	—	ESMA
WILL BRADLEY				
LONESOME ROAD	—	—	—	SYMO
SONNY BURKE				
COUNT BASIELY	OK	5955	—	CHER
CAB CALLOWAY				
WILLOW WEEP FOR ME	—	—	—	SYMO
GHOSE OF A CHANCE	—	—	—	SYMO
BENNY CARTER				
(ANY FOREIGN RECORDINGS)	—	—	—	LUDA
SLOW FREIGHT	VO	5399	—	SYMO
BOB CHESTER				
CHESTER'S CHOICE	BB	—	—	CASE
COON-SANDERS ORCH.				
DARKTOWN STRUTTERS' BALL	VI	22342	1.00	GOOD
(OTHERS; SEND LIST)	—	—	—	GOOD
BING CROSBY				
YOU'VE GOT ME CRYING AGAIN	BR	6515	—	MELL
FACE THE MUSIC MEDLEY	BR	20106	—	MELL
TEA FOR TWO/YES INDEED	DE	3689	—	ANDE
BOB CROSBY				
PAGAN LOVE CALL/COME BACK SWEET	DE	896	—	HERR
JOHNNY DODDS				
MELANCHOLY	VO	1108	—	EDEL
AFTER YOU'VE GONE/COME ON	VO	1148	—	EDEL
(MOST ANY OK, VO, BR, VI)	—	—	—	LUDA
SAM DONOHUE				
SKOOTER	OK	6358	—	SCHU
DORSEY BROTHERS				
SPELL OF THE BLUES	OK	41181	—	MELL
JOHNNY DUNN				
HAM AND EGGS	CO	14358	—	HOLL
JIMMIE DURANTE				
INKA DINKA DOO (N OR E)	BR	6774	—	ROTH
ROY ELDRIDGE				
(ANY VOCALION)	VO	—	—	SYMO
(ANY VARSITY)	VS	—	—	SYMO
(ANY TRANSCRIPTIONS, ETC.)	—	—	—	SYMO
ZIGGY ELMAN				
AND THE ANGELS SING/BUBLITCKI	BB	10103	—	BOON
(ANY UNDER OWN NAME	BB	—	—	SYMO
DUKE ELLINGTON				
CHOO CHOO/RAINEY NIGHTS	BLU-DISC	1002	—	PARK
(MANY; PRE 1935)	—	—	—	PARK
SOLID OLD MAN/SCHNAPPS	BR	8380	—	GILB
MY HONEY'S LOVIN' ARMS	VA	629	—	GILB
STEPPIN' INTO SWING	BR	8063	—	GILB
(MANY ON ODD LABELS)	VI	—	—	SCHU
BLUE SERGE	VI	—	—	SCHU
SEPIA PANORAMA	VI	—	—	SCHU
MY GREATEST MISTAKE	VI	—	—	SCHU
KO KO	CO	—	—	SCHU
TOOTIN' THRU THE ROOF	CO	—	—	SCHU
BRAGGIN' IN BRASS	CO	—	—	SCHU
ROSE OF THE RIO GRANDE	CO	—	—	SCHU
IN THE SAHDE OLD APPLE TREE	CO	—	—	SCHU
AFTER ALL	VI	—	—	SCHU
CLEMENTINE	VI	—	—	SCHU
ALL TOO SOON	VI	27247	—	SCHU
BLUE GOOSE	VI	—	—	CASE
HOP HEAD	CO	953	—	HOLL
TOOTIN' THRU THE ROOF	CO	—	—	SYMO
SATURDAY NIGHT FUNCTION	VI	24674	—	CHER
LITTLE POSEY	CO	35291	—	CHER
ROSE OF THE RIO GRANDE	BR	8186	—	CHER
ROSE ROOM	BR	6265	—	CHER
SATURDAY NIGHT FUNCTION	VI	38036	—	CHER
JUNGLE BLUES (#2 ONLY)	—	—	10.00	MITC
ROCKIN' CHAIR (#1 ONLY; E)	—	—	5.00	MITC
NASHVILLE NIGHTINGALE	BLU-DISC	—	50.00	MITC
PARLOR SOCIAL STOMP	—	—	5.00	MITC
GEORGIA GRIND	—	—	5.00	MITC
IT'S ALL COMIN' HOME TO YOU	—	—	5.00	MITC
ANIMAL CRACKERS/LIL FARINA(E)	GE	3342	15.00	MITC
(ACC. TO OZIE WARE)	VI	21377	10.00	MITC
MOOD INDIGE, HOT & BOTHERED, CREOLE(V+)	VI	16006	5.00	MITC
(ORIGINAL LABEL ONLY; E OR N)	VO	1064	12.50	MITC
(ORIGINAL LABEL ONLY; E OR N)	VO	1077	12.50	MITC

(DUKE ELLINGTON, CONTINUED)

(ORIGINAL LABEL ONLY; E OR N)	BR	6265	3.50	MITC
(ORIGINAL LABEL ONLY; E OR N)	BR	6607	3.50	MITC
(ORIGINAL LABEL ONLY; V TO N)	OK	8521	15.00	MITC
(ORIGINAL LABEL ONLY; E OR N)	OK	8662	6.00	MITC
(ORIGINAL LABEL ONLY; V TO N)	OK	8969	7.50	MITC
(ORIGINAL LABEL ONLY; E OR N)	VI	38065	3.00	MITC
(ORIGINAL LABEL ONLY; E OR N)	VI	21284	3.50	MITC
(ANY VOCALION,COLUMBIA,BRUNSWICK,ETC.)	—	—	—	LAUF
BUD FREEMAN				
MUSKAT RAMBLE	CO	35855	—	ESMA
GENE GIFFORD				
NOTHIN' BUT THE BLUES	VI	25041	—	POWE
SQUAREFACE	VI	25065	—	POWE
GOLDEN MELODY MEN				
TROMBONE BLUES	CHAL	803	—	STUR
BENNY GOODMAN				
CLARINETITIS	—	—	—	LUDA
ON THE ALAMO	CO	35938	—	CHER
GONE WITH WHAT WIND	CO	35404	—	CHER
SWEET LORRAINE	VI	25822	—	CHER
LIZA	VI	25660	—	CHER
LIMEHOUSE BLUES	OK	6486	—	CHER
(MANY UNITS: QUARTET,TRIO,ETC.)	—	—	—	SYMO
A SMOOTH ONE (SEXTET)	CO	36099	—	HERB
ROYAL GARDEN BLUES(SEXTET)	CO	35810	—	HERB
TILL TOM SPECIAL (SEXTET)	CO	35404	—	HERB
AIR MAIL SPECIAL (SEXTET)	CO	36254	—	HERB
SIX APPEAL (SEXTET)	CO	35553	—	HERB
HENDERSON STOMP	CO	—	—	CASE
BLUES IN YOUR/MY FLAT (QUARTET)	VI	26044	—	ESMA
SUGAR/OPUS 3/4	VI	26240	—	GILB
DIZZY SPELLS	BB	10903	—	GILB
STOMPIN' AT THE SAVOY	VI	25521	—	GILB
COOT GRANT & KID WILSON				
HAVE YOUR CHILL	PARA	12317	—	STUR
DIRTY MISTREATER	PARA	12324	—	STUR
FIND MEAT AT THE GREASY SPOON	PARA	12337	—	STUR
JOHNNY GREEN				
BODY AND SOUL (N OR E)	ROY	1836	—	ROTH
BOBBY HACKETT				
SINGIN' THE BLUES	OK	—	—	SCHU
POOR BUTTERFLY	OK	—	—	SCHU
I SURRENDER DEAR	OK	—	—	SCHU
LIONEL HAMPTON				
OPEN HOUSE (E TO N)	VI	27341	—	CHER
MY BUDDY (E TO N)	VI	26608	—	CHER
JUDY (E TO N)	VI	25699	—	CHER
(MOST)	VI	—	—	SYMO
ONE SWEET LETTER	VI	26393	1.50	HERB
HOT MALLETS	VI	26371	1.50	HERB
IN THE BAG	DE	—	—	SCHU
DINAH	VI	—	—	SCHU
MY BUDDY	VI	—	—	SCHU
CAN'T GET STARTED	VI	—	—	SCHU
JUST FOR LAFFS	VI	—	—	SCHU
JUDY GHOST OF A CHANCE	VI	—	—	SCHU
HARLEM HAMFATS				
JAM JAMBOREE	DE	7312	—	HERR
SOME SWEET DAY	DE	7548	—	HERR
COLEMAN HAWKINS				
(ANY FOREIGN RECORDS)	—	—	—	LUDA
BERTHA HILL				
PRATT CITY BLUES (N)	HRS	—	—	STUR
SADIE JACKSON				
ORIGINAL BLACK BOTTOM (N TO E)	CO	14181	1.25	JAFF
JAM SESSION AT VICTOR				
BLUES	—	—	—	SYMO
AL JOLSON				
MY MAMMY (N OR E)	BR	3912	—	ROTH
JUNGLE BAND				
COUBLE CHECK	BR	4783	—	HOLL
MOOCHE	BR	4122	—	HOLL
FRANKIE HALF PINT JAXON				
SOME SWEET DAY/I'M GONNA STEAL	DE	7548	—	HERR
FAN IT/MY BABY'S HOT	VO	2553	—	HERR
(ANY ON VO OR DECCA)	—	—	—	HERR
KANSAS CITY STOMPERS				
AUNT JEMIMA/LOUIS BOUND	BR	7066	—	EDEL
GOOD FELLOW/SHANGHAI	BR	7091	—	EDEL
ANDY KIRK				
LITTLE JOE FROM CHICAGO	DE	3385	—	CHER
47TH STREET JIVE	DE	4042	—	CHER
LITTLE JOE FROM CHICAGO	DE	1710	—	CHER
GENE KRUPA				
MUTINY IN THE PARLOR	ANY	—	—	SYMO
ROCKIN' CHAIR	OK	—	—	SYMO
AFTER YOU'VE GONE	OK	—	—	SYMO
SWING IS HERE	BB	—	—	SYMO
B. KRYL'S BAND				
KING CARNEVAL	FON	5777	—	GRIE
TOMMY LADNIER				
WEARY BLUES	BB	10086	—	ESMA
REALLY THE BLUES	BB	10089	—	ESMA
TED LEWIS				
DALLAS BLUES	CO	2527	—	HOLL
LITTLE BROTHER				
(ANY EXCEPT BB 10953, 10177)	—	—	—	SPIL
LUMBERJACKS				
SPANISH DREAM	CA	8356	—	PARK
BLACK BEAUTY	ANY	—	—	HOLL
JIMMY LUNCEFORD				
SWANEE RIVER	DE	—	—	CASE
AIN'T SHE SWEET (N OR E)	VO	4875	1.00	ANDE
CHEATIN' ON ME (N OR E)	VO	4582	1.00	ANDE
MEMPHIS MINNIE				
JOE LOUIS STRUT/IN THE RING	VO	03046	—	JAFF
JOHNNY MERCER				
(ANY EXCEPT CAPITOL)	—	—	—	BOON
METRONOME ALL STARS				
BLUE LOU	VI	26144	—	POWE
SAM MORGAN'S JAZZ BAND				
(ANY)	—	—	—	CARM
RUSS MORGAN				
ELI GREEN'S CAKE WALK	DE	2266	—	GRIE
JELLY ROLL MORTON				
HIGH SOCIETY	BB	10434	—	ESMA
BALLIN' THE JACK	BB	10450	—	ESMA
WININ' BOY BLUES	BB	10429	—	ESMA
DIDN'T HE RAMBLE (N OR E)	BB	10429	1.00	ALEX
HIGH SOCIETY (N OR E)	BB	10434	1.00	ALEX
WEST END BLUES (N OR E)	BB	10422	1.00	ALEX
BALLIN' THE JACK (N OR E)	BB	10450	1.00	ALEX
(MANY, VI 23000 & 38000 SERIES)	VI	—	—	CARM
(MANY, GENNETT)	GE	—	—	CARM
(ANY VICTOR, OK, VOCALION, GENNETT)	—	—	—	LAUF
NEW ORLEANS RHYTHM KINGS				
TIN ROOF BLUES	DE	161	—	ESMA
JAZZ IT BLUES	DE	162	—	ESMA
BLUIN' THE BLUES	DE	464	—	ESMA
DIXIELAND ONE STEP	DE	299	—	ESMA
SHE'S CRYING FOR ME	BB	10956	—	ESMA
OSTRICH WALK/ORIGINAL DIXIELAND	DE	229	—	CARM
BABY BROWN	DE	401	—	CARM
NEW YORK SYNCOPATORS				
I CAN'T REALIZE YOU LOVE ME	ODEON	36190	—	PARK
JIMMY NOONE				
BUMP IT/I KNOW	DE	—	—	CASE
RED NORVO				
UNDECIDED	BR	—	—	DORF
I SURRENDER (N OR E)	CO	2977	—	ALEX
KING OLIVER				
(ANY VOCALION, OKEH AND GENNETT)	—	—	—	LAUF
SANTO PECORA				
MAGNOLIA BLUES	CO	36159	—	ESMA
TEDDY POWELL				
FEATHER MERCHAN'S BALL	DE	—	—	CASE
JACK PURVIS				
COPYIN' LOUIS	OK	41404	—	POWE
LUIS RUSSELL				
MUGGIN' LIGHTLY	OK	8830	—	HOLL
SAVANNAH SYNCOPATORS				
RADIO RHYTHM	BR	6176	—	HOLL
CHARLIE SHAVERS				
WILDMAN BLUES	DE	3519	1.50	PERR
ONE NIGHT STAND	BB	10202	—	CHER
BEYOND THE BLUE HORIZON	VI	27641	—	CHER
ARTIE SHAW				
MOONGLOW (NEW)	—	—	1.50	PERR
JUST KIDDIN' AROUND	VI	27806	1.25	HERB

WANTED

ZUTTY SINGLETON				
KING PORTER STOMP	DE	—	—	SYMO
BESSIE SMITH				
RECKLESS BLUES	CO	14056	—	STUR
TROMBONE CHOLLY	CO	14232	—	STUR
NOBODY KNOWS YOU WHEN	CO	14451	—	CARM
I GOT WHAT IT TAKES	CO	14435	—	CARM
DO YOUR DUTY	UHCA	47-48	—	ESMA
CHARLEY SPAND & BLIND BLAKE				
HASTINGS STREET (N TO E)	PARA	—	—	BROW
SPANIER-BECHET BIG 4				
THAT'S A PLENTY	HRS	2002	—	ESMA
SQUEEZE ME	HRS	2003	—	ESMA
CHINA BOY	HRS	2001	—	ESMA
MUGGSY SPANIER				
LIVERY STABLE BLUES	BB	10518	—	HERR
SPECKLED RED				
(MOST ALL (N TO E)	—	—	—	BROW
DIRTY DOZEN #2	BR	7151	—	SPIL
JESS STACY				
I CAN'T BELIEVE THAT YOU'RE	SIG OR VR		—	ESMA
A GOOD MAN IS HARD TO FIND	SIG OR VR		—	ESMA
JOE SULLIVAN				
GIN MILL BLUES	ANY	—	—	JACK
ONYX BRINGDOWN	ANY	—	—	JACK
LITTLE ROCK GETAWAY	ANY	—	—	JACK
ROOSEVELT SYKES				
(ANY EXCEPT OK 6709)	—	—	—	SPIL
JOHNNY TEMPLE				
FIX IT UP/JIVE ME BABY	DE	7800	—	HERR
TEN BLACK BERRIES				
BLACK AND TAN	ANY	—	—	HOLL
RENT PARTY	ANY	—	—	HOLL
SIPPI THOMAS				
I'M A MIGHTY TIGHT WOMAN	VI	38502	7.50	EDEL
FRANK TRUMBAUER				
RIVERBOAT SHUFFLE	OK	40822	—	MELL
MISSISSIPPI MUD/THERE'LL COME	ANY	—	—	LAMB
SUGAR	ANY	—	—	LAMB
VENUTI-LANG				
SOMEDAY SWEETHEART	ME OR VO		—	HOLL
FATS WALLER				
HOLD TIGHT	BB	—	1.25	PERR
WASHBOARD RHYTHM KINGS				
FIRE/H.D. IS THE OCEAN (E+)	BB	8174	1.50	MCKU
BOY IN THE BOAT/GABRIEL'S HORN	VI	23368	—	MCKU
WASHINGTONIANS				
BIRMINGHAM BREAKDOWN	ANY	—	—	HOLL
CLARENCE WILLIAMS				
MILK COW BLUES/BLACK GAL	ME	13328	—	HERR
TEDDY WILSON				
WHAT A NIGHT WHAT A MOON WHAT A GIRL	BR	7511	3.00	PERR
LADY BE GOOD	CO	—	—	SCHU
SWEET LORRAINE	CO	—	—	SCHU
OFF-THE-AIR-SHOTS				
MILDRED BAILEY'S SHOW, JUNE 21, 1944 -	—	—	—	PERR
"WHEN DREAMS COME TRUE" M.BAILEY SHOW 8/2/44			—	PERR
"FOUR IN A BARN" M.BAILEY SHOW 8/2/44 -	—	—	—	PERR
ANY OFF THE AIR SHOTS WITH ROY ELDRIDGE	—	—	—	PERR
"CHINA BOY", "SMILES", "BODY AND SOUL" FROM MILDRED BAILEY SHOWS	—	—	—	PERR
MAGAZINE				
ELLINGTONIA ISSUE OF JAZZ	—	—	1.00	NORC
PIANO SOLOS				
(MOST ANY; ALL LABELS)	—	—	—	LUDA

AUCTION **AUCTION**

DICK RIEBER

BOX 1043, CHAPPAQUA, NEW YORK

BENNIE GOODMAN			
WILVERINE BLUES/JAZZ HOLIDAY	VO	15656	N
BLUE/SHIRT TAIL STOMP	BR	3975	N
ROOM 1411/JUNGLE BLUES	BR	4013	N
THAT'S A PLENTY/CLARENETITIS (SOLO)	ME	12073	E
GETTING SENTIMENTAL/SOLITUDE(MODERNISTS)	ME	13159	N
RIFFIN' THE SCOTCH/KEEP ON DOIN'	CO	2867	N
I AIN'T LAZY/AS LONG AS I LIVE	CO	2923	N
NITWIT SERENADE/BUGLE CALL RAG	CO	2958	N
DR. HECKLE AND MR. JIBE/TEXAS TEA PARTY	CO	2845	N
AIN'TCHA GLAD/GOTTA RIGHT TO SING	CO	2835	N
BASIN STREET/BEALE STREET (CATCH)	CO	2914	E
TAPPIN' THE BARREL/MOTHER'S SON IN LAW	CO	2856	N
TAKE MY WORK/HAPPENS TO BEST OF FRIENDS	CO	2947	N
GEORGIA JUBILEE/EMALINE	CO	2907	N
BREAKFAST BALL/MOONGLOW	CO	2927	N
SINGING A HAPPY SONG/I WAS LUCKY	CO	3018	N
COKEY/MUSIC HALL RAG	CO	3011	N
LOVE ME OR LEAVE ME/WHY COULDN'T IT BE	CO	2871	N
CAN'T STOP ME FROM LOVIN' YOU/SLOW BUT SURE	ME	12205	F
BODY AND SOUL/AFTER YOU'VE GONE (TRIO)	VI	25115	E
DEAR OLD SOUTHLAND/BLUE SKIES	VI	25136	E
WHO/SOMEDAY SWEETYEART (TRIO)	VI	25181	E
RHYTHM IN YOUR FEET/BALLAD IN BLUE	VI	25081	N
CHINA BOY/LADY BE GOOD (TRIO)	VI	25333	E
BASIN STREET/WHEN BUDDHA SMILES	VI	25258	N
KING PORTER/SOMETIMES I'M HAPPY	VI	25090	E
STEPHEN GRAPPELLY			
FOUND A NEW BABY/ALABAMY BOUND(VIOLIN SOLO)	SW	21	N
SAVANNAH SYNCOPATORS			
LOW DOWN ON THE BAYOU/RADIO RHYTHM	BR	6176	N
COLEMAN HAWKINS			
CRAZY RHYTHM/HONEYSUCKLE ROSE(ALL STAR)	SW	1	N
DAY YOU CAME ALONG/JAMAICA SHOUT	PAE	1685	N
BLUE MOON/WHAT A DIFFERENCE(WARLOP ORCH.)	GRF	7455	N
STAR DUST/AVALON (SOLO)	GRF	7527	N
BENNY CARTER			
SIX BELLS STAMPEDE/SWING IT	COE	628	N
AFTER YOU'VE GONE/BILL ST. BLUES	SW	22	N
PLAYIN' THE BLUES/COMING VIRGINIA	SW	20	N
BILL COLEMAN			
MERRY-GO-ROUND BROKE DOWN/ROSE ROOM	SW	9	N
DICKY WELLS			
LADY BE GOOD/DICKY WELLS BLUES	SW	10	N
BUGLE CALL RAG/DEVIL AND DEEP BLUE SEA	SW	6	N
QUINTETTE OF THE HOT CLUB OF FRANCE			
CHARLESTON/CHICAGO	SW	2	N
TEDDY WEATHERFORD			
TEA FOR TWO/WEATHER BEATEN BLUES(SOLO)	SW	5	N

HARRY MERENESS

602 State St., Jennings, Louisiana

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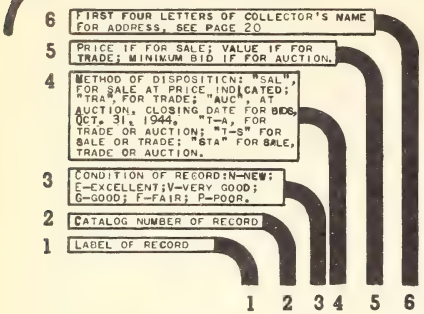

ALABAMA JUG BAND

JAZZ IT BLUES/SOMEBODY	DE	7041	E	+T-A	——		SPIL

ALABAMA RASCALS

ENDURANCE STOMP(BL.DIA.TWINS)	PE	0206	E	AUC	——		STEI

ALLEN-HAWKINS

GALVESTON GAL/GONNA LOSE	ME	12842	E	T-A	——		ALEX

ALLEN-SINGLETON

KING PORTER STOMP	DE	18093	N	T-A	——		W—F
CANAL ST. BLUES	DE	18092	N	T-A	——		W—F

HENRY ALLEN

DON'T LET YOUR LOVE GO WRONG	ME	13016	E	T-A	——		ALEX
CANAL ST./JUNGLE TOWN	DE	18092	N	AUC	——		NORR
RUG CUTTER'S SWING	ME	13145	V	SAL		1.30	MAHE

LIL ARMSTRONG

SUZIE-Q/HI-DE-HO MAN	DE	1059	F	+T-A	——		ALEX
HAPPY TODAY SAD TOMORROW	DE	1722	E	T-A	——		KELS

LOUIS ARMSTRONG

SAVE IT PRETTY MAMA/NO ONE	CO	35662	N	AUC	——		KLEI
GUT BUCKET BLUES/YES I'M IN	CO	36152	N	AUC	——		KLEI
(HOT FIVE ALBUM)	CO	C-57	N	T-A	——		W—F
YOU RASCAL YOU	DE	4140	N	T-A	——		W—F
S.O.L. BLUES/SQUEEZE ME	CO	35661	N	AUC	——		WARR
HOTTER THAN THAT/SAVOY BLUES	OK	8535	P	T-A		1.00	SCOP
BABY (L.D.CHRISTIAN)	OK	8660	N	AUC	——		STEI
RED CAT/PUBLIC MELODY	DE	1347	E	T-A		1.00	LAMB
(HOT FIVE ALBUM C-57)	CO	——	N	T-A		5.00	LAMB
MUSKRAT RAMBLE	OK	8300	V	T-A	——		NORC
SAVOY BLUES/HOTTER THAN THAT	OK	8535	G	T-A	——		NORC
I'M GONNA GITCHA	OK	8343	V	T-A	——		NORC
COCOANUT ISLAND/ALOHA	DE	914	E	T-A	——		ALEX
TOO BUSY/A DREAM(L.D.CHR.BTIAN)	OK	8596	G	+T-A	——		EDEL
SKID-DAT-DE-DAT/MUSKAT	CO	36153	N	AUC	——		KEAT
HEY LAWDY MAMMA/DO YOU	DE	3756	E	AUC	——		KEAT
DIPPER MOUTH/I'M IN THE MOOD	DE	3796	E	AUC	——		KEAT
WEST END BLUES/IF IT'S GOOD	DE	2480	E	AUC	——		KEAT
ROCKIN'CHAIR/I AIN'T	OK	8756	G	+T-A	——		LUDA
CABIN IN THE PINES/HONEY DON'T	VI	24335	G	+T-A	——		LUDA
POTATO HEAD/PUT EM DOWN	UHCA	59-60	N	T-A	——		LUDA
ST.JAMES INFIRMARY/SAVE	OK	8657	V	T-A	——		LUDA
NEW TIGER RAG/LOVE YOU	CO	2631	G	T-A	——		LUDA
INDIAN CRADLE SONG/EXACTLY	OK	41423	G	T-A	——		LUDA

THE ASTORITES

MADE YOU HAPPY(CHIP,NO GROOVES)	HA	303	V	T-A	——		KELS

GEORGE AULD

JUKE BOX STOMP	VA	——	E	SAL		1.25	MAHE

GENE AUSTIN

MY BLUE HEAVEN	VI	——	V	AUC	——		WHIT

LOVIE AUSTIN

JACKASS BLUES/FROG TONGUE	PARA	12361	E	SAL		17.50	MCKU
TRAVELING BLUES/STEPPIN	PARA	12255	G	AUC	——		STEI
PEEPIN' BLUES	PARA	12277	G	AUC	——		STEI
CHARLESTON/CHARLESTON MAD	PARA	12278	G	AUC	——		STEI

BUSTER BAILEY

BLUE ROOM/AM I BLUE	PHIL	FR84	N	AUC	——		WEXL
BOOGIE WOOGIE/ECCENTRIC	PHIL	FR82	N	AUC	——		WEXL
AFTERNOON IN AFRICA/DIZZY	VR	668	V	AUC	——		STEI
PINETOP'S BOOGIE/ECCENTRIC	VS	8365	V	AUC	——		STEI
ECCENTRIC/BOOGIE WOOGIE	VS	8365	V	+AUC	——		DELG

MILDRED BAILEY (OFF-THE-AIR-SHOTS)

CHINA BOY(ELDRIDGE,WILSON,NORVO,COZY,ETC.) 78 RPM(REV.VAUGHN MONROE)		9/18/44	N	AUC	——		MELT

MILDRED BAILEY

WILLOW TREE/HONEYSUCKLE ROSE	DE	18108	N	AUC	——		VOGE
SQUEEZE ME/DOWNHEARTED BLUES	DE	18109	N	AUC	——		VOGE
LITTLE MAN WHO WASN'T THERE	VO	4966	N	AUC	——		VOGE
TAIN'T WHAT YOU DO/SLUMBER.	VO	4708	N	AUC	——		VOGE
LOVING YOU/STONE'S THROW FROM	VOE	S161	N	AUC	——		MELT

BAILEY'S LUCKY SEVEN

WONDER WHERE MY BABY IS	GE	3191	V	AUC	——		ANDE
BEBE/YES WE HAVE NO BANANAS	GE	5154	E	AUC	——		CONN
HOW MANY TIMES/WIMMIN	GE	4795	E	AUC	——		CONN
BABY BL.EYES/(REV.CAR.COT.PICK	GE	5013	E	AUC	——		CONN

BILLY BANKS

MINNIE'S W.D./HEAT WAVES	OR	2469	E	AUC		7.50	MCKU
SCAT SONG/MINNIE THE MOOCHER	VI	24027	V	AUC	——		STEI

CHARLIE BARNET

TIN ROOF BLUES/KNOCKIN'	BB	10131	E	AUC	——		KEAT
WHERE CAN SHE BE/I WOULDN'T	BB	10162	E	AUC	——		KEAT
JUMP SESSION/SWING ST.	BB	10171	E	AUC	——		KEAT
IN A MIZZ/NIGHT SONG	BB	10191	E	AUC	——		KEAT
ECHOES OF HARLEM/SCOTCH	BB	10210	E	AUC	——		KEAT
ONLY A ROSE/STRANGE ENCH.	BB	10227	E	AUC	——		KEAT
WHAT'S NEW/FOR TONIGHT	BB	10361	E	AUC	——		KEAT
LILACS IN THE RAIN/GIRL	BB	10439	E	AUC	——		KEAT

COUNT BASIE

SONG OF THE ISLAND/NOBODY	VO	5169	E	+AUC	——		STAT
SUPER CHIEF/YOU CAN'T RUN	OK	5673	N	AUC	——		STAT
FIVE O'CLOCK WHISTLE/MY	OK	5922	N	AUC	——		STAT
ROCKING THE BLUES/VOLCANO	OK	6010	N	AUC	——		STAT
FEEDIN' THE BEAN/I DO MEAN	OK	6180	N	AUC	——		STAT
HONEYSUCKLE ROSE	DE	1141	N	T-A	——		W—F
THE FIVES	DE	2722	N	T-A	——		W—F
DUPREE BLUES	DE	3071	N	T-A	——		W—F
OH RED	DE	2780	N	T-A	——		W—F
JUMPIN'/DARK RAPTURE	DE	2212	V	T-A	——		LAMB
PANASSIE STOMP/JUMP	DE	2224	V	T-A	——		LAMB
BLUES I LIKE TO HEAR/BLAME	DE	2284	V	T-A	——		LAMB
I'LL FORGET/BEAU BRUMMEL	OK	6122	N	AUC	——		VOGE
BASIE BOOGIE/LET ME SEE	OK	6330	N	AUC	——		VOGE
MISS THING, 1 & 2	VO	4860	E	AUC	——		VOGE
FIESTA IN BLUE/TAKE ME BACK	OK	6440	N	AUC	——		VOGE
BOOGIE WOOGIE/HOW LONG	DE	2355	E	T-A	——		BROW
DOGGIN' AROUND	DE	——	E	SAL		1.30	MAHE

SIDNEY BECHET

BABY PLEASE COME HOME/COAL	VI	27386	E	AUC	——		KLEI
THE MOOCHE/BLUES IN THE AIR	VI	20-1510	N	AUC	——		KLEI
RIP UP JOINT/LAUGHIN'	VI	27663	N	AUC	——		KEAT
BLUES OF BECHET/SHIEK	VI	27485	N	AUC	——		KEAT
SWING PARADE/I KNOW	VI	27574	N	AUC	——		KEAT
BLACKSTICK	DE	2129	E	SAL		1.30	MAHE

BIX BEIDERBECKE

SORRY	OK	41001	V	+T-A	——		HOLL
OL' MAN RIVER/WA-DA-DA	CO	35666	E	AUC	——		WEXL
(COLUMBIA JAZZ CLASSICS ALBUM)	CO,	C-29	V	+AUC		4.00	WEXL
DEEP DOWN SOUTH/(VENUTI)	VI	23018	N	AUC	——		STEI
JAZZ ME/JAZZ BAND BALL	OK	40923	F	AUC	——		STEI
CLARINET MARMALADE	OK	40772	E	T-A	——		NORC
TODDLIN' BLUES/SENSATION	HRS	23	N	T-A	——		EDEL
BIG BOY/RIGER RAG	HRS	24	N	T-A	——		EDEL
OH BABY/JAZZ ME BLUES	HRS	25	N	T-A	——		EDEL
ROYAL GARDEN BLUES/TIA JUANA	HRS	26	N	T-A	——		EDEL

BUNNY BERIGAN

IN A MIST/WALKIN' THE DOG	VI	26123	N	T-A	——		HERR
JAZZ ME BLUES	VI	26244	N	T-A	——		HERR
DOWN STREAM	VI	25811	N	T-A	——		HERR
Y' HAD IT COMIN' TO YOU	VI	26196	N	T-A	——		HERR
PIANO TUNER MAN/HEIGH HO	VI	25776	N	T-A	——		HERR
BLUES	DE	18116	N	T-A	——		W—F
CHICKEN & WAFFLES	DE	18117	N	T-A	——		W—F
CARAVAN	VI	25658	N	T-A	——		W—F
CAN'T GET STARTED/PRISONERS	VI	36208	N	AUC		1.50	WEXL
CAN'T GET STARTED/PRISONERS	VI	25728	E	T-A	——		BROW

CHU BERRY

EBB TIDE/SECRET LOVE	VR	657	V	+T-A	——		EDEL

BLUE RIBBON SYNCOPATORS

MEMPHIS SPRAWLER/SCRATCH	CO	14215	V	AUC	——		DELG

SHARKY BONANO

MUDHOLE BLUES/SWING IN SWING	VO	3353	E	T-A	——		LEVI
EVERYBODY LOVES MY BABY	DE	1014	E	SAL		1.30	MAHE

DOBBY BRAGG

YELLOW WOMAN(ACC.MCFADDEN)	PARA	13076	E	AUC	——		STEI
SINGLE TREE BLUES/FIRE DET.	PARA	12827	E	T-A	——		LEVI

FOR DISPOSITION

WILL BRADLEY

MEMPHIS BLUES	VO	5130	E	SAL	1.30	MAHE
BROADWAY BELLHOPS						
NO LAND LIKE DIXIELAND TO ME	HA	504	V	AUC	——	SMIT
BROADWAY BROADCASTERS	(GOODMAN,MCPARTLAND,TEA)					
BEAUTIFUL (2 SCRATCHES)	RO	566	G+	AUC	——	POWE
BILL BROWN BROWNIES						
BILL BROWN BLUES/HOT LIPS	BR	7003	G	AUC	——	DELG
RUBE BLOOM						
SILHOUETTE/SAPPHIRE	CO	1195	E	AUC	——	DELG
SOLOLIQUY/SPRING FEVER	HA	164	G	AUC	——	DELG
TEDDY BUNN						
KING PORTER STOMP	BN	503	E	SAL	1.30	MAHE
HENRY BUSSEE						
THRILL ME/I SURRENDER DEAR	VI	22658	N	AUC	——	FLAN
RED HOT HENRY/MILENBURG JOYS	VI	19782	V	AUC	——	FLAN
EMILIO CACERES						
WHAT'S THE USE/WHO'S SORRY	VI	25719	V	AUC	——	DELG
RUNNING WILD/JIG IN G	VI	25109	N	AUC	——	DELG
CALIFORNIA RAMBLERS						
NOBODY LIED/HOT LIPS	VO	14384	E+	AUC	——	CONN
CAB CALLOWAY						
STAR DUST/YOU CAN'T	PE	15531	E	AUC	——	FRY
ST.LOUIS BLUES	BR	4936	E	T-A	——	BOON
SOME OF THESE DAYS	BR	6020	V	T-A	——	BOON
OLD MAN OF THE MOUNTAIN	RO	1888	G	T-A	——	BOON
WAH-DEE-DAH/DIXIE DOORWAY	BR	6435	V	T-A	——	BOON
HOAGY CARMICHAEL						
ONE MORNING IN MAY	VI	24505	E+	AUC	——	STEI
LAZY RIVER/JUST FORGET	VI	23034	V	T-A	——	MORS
LEROY CARR & SCRAPPER BLACKWELL						
GRADVOMAN BLS/BREAK BAKER	VO	03296	E	AUC	——	LAUF
BENNY CARTER						
PARDON ME/SOMEBODY LOVES ME	DE	18256	E	AUC	——	WEXL
SWINGIN' BLUES/2 LIPS	VO	3279	N	AUC	——	STEI
MOANIN'/BLUE RHYTHM	CO	2504	E	AUC	——	STEI
BEALE ST. BLUES/JOE TURNER	OK	6001	N	T-A	——	ALEX
CUDDLE UP/HUDDLE UP	BB	11197	E	AUC	——	KEAT
JINGLE BELLS/CARRY ME BACK	VOE	539	N	AUC	——	MELT
BOOGIE WOOGIE SUGAR BLUES	DE	3588	E	T-A	——	BROW
BEALE ST.BLUES/JOE TURNER BL	OK	6001	N	T-A	——	LUDA
BLUE LOU/LONESOME NIGHTS	OK	41567	V	T-A	——	LUDA
I NEVER KNEW(CHOCOLATE DAND'S)	CO	2875	V+	T-A	——	LUDA
CELESTIN'S ORIGINAL TUXEDO ORCHESTRA						
GIVE ME SOME MORE/I'M SATISFIED	CO	14200	F+	AUC	——	CONN
GIVE ME SOME MORE/I'M SATIS.	CO	14200	V	T-A	——	MORS
CHARLESTON CHASERS						
MELANCHOLY BABY/MISS.(NICHOLS)	CO	1335	V	AUC	——	ANDE
FEELIN' NO PAIN/FIVE PENNIES	CO	1229	V	T-A	——	MORS
DELIRIUM	CO	1076	V	T-A	——	MORS
MAURICE CHEVALIER						
RIGHT NOW/MOONLIGHT SAVING	VI	22723	E	AUC	2.00	WEIL
CHICAGO FOOTWARMERS						
BRUSH STOMP/GET'EM AGAIN BL	OK	8599	E	T-A	——	EDEL
CHICAGO RHYTHM KINGS						
I'VE FOUND A NEW BABY	BR	4001	N	T-A	——	HOLL
CHOCOLATE DANDIES						
PADUCAH/4 OR 5 TIMES	OK	8627	V	T-A	2.50	SCOP
DEE BLUES/BUGLE CALL RAG	CO	36008	E+	AUC	——	WEXL
BUDDY CHRISTIAN'S JAZZ RIPPERS						
S. RAMPART STREET/THE SKUNK	PE	118	V	T-A	——	JACK
LARRY CLINTON						
I'M GONNA LOCK MY HEART	VI	25885	N	AUC	——	VAND
SATAN IN SATIN/GOLDEN	VI	26354	N	AUC	——	KEAT
MY GREATEST MISTAKE/FEEL	BB	10784	N	AUC	——	KEAT
JUMP JOE/I WANT TO ROCK	BB	10961	E	AUC	——	KEAT
YOU FORGOT ABOUT ME	BB	10984	E	AUC	——	KEAT
OLD ROCKIN' CHAIR/NOBODY	BB	11018	E	AUC	——	KEAT
SMILES/THE NIGHT WE MET	BB	11130	E	AUC	——	KEAT
COMIN' THRU THE RYE	BB	11224	E	AUC	——	KEAT
BILLY CLYDE						
SOME OF THESE DAYS/AFTER	CH	40108	G+	AUC	——	DELG
E. C. COBB						
TRANSATLANTIC/BARREL HOUSE	VI	38023	V	AUC	——	STEI
RUSS COLUMBO						
I DON'T KNOW WHY/GUILTY	VI	22801	E	AUC	3.00	WEIL
ALL OF ME	VI	22903	E	AUC	——	WELL
YOU CALL IT MADNESS	BB	6503	N	AUC	——	WELL
ALIX COMBELLE						
CRAZY RHYTHM/SWANEE RIVER	VS	8378	N	AUC	——	VOGE
EDDIE CONDON						
INDIANA/OH BABY	PARL	2932	N	SAL	3.00	MELT
COOKIE'S GINGERSNAPS						
HIGH FEVER/HOT TAMALE	OK	8369	G	T-A	——	EDEL
MESSIN' AROUND/(RM JONES)	OK	8390	G	T-A	——	EDEL
LOU CONNORS' COLLEGIANS						
MY OHIO HOME (ROUGH START)	OR	1124	G+	AUC	——	POWE
CONNIES INN ORCHESTRA						
YOU RASCAL YOU(HAIR CRACK)	CR	3180	V	STA	——	SPAR
DOC COOK						
HUM & STRUM/I GOT WORRY	CO	1430	V	AUC	——	STEI
BRAINSTORM/ALLIGATOR	CO	1298	G	AUC	——	STEI
BROWN SUGAR/HIGH FEVER	CO	813	V	AUC	——	STEI
SPANISH MAMA/TOMALE	CO	727	V+	AUC	——	STEI
SISSOR GRINDER/MEMPHIS	GE	5374	E+	AUC	——	STEI
COOK'S DREAMLAND ORCHESTRA						
HIGH FEVER/BROWN SUGAR	CO	813	G	AUC	——	SMIT
COON-SANDERS						
DEEP HENDERSON	VI	20081	N	AUC	——	FLAN
HARLEM MADNESS	VI	22300	E	AUC	——	FLAN
ALONE IN THE RAIN	VI	22262	E	AUC	——	FLAN
SUPPRESSED DESIRE/WHAT A GIRL	VI	21803	V	AUC	——	FLAN
COTTON PICKERS						
JUST HOT/SHUFFLIN' MOSE	CO	2507	V	AUC	——	FLAN
SISTER KATE	BR	2338	G	T-A	——	CARM
LOOSE FEET/RUNNIN' WILD	BR	2382	G	T-A	——	CARM
STATE ST. BLUES/HOT LIPS	BR	2292	G	T-A	——	CARM
RAMPART ST. BLUES/BACK O' TOWN	BR	2486	E	T-A	——	SPIL
WAY DOWN YONDER IN N.O.	BR	2404	G	T-A	——	PARK
IDA COX ALL STARS (RED, HIGGY, HALL, TAYLOR)						
I CAN'T QUIT THAT MAN/LAST	OK	6405	N	AUC	——	POWE
CHARLES CREATH'S JAZZ MANIACS						
BUTTERFINGER BLUES (RIM CHIP)	OK	8477	V+	T-A	——	LEVI
MY DADDY ROCKS ME	OK	8210	V	T-A	——	EDEL
MARKET STREET STOMP	OK	8280	G+	T-A	——	EDEL
BING CROSBY						
YOU SWEET HEADACHE/JOOBALI	DE	2200	E	SAL	1.25	CHOY
TO YOU, ALOHA/ISLE DREAMS	DE	2775	E+	AUC	——	CHOY
STARDUST/DEEP PURPLE	DE	2374	E	AUC	——	CHOY
I KISS YOUR HAND MADAME	CO	1851	E	AUC	2.00	CHOY
FOR LOVE ALONE/I NEVER REALIZ.	BRE	2281	E	AUC	——	VOGE
MAY I/RIDIN' AROUND IN RAIN	ME	13167	E	AUC	——	VOGE
(MANY; DECCA 100 TO 3000)	—	——	N	T-A	——	PARK
CABIN IN COTTON/SUMMER COM	BR	6329	G	AUC	3.00	WEIL
IF I HAD YOU(LANIN)/MY KINDA	OK	41188	F	AUC	5.00	WEIL
LITTLE THINGS IN LIFE/THEM	VI	22580	V	AUC	2.00	WEIL
LONESOME IN MOON(RHYTHM BOYS)	CO	1448	G	AUC	2.00	WEIL
NEVER REALIZED/MOONLIGHT &	DE	1186	V	AUC	1.00	WEIL
TILL WE MEET/MY RINDA LOVE	CO	1773	G	AUC	3.00	WEIL
STAR DUST/DANCING IN DARK	BR	6169	E	AUC	3.00	WEIL
(SILVER LABEL ON ABOVE RECORD)						
NOW THAT YOU'RE GONE	BR	6200	G	AUC	5.00	WEIL
LET'S CALL A HEART/PENNIES	DE	947	E	AUC	2.00	WEIL
BLUES SERENADE/POCKETFUL	DE	1933	V	AUC	1.00	WEIL
YA'COMIN' UP TONIGHT(GOLDKETTE)	VI	21889	E	AUC	8.00	WEIL
SWEET LEILANI/BLUE HAWAII	DE	1175	V	AUC	1.00	WEIL
LOVE NEIGHBOR/SHE REMINDS	ME	13169	E	AUC	5.00	WEIL
THE CALINDA(RHYTHM BOYS)	VI	20882	N	AUC	2.00	WEIL
MUDDY WATER (RHYTHM BOYS)	VI	20508	E	AUC	2.00	WEIL
SIDE BY SIDE(WHITEMAN)	VI	20627	E	AUC	2.00	WEIL
HAPPY RETURNS/AT YOUR COMMAND	BR	6145	E	AUC	4.00	WEIL
MAKIN'WHOOPEE(RHYTHM BOYS)	CO	1683	E	AUC	3.00	WEIL
GEORGIE PORGIE (WHITEMAN)	CO	1491	F	AUC	4.00	WEIL
LOVE IN BLOOM/GUESS IT HAD	PE	13050	F	AUC	3.00	WEIL
STREET OF DREAMS	BR	6464	V	AUC	3.50	MELL
AFTER SUNDOWN	BR	6694	E	AUC	4.00	MELL
LOVE THY NEIGHBOR	BR	6852	V	AUC	3.50	MELL
BEAUTIFUL GIRL	OK	2830	N	AUC	5.00	MELL
SUSIANNA	OK	41228	N	AUC	10.00	MELL
WERE YOU SINCERE	BR	6120	V	AUC	3.50	MELL
I'M THRU WITH LOVE(DIG)	BR	6140	E	AUC	3.50	MELL
GOODNIGHT SWEETHEART	BR	6203	E	AUC	4.00	MELL
SNUGGLED ON SHOULDER	BR	6248	V	AUC	3.50	MELL
LAZY DAY	BR	6306	V	AUC	3.50	MELL
LET'S TRY AGAIN	BR	6320	V	AUC	3.50	MELL
YOUNG AND HEALTHY	BR	6472	V	AUC	3.50	MELL
SHADOW WALTZ	BR	6599	V	AUC	3.50	MELL
DAY YOU CAME ALONG	BR	6644	V	AUC	3.50	MELL
SHADOWS OF LOVE/GOODNIGHT	BA	33167	V	T-A	——	LUDA
LOVE THY NEIGHBOR/REMINDS	PE	13053	G+	T-A	——	LUDA

(BING CROSBY CONTINUED NEXT PAGE)

(BING CROSBY, CONTINUED)

LOVE IN BLOOM/I GUESS IT	OR	2993	G	T-A	—	—	LUDA
JUST LIKE TAKING CANDY FROM A BABY (10" TRANSCRIPTION)	—	—	V+T-A		—	—	LUDA
WORLD ON A STRING/LINGER	BR	6491	G	T-A	—	—	LUDA
RIGHT SIDE OF ROAD/GABRIEL	VO	4522	V	T-A	—	—	LUDA
BOB CROSBY							
I'VE GOT MY EYES ON YOU	DE	2991	N	T-A	—	—	HERR
THE MARK HOP	DE	3694	N	T-A	—	—	HERR
I'LL COME BACK TO YOU	DE	3576	N	T-A	—	—	HERR
BOOGIE WOOGIE MAXIXE/GIN MILL	DE	3382	N	AUC	—	—	KLEI
TAKE IT EASY/IT WAS ONLY A	DE	4137	N	AUC	—	—	POWE
CAN I HELP IT/LITTLE MAN WHO	DE	2776	V	AUC	—	—	FLAN
DON'T SIT UNDER/I'LL KEEP	DE	4290	E	STA	—	—	GRIE
A WEEK END IN HAVANA/MY	DE	4049	N	TRA	—	—	HART
SWINGIN' AT SUGAR BOWL	DE	2210	N	AUC	—	—	ROTH
COQUETTE/BIG CRASH(BOBCATS)	DE	1756	E	AUC	—	—	CHOY
S. RAMPART ST. PARADE	DE	2569	E	AUC	—	—	CHOY
AT JAZZ BAND BALL/YANCEY	DE	1747	E	AUC	—	—	CHOY
DON'T CALL ME BOY9MUGGSY)	DE	3431	N	AUC	—	—	CHOY
I MET MY WATERLOO	DE	829	E	SAL	.90		CHOY
FORD DABNEY							
BUGLE CALL BLUES	PU	11124	E	T-A	—	—	PARK
PUTNEY DANDRIDGE							
ALL MY LIFE/SIN TO TELL LIE	VO	3252	N	T-A	—	—	ALEX
HONEYSUCKLE ROSE/SWEET VIOLETS	VO	3190	N	T-A	—	—	ALEX
IT'S THE GYPSY IN ME	VO	3315	V	SAL	1.00		MAHE
COW COW DAVENPORT							
COW COW BLUES/STATE ST. JIVE	VO	1198	V+T-A		—	—	EDEL
DELTA FOUR							
FAREWELL BLUES/(REV., DODDS)	DE	3864	N	AUC	—	—	ROTH
CAROL DICKERSON SAVOY ORCH.							
BLACK MARIA/MISSOURI SQUABBLE	BR	3990	E+AUC		—	—	STEI
BLACK MARIA/MISSOURI SQUABBLE	BR	3990	E	SAL	1.50		MAHE
DIXIE DAISIES							
HIGH FEVER/WALKING	RO	264	V	T-A	—	—	MORS
DIXIELAND JUG BLOWERS							
HOUSE RENT RAG/LARD	VI	20420	V	AUC	—	—	STEI
DIXIE STOMPERS							
ALABAMA STOMP	HA	283	E	AUC	—	—	STEI
SNAG IT/AIN'T SHE SWEET	HA	353	V	AUC	—	—	GILB
DIXIE SYNCOPATORS							
IT'S BAD FOR YOU SOUL/JUST AL.	BR	4536	N	AUC	—	—	STEI
DIXIE WASHBOARD BAND							
KING OF ZULUS/ZULU BLUES	CO	14171	V	AUC	—	—	STEI
JOHNNY DODDS							
WEARY CITY/BUCKTOWN	VI	38004	N	AUC	—	—	STEI
BACKTOWN STOMP/WEARY CITY	VI	38004	G	AUC	—	—	SMIT
DORSEY BROTHERS							
WEARY BLUES/SOLITUDE	DE	15013	N	AUC	—	—	WEXL
JUDY/ANNIE'S COUSIN	BR	6938	N	AUC	—	—	DELG
CONGRATULATIONS	BA	0566	V	AUC	—	—	DELG
BESIDE AN OPEN FIREPLACE	PE	15269	V	AUC	—	—	DELG
HAVE A LITTLE FAITH IN ME	PE	15265	V	AUC	—	—	DELG
HAVE A LITTLE FAITH(SPANIER)	PE	15265	E	STA	1.50		STUR
CONGRATULATIONS (SPANIER)	PE	15269	E	STA	1.50		STUR
DESE DEM DOGE	DE	469	E	SAL	1.30		MAHE
JIMMY DORSEY							
JOHN SILVER/FEELING IS GONE	DE	1860	V	AUC	—	—	KLEI
THE YAW/CHANGE PARTNERS	DE	2002	V	AUC	—	—	KLEI
TAIN'T NO GOOD, 1 & 2	DE	4262	N	TRA	—	—	HART
A MAN & HIS DRUM/CHEROKEE	DE	2961	N	AUC	—	—	ROTH
PARADE MILK BOTTLE CAPS	DE	3334	N	AUC	—	—	ROTH
MILENBERG JOYS, 1 & 2	VI	26437	E	AUC	—	—	STAT
TOMMY DORSEY							
WELL GET IT/SOMEWHERE	VI	27887	N	T-A	—	—	WARR
SHINE ON HARVEST NOON/OH	VI	25657	N	AUC	—	—	KEAT
CHINATOWN/SHIEK OR ARABY	VI	26023	N	AUC	—	—	KEAT
GETTING SENTIMENTAL/A NOTE	VI	25236	N	T-A	—	—	KELS
THING CALLED LOVE/LOVE SENDS	VI	27782	N	T-A	—	—	KELS
WELL GIT IT/VOICE CALLING	VI	27887	N	T-A	—	—	KELS
JOHNNY DUNN							
PUT & TAKE/MOANFUL	CO	3579	V	AUC	—	—	STEI
EDDIE DURHAM							
MOTEN'S SWING/I WANT A	DE	18126	N	AUC	—	—	ROTH
JACK DUPREE							
JUNDER BLUES (LAM. CRACKS)	OK	06152	E	STA	—	—	STUR
ROY ELDRIDGE							
AFTER YOU'VE GONE/LAZY RIVER	VO	3458	V	AUC	—	—	STAT
AFTER YOU'VE GONE/LACY RIVER	VO	3450	V	T-A	2.00		SCOP

ELGAR'S CREOLE BAND							
NIGHTMARE/BROTHERLY LOVE	BR	3404	N	AUC	—	—	STEI
NIGHTMARE/BROTHERLY LOVE	BR	3404	V	AUC	—	—	STEI
FRED ELIZADE							
NOBODY'S SWEETHEART	PARL	R1201	V	AUC	—	—	DELG
DUKE ELLINGTON							
SHERMAN SHUFFLE	VI	20-1505	N	AUC	—	—	KLEI
ST.LOUIS BLUES (BING) 12"	CO	55003	N	AUC	—	—	KLEI
NEW E.ST.LOUIS/RUG CUTTER	MAS	101	N	AUC	—	—	STAT
BOJANGLES	VI	26644	N	STA	—	—	W—F
IN A MELLOTONE	VI	26788	N	T-A	—	—	W—F
SOPHISTICATED LADY	—	6059	N	T-A	—	—	W—F
SOLITUDE	—	6061	N	T-A	—	—	W—F
CLARINET LAMENT	—	6064	N	T-A	—	—	W—F
BLUE GOOSE	VI	26677	N	T-A	—	—	W—F
BLUE RAMBLE/LAZY RHAPSODY	CO	35834	N	AUC	—	—	CHOY
THE MOOCHE/MOOD INDIGO	VI	24486	N	AUC	—	—	CHOY
DELTA SERENADE/SOLITUDE	VI	24755	N	AUC	—	—	CHOY
ARE YOU STICKING	VI	27804	N	AUC	—	—	CHOY
TAKE THE A TRAIN	VI	27380	N	AUC	—	—	CHOY
LIGHTNIN'/BABY WHEN YOU	CO	35834	N	AUC	—	—	CHOY
BLACK & TAN/CREOLE LOVE	VI	24861	N	AUC	—	—	CHOY
PERDIDO/RAIN CHECK	VI	27880	N	AUC	—	—	CHOY
COLUMBIA JAZZ CLASSICA ALBUM	CO	C-38	N	AUC	—	—	WEXL
BRUNSWICK ELLINGTONIA, VOL 2	BR	1011	N	AUC	—	—	WEXL
SOLITUDE/MOOD INDIGO	CO	35427	N	AUC	—	—	VAND
DAYBREAK EXPRESS/SOUTHLAND	VI	24501	N	AUC	—	—	VAND
CHOCOLATE SHAKE/GOT IT BAD	VI	27531	E	AUC	—	—	STEI
OLD MAN BLUES/DOUBLE CHECK	BB	6450	E+T-A		1.50		ALEX
SOLITUDE/MOONGLOW	BR	6987	N	T-A	—	—	ALEX
SHOWBOAT SHUFFLE/SENTIMENTAL	BR	7461	E+T-A		—	—	ALEX
GRIEVIN'/TOOTIN' THRU ROOF	CO	35310	N	T-A	1.00		ALEX
ALABAMA HOME	MAS	137	N	T-A	2.50		ALEX
DELTA SERENADE/SOLITUDE(N/V)	VI	24755	—	T-A	—	—	ALEX
SIDEWALKS OF N.Y./"A" TRAIN(N/G)	VI	27380	—	T-A	—	—	ALEX
JIVE STOMP/I'M SATISFIED	BR	6638	E	T-A	—	—	SPIL
ANIMAL CRACKERS/(POP ORCH,REV)	CH	15118	V	T-A	—	—	PARK
JIVE STOMP/I'M SATISFIED(E)	BR	6638	N	T-A	—	—	BROW
CARAVAN/AZURE (½" HAIR CRACK)	BR	7997	N	T-A	—	—	LUDA
ROSE OF RIO GRANDE/A GYPSY	BR	8186	V	T-A	—	—	LUDA
WANG WANG BLUES/HOME	—	—	—	T-A	—	—	LUDA
AGAIN BLUES(JUNGLE BAND)	BR	6003	V	T-A	—	—	LUDA
ROSE ROOM/IT DON'T MEAN	BR	6265	V	T-A	—	—	LUDA
DIGA DIGA DOO/DOIN' THE	OK	41096	G+T-A		—	—	LUDA
WATERMELON MAN/LOVE IN	BR	8200	V	T-A	—	—	LUDA
THAT LINDY HOP/HITTIN' THE	VI	23016	E	T-A	—	—	LUDA
EERIE MOAN/ANYTIME	BR	6467	V+T-A		—	—	LUDA
SLIPPERY HORN/DROP ME OFF	BR	6527	V+	T-A	—	—	LUDA
RUTH ETTING							
BELOVED/BECAUSE BY BABY	CO	1420	G	AUC	2.00		WEIL
WILL EZELL (ACC. E.ROBINSON)							
WICKED DADDY/TOO LATE(½" CLICK)	PARA	12689	V+T-A		—	—	LEVI
L.FEATHER'S ALL STARS							
MY IDEAL/MOP MOP	CMS	548	E+T-S		.75		GRIE
ESQUIRE BOUNCE/ESQUIRE BL.	CMS	547	E+T-S		.50		GRIE
FIVE LITTLE CHOCOLATE DANDIES							
PADUCAH/4 OR 5 TIMES	OK	8627	V	STA	—	—	SPAR
REGINALD FORESYTHE							
DUKE INSISTS/GARDEN WEED	CO	3000	E	AUC	—	—	STEI
MELANCHOLY CLOWN/GREENER	CO	3060	E	AUC	—	—	STEI
LEM FOWLER							
HOT STRUT/PERCOLATIN'	CO	14230	E	AUC	—	—	STEI
FIVE RHYTHM KINGS							
MINNIE THE MOOCHER/PLEASE	VI	23269	G	AUC	—	—	DELG
BUD FREEMAN							
SATANIC BLUES/THE SAILFISH	DE	2781	N	T-A	—	—	SARL
SENSATION/OH BABY	DE	18065	E	T-A	—	—	SARL
SATANIC BLUES/SOMEBODY	DE	3525	E	T-A	—	—	SARL
COPENHAGEN	DE	18064	N	T-A	—	—	W—F
THE BUZZARD	DE	18112	N	T-A	—	—	W—F
KEEP SMILING AT TROUBLE	DE	18113	N	T-A	—	—	W—F
CHARLES FULCHER							
GEORGIA STOMP/HOME S.H.B	CO	316	G	T-A	—	—	PARK
GEORGIA STRUTTERS							
EVERYBODY MESS AROUND/GA.GR.	HA	231	E	T-A	—	—	LEVI
JEAN GOLDKETTE							
CLEMENTINE/MY PRETTY GIRL	VI	25283	V	AUC	—	—	KLEI
WITHERED ROSES	VI	21804	N	AUC	—	—	KLEI
IDOLIZIN (BIX, VENUTI, LAND)	VI	20270	E	AUC	—	—	CHOY

(JEAN GOLDKETTE CONTINUED NEXT PAGE)

(JEAN GOLDKETTE, CONTINUED)

TAKE A LOOK/YA COMIN' UP	VI	21889	N	T-A	1.00		LAMB
LONESOME AND SORRY/GIMME	VI	20031	G	T-A	.75		LAMB
SHE'S FUNNY THAT WAY	VI	21853	N	T-A	1.00		LAMB
PAINTING/TIP TOE	VI	22027	N	T-A	1.00		LAMB
LOOK AT THE WORLD & SMILE	VI	20472	V	T-A	.75		LAMB
SUNNY DISPOISH(SLIGHT CHIP)	VI	20493	N	T-A	2.50		LAMB
SO TIRED	VI	21150	V	SAL	1.00		MAHE
BENNY GOODMAN							
GOTTA RIGHT TO SING/AIN'T	CO	3168	N	AUC	——		STAT
EXACTLY LIKE YOU/LOVE ME	VI	25406	E	AUC	——		STAT
TAKE ANOTHER GUESS/GOOD (G)	VI	25461	E	AUC	——		STAT
ROSE OF WASH./SIREN'S SONG	VI	26230	E	AUC	——		STAT
I FOUND A NEW BABY	VI	25355	N	T-A	——		W-F
JAM SESSION	VI	25497	N	T-A	——		W-F
LIFE GOES TO A PARTY	VI	25726	N	T-A	——		W-F
VIBRAPHONE BLUES	VI	25521	N	T-A	——		W-F
MAN I LOVE	VI	25644	N	T-A	——		W-F
BASIN ST. BLUES	VI	25258	N	T-A	——		W-F
PICK YOURSELF UP	VI	25387	N	T-A	——		W-F
ROSE ROOM (SEXTET)	CO	35254	N	T-A	——		W-F
TIGER RAG (TRIO)	VI	25481	N	T-A	——		W-F
AMAPOLA/INTERMEZZO	CO	36050	E	STA	——		GRIE
KING PORTER STOMP/SOMETIMES	VI	25090	E+	AUC	1.25		MCKU
SING SING SING (12")	VI	36205	N	AUC	1.50		WEXL
BENNY RIDES AGAIN	CO	55001	N	AUC	——		VAND
SHIRT TAIL/BLUE	BR	3975	E	AUC	——		STEI
ROOM 1411/JUNGLE BLUES	BR	4013	E	AUC	——		STEI
BENNY'S BUGLE/AS LONG AS I	CO	35901	E	T-A	1.00		LAMB
CLARINET A LA KING/HOW LONG	OK	6544	V	T-A	——		LAMB
SOMETHING NEW/WHEN SUN	CO	30420	E	T-A	——		LAMB
FEELIN' HIGH/LET A SONG (N/F)	VI	25840	—	AUC	——		FRY
BIG JOHN/FLAT FOOT (V/F)	VI	25871	—	AUC	——		FRY
ROLL 'EM/AFRAID TO DREAM	VI	25627	E	SAL	1.35		SPIL
FLAT FOOT FLOOGIE/BIG JOHN	VI	25871	N	SAL	1.50		SPIL
LET'S DANCE/BOY MEETS HORN	CO	35301	N	T-A	——		KELS
WHY DON'T YOU DO RIGHT	CO	36652	N	T-A	——		KELS
SING SING SING, 1 & 2	VI	25796	N	T-A	——		KELS
DON'T BE THAT WAY/1 O'CLOCK	VI	25792	N	T-A	——		KELS
KING PORTER/SOMETIMES	VI	25090	N	T-A	——		KELS
SOLO FLIGHT	CO	36684	E	SAL	1.30		MAHE
AIR MAIL SPECIAL	CO	36254	E	SAL	1.30		MAHE
BENNY'S BUGLE/ROYAL GARDEN	—	——	—	——	——		MAHE
I WAS LUCKY/I SING A HAPPY SONG (CHIP, BUT NOT IN GROOVES) ITALIAN	CO	1554	V	AUC	——		MELT
THE SHEIK/POOR BUTTERFLY	CO	35466	E	T-A	——		BROW
SWEET SUE/MELANCHOLY	VI	25473	V+	T-A	——		LUDA
TAKE ANOTHER GUESS/GOOD NIGHT	VI	25481	V+	T-A	——		LUDA
COOT GRANT & KID WILSON							
KEY HOLE/RASSLIN'	CO	14363	E+	SAL	1.25		MCKU
GULF COAST SEVEN							
DAYLIGHT SAVIN'/GEORGIA	CO	14373	E	AUC	——		STEI
DAYLIGHT SAVING(147151.)	CO	14373	V	T-A	——		PARK
HALFWAY HOUSE							
WHEN I'M BLUE/WANT SOME	CO	1263	G	AUC	——		STEI
ED HALL QUARTET							
CELESTIAL EXPRESS/PRO BLUE	BN	17	N	8-A	1.55		SPIL
JOHNNY HAMP (KENTUCKY SERENADERS)							
CECELIA/PROMENADE WALK	VI	19756	V	AUC	——		KLEI
LIONEL HAMPTON							
DENISON SWING	VI	26233	N	T-A	——		W-F
MEMORIES OF YOU	VI	26304	N	T-A	——		W-F
FLYING HOME	VI	26595	N	T-A	——		W-F
CHASIN' WITH CHASE	VI	25729	N	T-A	——		W-F
GIN FOR XMAS	VI	26423	E	T-A	——		W-F
SUNNY SIDE OF STREET/I KNOW	VI	25592	N	SAL	1.50		CHOY
MUNSON ST.CAN'T GET STARTED	VI	26453	N	AUC	——		STEI
DINAH/SINGIN' THE BLUES	VI	26557	N	AUC	——		STEI
FLYING HOME/IN THE BAG (V/G)	DE	18394	—	T-A	——		LAMB
SUNNY SIDE/I KNOW YOU KNOW	VI	25592	N	T-A	——		KELS
SUNNY SIDE/I KNOW YOU KNOW	VI	25592	N	T-A	——		BROW
HANDY'S ORCHESTRA							
FUZZY WUZZY/SNAKY	CO	2421	V	AUC	——		STEI
HARLEM HOTSHOTS (BANKS' RHYTHMAKERS)							
BALD HEADED MAMA	PE	15642	G	AUC	——		SMIT
COLEMAN HAWKINS							
HONEYSUCKLE ROSE	VI	26219	N	T-A	——		W-F
HONEYSUCKLE ROSE	DE	——	N	T-A	——		W-F

(COLEMAN HAWKINS CONTINUED NEXT COLUMN)

(COLEMAN HAWKINS, CONTINUED)

MEDITATION	DE	——	N	T-A	——		W-F
THE SHEIK OF ARABY	BB	——	N	T-A	——		W-F
RAINBOW MIST/WOODYN' YOU	APOLLO	751	E	T-A	——		SARL
YESTERDAYS/BU-DEE-DAHT	APOLLO	752	E	T-A	——		SARL
FEELING ZERO/DISORDER	APOLLO	753	V	T-A	——		SARL
CHICAGO/NETCHA'S DREAM	DE	661	V	T-A	——		SARL
WHEN DAY IS DONE/BOUNCING	BB	10693	N	T-A	——		SARL
FINE DINNER	BB	10523	N	T-A	——		PARK
STARDUST	DE	18251	E	1.30	——		MAHE
HAWKINS SWING FOUR							
CRAZY RHYTHM/GET HAPPY	SIG	28104	N	AUC	——		MELT
I WANNA GO BACK(CR.TO LABEL)	DEE	6502	V	AUC	——		MELT
NETCHA'S DREAM/WHAT HARLEM	DEE	5775	V	AUC	——		MELT
ORIGINAL DIXIELAND (1" CR)	DEE	6407	E	AUC	——		MELT
ERSKINE HAWKINS							
AFTER HOURS(E+)/SONG OF(V)	BB	10879	—	AUC	——		POWE
SHIPYARD RAMBLE	BB	11218	N	AUC	——		ROTH
LOST IN THE SHUFFLE	VO	4007	V	SAL	1.00		MAHE
EDGAR HAYES							
SHINDIG/MY FIRST THOUGHT	DE	2048	E	T-A	——		KELS
FLETCHER HENDERSON							
ROCKY MOUNTAIN BLUES	CO	970	N	T-A	——		W-F
31ST ST.BL/OLD BLACK JOE BL	PE	14223	V	STA	——		SPAR
YOU GOTTA GET HOT/CHARLESTON	VO	14726	E	STA	——		SPAR
HOUSTON BLUES/MUSCLE SHOALS	CO	164	E	STA	——		SPAR
MY POPPA DON'T 2 TIME/STOLE	CO	126	V	STA	——		SPAR
SUGAR FOOT STOMP/BLUE RHYTHM	SAVOY	500	E	T-A	——		LAMB
LIVERY STABLE BL/P.D.Q.	CO	1002	V	AUC	——		STEI
MY PRETTY GIRL/MY GAL SAL	CO	2586	E+	AUC	——		STEI
BUSINESS IN F/CASA LOMA ST.	CO	2615	G	AUC	——		STEI
LIVERY STABLE/P.D.Q. BLUES	CO	1002	E+	SAL	10.00		MCKU
ROCKY MOUNTAIN BLUES/TOZO	CO	970	E+	AUC	10.00		MCKU
DOWN SOUTH CAMP MEETIN'	DE	213	N	SAL	1.75		MCKU
HAPPY AS THE DAY IS LONG	DE	3885	N	AUC	——		ROTH
HOP OFF/SNAG IT	CO	35670	N	AUC	——		VOGE
WHAT-CHA-CALL EM BLUES/SUGAR	CO	35668	N	AUC	——		VOGE
STAMPEDE/JACKASS BLUES	CO	654	V	AUC	——		VOGE
SENSATION/FIDGETY FEET	BR	3521	V	AUC	——		VOGE
SUGARFOOT/BLUE RHYTHM	VS	8052	N	AUC	——		VOGE
SUGARFOOT/BLUE RHYTHM	VS	8052	V	T-A	——		SPIL
ROSA HENDERSON(WITH COLEMAN HAWKINS)							
EVERY WOMAN'S BLUES	VO	14682	E	AUC	——		SMIT
WOODY HERMAN							
WE'LL MEET AGAIN(B.ROGERS)	DE	18314	E	AUC	——		VAND
WOODCHOPPERS BALL/BIG WIG	DE	2440	E	AUC	——		KEAT
CASHBAH BLUES/FAREWELL BLUES	DE	2582	N	AUC	——		KEAT
DALLAS BLUES/RIVER BED	DE	2629	N	AUC	——		KEAT
BLUE PRELUDE/SKY FELL	DE	3500	E	AUC	——		KEAT
PEACH TREE STREET/BLUES	DE	3501	N	AUC	——		KEAT
ALEX HILL							
SONG OF THE PLOW/JUBILEE	VO	2848	E	AUC	——		STEI
BERTHA CHIPPIE HILL							
MESS KATIE MESS(LOUIS ACC.)	OK	843	G	T-A	——		LEVI
TEDDY HILL & N.B.C. ORCH							
BIG BOY BLUE/HARLEM TWISTER	BB	6908	V	T-A	1.00		SCOP
EARL HINES							
THE FATHER JUMPS/JITNEY MAN	BB	11535	N	AUC	——		KLEI
BLUE DRAG/YOU SWEET THING	BR	6345	V	AUC	——		SMIT
STOWAWAY	QRS	7038	V+	T-A	——		HOLL
57 VARIETIES/I AIN'T GOT NOBO	OK	41175	V	AUC	——		WARR
SENTIMENTAL MOOD	BR	6379	G	AUC	——		DELG
BUBBLING OVER	BR	6710	N	AUC	——		DELG
TAKE IT EASY	BR	6771	N	AUC	——		DELG
BLUE DRAG	BR	6345	V	AUC	——		MELL
ART HODES (AIR SHOTS)							
BEALE ST. BLUES	—	——	N	SAL	1.25		IDER
JOHNNY HODGES							
RENDEZVOUS/JEEP'S BLUES	VO	4115	N	AUC	——		STEI
RABBIT'S JUMP/RENT PARTY	VO	5100	V	T-A	——		BOON
JITTERBUG'S LAMENT	VO	4309	V+	AUC	——		DELG
BILLIE HOLIDAY							
GOD BLESS CHILD/SOLITUDE	OK	6270	N	AUC	——		CONN
LOVE ME OR LEAVE ME	OK	6369	V	T-A	——		BROW
HOTSY TOTSY GANG							
STARDUST	BR	4587	E	AUC	——		STEI
WALTER HOUSTON							
SEPTEMBER SONG/SCARS	BR	8272	N	T-A	2.50		LAMB

FOR DISPOSITION

HUDSON—DELANGE

HOBO ON PARK AVE/8 BARS	BR	7618	E	AUC	——	KEAT
MINT JULEP/MR. GHOST GOES	BR	7715	E	AUC	——	KEAT

SPIKE HUGHES

NOCTURNE/ARABESQUE	DE	18170	N	AUC	——	VAND
SIROCCO/SIX BELLS STAMPEDE	DE	191	E+AUC		——	STEI
SWEET SUE	DEE	3972	N	AUC	——	MELT

HARRY JAMES

TRUMPET RHAPSODY, 1 & 2	CO	36160	E	AUC	——	KLEI
DODGERS FAN DANCE/LAMENT	CO	36222	N	AUC	——	KLEI
YOU MADE ME/A SINNER	CO	36296	E	STA	——	GRIE
ALICE BLUE GOWN/SUPER	CLASSIC	5045	E+STA		——	GRIE
FEET DRAGGIN' BLUES	CO	35277	E	AUC	——	KEAT

JAM SESSION AT COMMODORE

EMBRACEABLE YOU/SERENADE	CMS	1501	V	T-A	1.50	LAMB

JAM SESSION AT VICTOR

BLUES/HONEYSUCKLE ROSE	VI	25559	E+T-A		——	BROW

BLIND WILLIE JOHNSON

FAIN DON'T FALL ON ME	CO	14537	N	SAL	2.50	MCKU
(ANY OF SIX TITLES)	CO	BLACK	N	SAL	2.00	MCKU

CHARLIE JOHNSON

BOY IN THE BOAT/WALK	BB	10248	N	AUC	——	DELG

JAMES P. JOHNSON

CHICAGO BLUES/MOURNFUL	CO	14334	E+T-A		——	EDEL
FARE THEE HONEY BLUES	CO	14417	G	AUC	——	DELG
BANDANA DAYS	OK	4504	V	AUC	——	DELG

PETE JOHNSON

CAFE SOCIETY RAG/LOVIN' MAMA	VO	5186	N	AUC	——	STEI
ROLL 'EM PETE/BASIE, REV.)	CO	35959	E	STA	1.00	SPIL
BABY LOOK AT YOU/CHERRY RED	OK	4997	N	T-A	——	LUDA
BARRELHOUSE BREAKDOWN/K.C.	BN	10	N	S-A	1.55	SPIL

JONES—COLLINS ASTORIA EIGHT

TIP EASY BLUES/DAMP WEATHER	BB	10952	E	AUC	——	KEAT

RICHARD M. JONES

JAZZIN' BABIES BLUES	GE	5174	G	AUC	——	SMIT
29TH & DEARBORN/SPANISH SHAWL	OK	8260	V	AUC	——	CONN
BOAR HOG/JAZZIN' BABIES	VI	21203	N	AUC	——	STEI
DO DIRTY (ACC. CHIPPIE HILL)	OK	8473	E+AUC		——	STEI
JAZZIN' BABY BLUES(SOLO)	GE	5174	V	AUC	——	MELL

TAFT JORDAN

NIGHT WIND	ME	13352	E	SAL	1.30	MAHE

JUNGLE BAND

DOG BOTTOM/JUNGLE MAN	BR	4450	V	AUC	——	STEI

ART KARLE

SUZANNAH/LIGHTS	VO	3147	V	AUC	——	DELG

HAL KEMP

LITTLE WHITE GARDENIA/I'M GO	BR	7370	E	AUC	——	ANDE
DINNER FOR ONE PLEASE J(ENNIS)	BR	7587	N	AUC	2.00	WEIL
PETTIN'IN PARK/GOLD DIG(ENNIS)	BR	6582	N	AUC	2.00	WEIL
CHESTNUT TREE/3 LITTLE	VI	26204	N	AUC	——	KEAT
LOVE FOR SALE/PARADISE	VI	26278	N	AUC	——	KEAT
LOVER/LA COPA DEL OLVIDO	VI	26301	N	AUC	——	KEAT
MELANCHOLY LULLABY/I MUST	VI	26347	N	AUC	——	KEAT
LOVE GROWS/CRYING IN MY	VI	26349	N	AUC	——	KEAT
LAST NIGHT/MANY DREAMS AGO	VI	26397	N	AUC	——	KEAT
ANSWER IS LOVE/HAPPY	VI	26403	N	AUC	——	KEAT
I THOUGHT ABOUT YOU/OUT	VI	26408	N	AUC	——	KEAT
WOULDJA MIND/CONFUSIUS	VI	26452	N	AUC	——	KEAT
MEET THE SUN HALF WAY	VI	26627	N	AUC	——	KEAT

KENTUCKY GRASSHOPPERS

MAKIN' FRIENDS	BA	6360	G	AUC	——	DELG
4 OR 5 TIMES/TIGHT LIKE THAT	BA	6295	G	AUC	——	DELG

GENE KRUPA

THANKS FOR BOOGIE RIDE/KEEP	OK	6506	N	AUC	——	KLEI
BLUES OF ISRAEL	DE	18112	N	T-A	——	W—F
JAZZ ME BLUES	DE	18113	N	T-A	——	W—F
AFTER YOU'VE GONE	OK	——	E	T-A	——	W—F
SWING IS HERE	BB	——	N	T-A	——	W—F
DRUMMER BOY/LOOKING	OK	5747	E	AUC	——	VAND
HIGH ON WINDY HILL/IT COMES	OK	5883	E	AUC	——	VAND
GET AWAY/NO. CAROLINA	OK	6130	E	AUC	——	VAND
KNOCK ME A KISS/ALL THOSE	CO	36591	E	AUC	——	KEAT
THAT'S WHAT YOU THINK	CO	36621	E	AUC	——	KEAT
COME BE MY LOVE/WALLS	OK	6438	N	AUC	——	KEAT
TWO IN LOVE/THIS TIME	OK	6447	N	AUC	——	KEAT
COPPIN' A PLEA/VIOLETS	OK	6498	N	AUC	——	KEAT
DAY DREAMING/TROPICAL	OK	6517	N	AUC	——	KEAT
HARLEM ON PARADE/SKYLARK	OK	6607	N	AUC	——	KEAT

(GENE KRUPA CONTINUED NEXT COLUMN)

(GENE KRUPA, CONTINUED)

PRELUDE TO A STOMP	BR	8139	N	T-A	——	STUR
WIRE BRISH STOMP/WHAT GOES	BR	8166	V+T-A		——	BROW

ANDY KIRK

THEN I'LL BE HAPPY/DUNKIN' A	DE	2723	N	AUC	——	KLEI
LOTTA SAX APPEAL(REV. LIL)	DE	2883	N	AUC	——	ROTH
LADY WHO SWINGS/WHAT WILL	DE	1085	V	T-A	1.00	LAMB

BILLY KYLE

BETWEEN SETS	DE	2740	N	T-A	——	W—F
CAN I FORGET YOU	VR	617	V	AUC	——	DELG

LADD'S BLACK ACES

SISTER KATE/YOU CAN HAVE HIM	GE	4938	E	AUC	——	CONN
AGGRAVATIN PAPA/SWEET LOVIN M.	GE	5023	E	AUC	——	CONN

EDDIE LANG

PRELUDE/LITTLE LOVE	OK	40989	V	AUC	——	DELG
BLUE BLOOD/JET BLACK	OK	8689	F+AUC		——	DELG

LEAD BELLY

(MUSICRAFT ALBUM; 10 SIDES;1 RECORD CH)				T-A	——	LUDA

GEORGE E. LEE

ST. JAMES INF./RUFF SCUFF	BR	4684	E	AUC	——	STEI

MEADE'LUX'LEWIS

HONKY TONK TRAIN BLUES	DE	18110	N	T-A	——	W—F
HONKY TONK TRAIN BLUES	BN	15	N	S-A	1.55	SPIL

LEWIS, AMMONS, JOHNSON

BOOGIE WOOGIE PRAYER, 1 & 2	CO	35960	E	STA	1.00	SPIL

SAMMY LEWIS

COOTIE CRAWL/CRAZY OVER DADDY	GE	5174	V+T-A		——	LAUF

TED LEWIS

SWEETIE PIE/I'LL CLOSE MY EY.	DE	240	N	AUC	1.00	WEIL
TIGER RAG/SOMEBODY STOLE MY	CO	36301	N	AUC	——	KLEI
SECOND HAD ROSE	CO	3453	V	AUC	——	ROTH
CLARINET MARMALADE	CO	1573	N	T-A	——	MORS
GLAD RAG DOLL	CO	1709	E	T-A	——	MORS
IS EVERYBODY HAPPY	CO	1207	E	T-A	——	MORS
ONE MORE TIME	CO	2452	N	T-A	——	MORS
JAZZ HOLIDAY/JUNGLE BLUES	CO	1525	N	T-A	——	MORS
HI DIDDLE DIDDLE	CO	670	N	T-A	——	MORS
JAZZNOCHRACY/WHITE HEAT	DE	107	E	T-A	——	MORS
COBBLESTONES/MARY ANN	CO	1313	V	T-A	——	MORS
SOMEBODY STOLE MY GAL	CO	2336	E	T-A	——	MORS
LEWISADA BLUES/I LOVE YOU	CO	1916	E	T-A	——	SPIL
NEW ST.LOUIS/MAMA'S IN TOWN	CO	697	E	AUC	——	GILB

DONALD LINDLEY

TRUMPET BLUES/SWEET STRUT	CO	546	E	AUC	——	WEXL

CRIPPLE CLARENCE LOFTON

BROWN SKIN GALS/DONE TORE	ME	61166	E	TRA	——	SPIL

JOHNNY LONG

SHANTY IN OLD SHANTY TOWN/SW	DE	3409	E	T-A	——	LAMB

LOUISIANA RHYTHM KINGS

THAT'S A PLENTY	VO	15784	E	AUC	——	SMIT

LOUISIANA SUGAR BABES

THOU SWELL/PERSIAN RUG(V/E)	VI	21346	—	AUC	——	CONN

LUMBER JACKS

WHOOPIE STOMP	CA	9030	V	AUC	——	DELG

JIMMIE LUNCEFORD

AIN'T SHE SWEET	VO	4875	N	T-A	——	HERR
MARGIE/LIKE A SHIP AT SEA	DE	1617	N	T-A	——	HERR
MIX-UP/BLUE AFTERGLOW	CO	35919	N	T-A	——	HERR
FLIGHT OF THE JITTERBUG	CO	35967	N	T-A	——	HERR
DINAH, 1 & 2	CO	36054	N	T-A	——	HERR
JAZZNOCRACY/WHITE HEAT	BR	5713	N	AUC	——	CONN
WHITE HEAT	BB	5713	G	AUC	——	WHIT
CHEATIN'ON ME/TAIN'T WHAT YOU	VO	4582	G	T-A	——	LAMB
WALKING THRU HEAVEN/I'M NUTS	DE	682	G	T-A	——	LAMB
SWINGIN' ON "C"/LET'S	CO	35725	N	AUC	——	KEAT
LIZA/I USED TO LOVE YOU	VO	5276	E	AUC	——	KEAT
BREAKFAST BALL/HERE GOES	BB	6133	E	AUC	——	KEAT
BABS/THUNDER	DE	576	E	AUC	——	KEAT
COQUETTE/FOR DANCERS ONLY	DE	1340	E	AUC	——	KEAT
MARGIE/LIKE A SHIP AT SEA	DE	1617	N	AUC	——	KEAT
SWEET SUE/DOWN BY THE OLD	DE	1927	N	AUC	——	KEAT
POSIN'/CHARMAINE	DE	3514	N	AUC	——	KEAT
FOUR OR FIVE TIMES/HELLS	DE	3515	N	AUC	——	KEAT

WINGY MANNONE

GOODY GOODY/IS IT TRUE ABOUT	VO	3191	V	AUC	——	WEXL
HONEY'S LOVIN'ARMS/WHEN SUGAR	BB	300801	E	AUC	2.00	WEXL
ROYAL GARDEN BLUES/ZERO(E/N)	OK	41570	—	T-A	——	ALEX
ONE GIRL(LAM CRACKS)/CRYING	OK	41569	N	T-A	——	ALEX

(WINGY MANNONE CONTINUED NEXT PAGE)

(WINGY MANNONE, CONTINUED)

FAREWELL BLUES/BEALE STREET BL BB 10401 N AUC —— VOGE
IN THE BARREL/ROYAL GARDEN BB 10331 N AUC —— VOGE
STOP THE WAR/MAMA'S GONE GOOD BB 11107 N AUC —— VOGE
HONEY'S LOVIN' WHEN (CHU BERRY) 38300801 E T-A —— BROW

PAUL MARES

REINCARNATION/LAND OF DREAMS OK 41575 E T-A —— EDEL

JOE MARSALA

FEATHER BED LAMENT DE 18111 N T-A —— W—F
12 BAR STAMPEDE/FEATHER BED DE 18111 N AUC —— ROTH

SARA MARTIN

ACHIN HEARTED(C.WILLIAMS) OK 8041 G AUC —— POWE
SQUABBLIN' BL/SEE 'BOUT THAT OK 8178 E STA —— SPAR
GRAVEYARD DREAM(CHIP,10 GROOV) OK 8099 E STA —— SPAR

GEORGE McCLENNON'S JAZZ DEVILS

BOX OF BLUES/DARK ALLEY BL. OK 8143 V T-A —— LEVI

CLYDE McCOY

DRY ICE/WAH WAY LAMENT DE 566 N AUC —— WEXL
NIGHTMARE/MAPLE LEAF RAG DE 681 N AUC —— WEXL

JOHNNY McGEE

HOT LIPS/SUGAR BLUES VS 8128 E T-A —— HART

RED McKENZIE

NERVOUS PUPPIES BR 3484 V AUC —— DELG
BARB WIRE/YOU AIN'T BR 2648 G AUC —— DELG
PLAY ME SLOW BR 2849 E AUC —— DELG
YOU HIT THE SPOT CH 40098 G AUC —— DELG
INDIANA VO 2973 V AUC —— DELG
HIGH SOCIETY CH 40103 V AUC —— DELG
TAILSPIN/NEVER HAD VI 38087 V AUC —— DELG

McKENZIE-CONDON

CHINA BOY OK 41011 F+T-A —— HOLL

RAY McKINLEY QUARTET

TEA FOR TWO (BRADLEY) CO 36101 E AUC —— KEAT

McKINNEY'S COTTON PICKERS

DO SOMETHING/PRECIOUS LITTLE VI 38051 N AUC —— STEI
YOU'RE DRIVING ME CRAZY/HELLO VI 23031 E STA —— SPAR

JIMMY McPARTLAND

SUGAR DE 18042 N T-A —— W—F
CHINA BOY DE 18043 N T-A —— W—F
PANAMA(AUNT HAGAR,P.WHITEMAN) DE 3522 N AUC —— ROTH

MEMPHIS FIVE

4 O'CLOCK(G)/HAUNTING(V+) PARA 20192 V+AUC —— ANDE

MEMPHIS JUG BAND

WHITE WASH STATION(THRU CLICK) VI 38504 V T-A —— LEVI

METRONOME ALL STARS

BUGLE CALL RAG/ONE O'CLOCK VI 27314 V AUC —— FLAN
BUGLE CALL/ONE O'CLOCK JUMP VI 27314 E+T-A —— KELS

MEZZ MEZZROW

COMIN' ON BB 10085 V+AUC —— DELG
LOVE YOU'RE NOT THE ONE BR 6778 V+AUC —— DELG
SENDIN THE VIPERS BB 10250 N AUC —— DELG
HOT CLUB STOMP VI 25612 V AUC —— DELG
OLD FASHIONED LOVE VI 25202 V AUC —— DELG

LIZZIE MILES

WICKED BLUES/HE MAY BE YOUR OK 8037 V+T-A —— LAUF

GLENN MILLER

BLUE ORCHIDS/BABY ME BB 10372 G T-A —— LAMB
SOMEWHERE/FRESH AS A DAISY BB 10957 V T-A —— LAMB
HUMORESQUE VO —— E SAL 1.25 MAHE

RAY MILLER

HONEY'S LOVIN'ARMS/SORRY BR 3828 N AUC —— STEI

MILLS BLUE RHYTHM

STAR DUST/MINNIE (V/G) BA 32166 - AUC —— FRY
JUBILEE/OUT OF A DREAM (E/G) CO 2963 - AUC —— FRY

MILLS BROTHERS

SHINE/GEORGIA ON MY MIND DE 3688 V AUC —— VOGE
SWEET SUE/ST.LOUIS BLUES BR 6330 E AUC —— VOGE
DIRTDISHING DAISY/GIT ALONG BR 6430 E AUC —— VOGE
SWEET SUE BR 6330 V SAL 1.00 MAHE

MILLS MERRY MAKERS

SATISFIED RO 1073 G+T-A —— POWE

BORAH MINEVITCH

RHAPSODY IN BLUE/GHOST BR 6507 V T-A —— LUDA

MISSOURIANS

400 HOP/SCOTTY BLUES VI 38084 V AUC —— STEI
PROHIBITION BLUES/STOPPIN' VI 38120 E AUC —— STEI

JELLY ROLL MORTON

THE CHANT/BLACK BOTTOM VI 20221 G AUC —— SMIT
STEAMBOAT STOMP/SMOKEHOUSE VI 20296 V AUC —— FLAN
JUNGLE BLUES/(R.M.JONES) VI 21345 E+AUC —— STEI
MR. JELLY LORD/WOLVERINE BL. VI 21064 G+T-A —— ALEX
KANSAS CITY ST/GEORGIA SWING BB 5109 V T-A —— EDEL
SOMEDAY SWEETHEART/ORIG. VI 20405 V T-A —— EDEL
DOCTOR JAZZ STOMP VI 20415 E T-A —— EDEL
SEATTLE HUNCH VI 27065 N AUC —— DELG
MIDNIGHT MAMA (CATCH) VO 1154 G AUC —— DELG
MR. JELLY LORD/WOLVERINE BB 10258 N AUC —— DELG
BLUE BLOOD BLUES BB 8201 N AUC —— DELG
STROKIN' AWAY BB 8302 N AUC —— DELG
BALLIN' THE JACK/DON'T YOU HMV 9218 N AUC —— MELT
WININ' BOY BLUES/OH DIDN'T HMV 9217 N AUC —— MELT
HIGH SOCIETY/I THOUGHT I HMV 9216 N AUC —— MELT

BENNIE MOTEN

MIDNITE MAMA/MISSOURI WOBBLE VI 20422 G AUC —— ANDE
SOUTH(P)/VINE ST.BL(G) OK 8194 - AUC .60 MCKU
MILENBERG/BLUE ROOM VI 24381 E AUC —— STEI
MOTEN STOMP VI 20955 E SAL 1.30 MAHE

MOUND CITY BLUE BLOWERS

RED HOT/SAN BR 2602 E AUC —— KLEI
DARKTOWN STRUTTERS BALL CO 36281 N AUC —— KLEI
ONE HOUR/TAIL SPIN BLUES BB 6466 V AUC —— SMIT
RED HOT/SAN CO 2602 E AUC —— FLAN
ARKANSAS BLUES/BLUE BLUES BR 2581 E AUC —— WARR

SPUD MURPHY

CHEROKEE DE 2040 E SAL 1.30 MAHE

MUSICAL STEVEDORES

HONEYCOMB HARMONY/RHYTHM CO 14406 E+AUC —— STEI

NEW ORLEANS LUCKY SEVEN

ROYAL GARDEN OK —— V T-A —— HOLL

NEW ORLEANS OWLS

BROTHERLY LOVE CO 823 E SAL 1.30 MAHE

NEW ORLEANS RHYTHM KINGS

PANAMA/J.SAVITT,REV.) DE 3945 E AUC —— WEXL
SAN/ECCENTRIC GE 5009 G+AUC —— STEI
TIN ROOF/THAT'S A PLENTY GE 5105 F AUC —— STEI
TIN ROOF/(BOB CATS, REV.) DE 3523 N T-A —— BROW

NEW ORLEANS WANDERERS

GATEMOUTH/PERDIDO ST. BLUES CO 698 V T-A —— EDEL
GATEMOUTH/PERDIDO(CATCH) CO 698 G AUC —— DELG

RED NICHOLS

SUGAR/MAKE MY COT WHERE THE VI 21056 V AUC —— ANDE
NOBODY'S SWEETHEART/AVALON BR 6681 G AUC —— STEI
ON REVIVAL DAY, 1 & 2 BR 6026 N AUC —— STEI
GOOFUS/GOIN' TO TOWN BR 6312 V T-A —— BOON
IDA SWEET AS APPLE CIDER VO 15662 V T-A —— BOO.
BONEYARD SHUFFLE/BUDDY'S BR 3477 V T-A —— EDEL
AVALON/NOBODY'S SWEETHEART BR 3854 G T-A —— PARK

RAY NOBLE

EASY TO LOVE/I'VE GOT YOU VI 25422 V T-A .75 LAMB
TIGER RAG/JAPANESE SANDMAN VI 24577 V T-A .75 LAMB
LOVE IS THE SWEETEST THING VI 24333 N AUC —— KEAT
VERY THOUGHT OF YOU VO 24675 N AUC —— KEAT
BLUE DANUBE/I LOVE YOU TRULY VI 24806 N AUC —— KEAT
HARLEM NOCTURNE/FROM OAKLAND CO 35708 E AUC —— KEAT

JIMMIE NOONE

AM I BLUE/BIRMINGHAM BERTHA VO 1296 E AUC —— SMIT
ANYTHING/RHYTHM MAN VO 15823 E AUC —— SMIT
OFF TIME/AIN'T MISBEHAVIN' VO 15819 E AUC —— SMIT
THEY GOT MY NUMBER NOW/MOODY BB 8609 N AUC —— WARR
BUMP IT (REV., J. DODDS) DE 3519 N AUC —— ROTH
BLUES JUMPED A RABBIT DE 18439 N AUC —— ROTH
I'M WALKING THIS TOWN DE 1730 E T-A 1.50 SCOP
FOREVER MORE (HINES) VO 1188 V AUC —— DELG
EVERY EVENING/ 4 OR 5 TIMES VO 1185 V AUC —— GILB
BUMP IT DE 1584 E SAL 1.00 MAHE
I KNOW THAT YOU KNOW/SWEET VO 1184 V AUC —— STEI
4 OR 5 TIMES/EVERY EVENING VO 1185 V AUC —— STEI
APEX BLUES/SWEET LORRAINE VO 1207 G AUC —— STEI
IT'S TIGHT/SOW A WILD OAT VO 1238 G+AUC —— STEI
WAKE UP CHILLUN/LOVE ME OR VO 1272 G AUC —— STEI
AM I BLUE/BIRMINGHAM BERTHA VO 1296 G AUC —— STEI
THROUGH/SATISFIED VO 1416 F AUC —— STEI
CRYING FOR THE CAROLINES/HAVE VO 1466 E AUC —— STEI

(JIMMIE NOONE CONTINUED NEXT PAGE)

FOR DISPOSITION

(JIMMIE NOONE, CONTINUED)

INKA DINKA DO/LIKE ME A LIT.	Vo	2619	V+AUC	——			STEI
HERE COMES COOKIE/LULLABY OF	Vo	2908	V+AUC	——			STEI
BUMP IT/I KNOW THAT YOU	DE	1584	N AUC	——			STEI
HELL IN MY HEART/LORRAINE	DE	7553	E+AUC	——			TEI
IT'S YOU/RIVER STAY WAY	BR	6192	V AUC	——			STEI
MOODY MELODY/GOT MY NUMBER	BB	8609	N AUC	——			STEI
EVERY EVENING/4 OR 5 TIMES	BR	80025	N AUC	——			STEI
BABY O'MINE(ACC.L.D.CHRISTIAN)	OK	8356	G AUC	——			STEI
BLUE HEAVEN(ACC.L.D.CHRISTIAN)	OK	8536	F AUC	——			STEI
RED NORVO							
POSIN'/EVERYONE'S WRONG BUT	BR	7928	V+AUC	——			ANDE
DECCA STOMP(REV.,J.VENUTI)	DE	3527	N AUC	——			ROTH
JERSEY BOUNCE	Co	36557	N AUC	——			ROTH
OLD FASHIONED LOVE/I SURREND.	Co	35688	E T-A	——			SPIL
NIGHT IS BLUE/WITH ALL	Co	3026	E+T-A	——			LUDA
OLD FASHIONED LOVE/I SURREND.	Co	35688	N T-A	——			LUDA
KING OLIVER							
ST.JAMES/WHEN YOU'RE SMILING	VI	22298	E AUC	——			FLAN
SOBBIN' BLUES	OK	4906	G T-A	——			HOLL
SNAKE RAG	OK	4933	G T-A	——			HOLL
TOO LATE/WHAT YOU WANT TO DO	VI	38090	V AUC	3.00			WEXL
A TO Z(BUTTERBEANS & SUSIE)	OK	8163	G AUC	——			STEI
DIPPERMOUTH/WHERE DID YOU	OK	4918	G AUC	——			STEI
DEAD MAN/SOMEDAY SWEETHEART	Vo	1059	E AUC	——			STEI
I'M LONESOME/CAN'T STOP	VI	23029	N AUC	——			STEI
CANAL ST./JUST GONE	GE	5133	G+AUC	——			STEI
STOP CRYING/PAPA-DE-DA-DA	BR	6059	N AUC	——			STEI
SOME DAY SWEETHEART/DEAD MAN	Vo	1059	V STA	——			SPAR
DIPPERMOUTH/WEATHERBIRD	GE	5132	G+T-A	——			EDEL
DIPPERMOUTH	OK	4918	F AUC	——			DELG
LOUISIANA BO BO/SNAG IT	DI	3127	V AUC	——			DELG
FROGGIE MOORE/MANDY LEE	UHCA	69-70	N TRA	——			STUR
MULE FACE BLUES	BB	6778	E SAL	2.00			MAHE
SNAKE RAG	GE	5184	E AUC	——			MELL
WEST END BLUES/TIN ROOF	—	—	-	—	—		LUDA
(MANY OTHERS)	—	—	-	—	—		LUDA
ORIGINAL DIXIELAND JAZZ BAND							
MARGIE/PALESTEENA	VI	18717	G AUC	——			FLAN
CLARINET MARMALADE	VI	18513	G STA	.75			STAF
LIVERY STABLE BLUES	VI	18255	G STA	.75			STAF
FIDGETY FEET	VI	18564	E STA	.75			STAF
SWEET MAMMA	VI	18722	E AUC	——			WARR
ROYAL GARDEN BLUES/DANGEROUS	VI	18798	F T-A	——			SCOP
BOW WOW BLUES	VI	18850	F T-A	——			SCOP
IN MY LITTLE RED BOOK	BB	7444	E T-A	——			SCOP
JAZZ ME BLUES/ST. LOUIS BLUES	VI	18772	V AUC	1.50			MCKU
SENSATION RAG/BLUIN' THE BLUES	VI	18483	G T-A	.75			LAMB
LIVERY STABLE/DIXIE JASS BAND	VI	18255	G T-A	.75			LAMB
LIVERY STABLE BLUES	VI	18255	E AUC	——			MELL
ORIGINAL MEMPHIS FIVE							
MEMPHIS GLIDE	PE	14132	E AUC	——			FLAN
MEANEST BLUES/HOW COME YOU DO	VI	19480	E AUC	——			WARR
AIN'T GONNA RAIN/HOT MAMMA	Co	155	V T-A	——			BOON
LOUIS PANICO							
WABASH BLUES	DE	159	E T-A	——			MORS
TINY PARHAM							
STUTTERING BLUES/JOGO RHYTHM	VI	38009	N AUC	——			STEI
CUCKOO BLUES/HEAD HUNTER	VI	21553	N AUC	——			STEI
STUTTERING BLUES/JOGO RHYTHM	VI	38009	V T-A	——			LEVI
TONY PARENTI							
GUMBO/YOU MADE ME	BR	4184	N AUC	——			STEI
CREOLE BLUES/12TH ST. BLUES	VI	19647	V AUC	——			STEI
GUMBO/YOU MADE ME	BR	4184	E T-A	——			LEVI
TONY PASTOR							
LET'S DO IT/READY GET SET	BB	10902	E T-A	1.00			LAMB
JACK PETTIS							
BAG OF BLUES/FRESHMAN HOP	VI	21739	N AUC	——			STEI
BAG OF BLUES/FRESHMAN(CHIP)	VI	21793	E T-A	——			LAMB
IT ALL DEPENDS ON YOU	RE	8240	G T-A	.75			LAMB
IT ALL DEPENDS/MUDDY WATER	BA	1927	V T-A	——			PARK
CHARLES PIERCE							
NOBODY'S SWEETHEART	BROADWAY	1174	E AUC	——			SMIT
NOBODY'S SWEETHEART	BROADWAY	117E	V T-A	——			HOLL
PIRON'S NEW ORLEANS ORCHESTRA							
WEST INDIES BLUES/ DO D.O.	VI	19255	E AUC	——			STEI
BEN POLLACK							
BUY BUY FOR BABY/ONE SWEET	VI	21743	V AUC	——			KLEI
MY KINDA LOVE/ON WITH DANCE	VI	21944	V AUC	——			KLEI
SONG OF BLUES	VI	22147	N AUC	——			STEI
MY KINDA LOVE/ON WITH DANCE	VI	21944	N AUC	——			STEI
SALLY OF MY DREAMS	VI	21857	V T-A	——			KELS
MURIEL POLLOCK & VEE LAWNHURST							
NOLA/NARCISSUS (PIANO DUET)	DE	163	N AUC	2.00			WEIL
PORT OF HARLEM JAZZMEN							
ROCKING THE BLUES/MIGHTY	BN	3	N S-A	1.55			SPIL
TEDDY POWELL							
BIRTH OF THE BLUES	BB	11300	E AUC	——			VAND
OLLIE POWERS							
PLAY THAT/(REV.GRANT-WILSON)	UHCA	79-80	N T-A	——			NORR
LOUIS PRIMA							
HOUSE RENT PARTY DAY	BR	7376	V AUC	——			DELG
LADY IN RED	BR	7448	E AUC	——			DELG
PLAIN OLD ME	BR	7499	V AUC	——			DELG
LET'S GET TOGETHER(DIG)	BR	7740	V AUC	——			DELG
SUGAR IS SWEET	BR	7431	E AUC	——			DELG
I STILL WANT YOU	BR	7320	E AUC	——			DELG
SWEET SUE	BR	7596	E AUC	——			DELG
SOLITUDE	BR	7531	E AUC	——			DELG
BASIN ST. (DIG)	BR	7456	G AUC	——			DELG
CHINATOWN	BB	5758	N AUC	——			DELG
SING SING SING	BR	7628	E AUC	——			DELG
QUINTET OF THE HOT CLUB OF FRANCE							
STOMPIN' AT DECCA/HONEYSUCKLE	DE	23066	N AUC	——			WEXL
FOUND NEW BABY/LIMEHOUSE BL.	DE	23021	E AUC	——			WEXL
SWEET SUE/AVALON	ROYALE	1780	N T-A	——			LUDA
RAINBOW DANCE ORCH(B.G.,TEA,MCPART)							
ST.LOUIS BLUES(235781)	RO	366	V T-A	——			LUDA
RED & MIFF'S STOMPERS							
DAVENPORT BLUES/DELIRIUM	VI	20778	E T-A	——			LEVI
DON REDMAN							
NAGASAKI/DOIN' WHAT	BR	6429	E AUC	——			STEI
DALLAS MAN/FOUND A NEW WAY	BR	6684	E AUC	——			STEI
HOW'M I DOING/GOOD NIGHT'S	BRE	1320	V AUC	——			VOGE
ALVINO REY							
OH FOR HEAVENS SAKE	BB	11143	E AUC	——			VAND
SATURDAY NITE/IF IT'S TRUE	BB	11170	E AUC	——			VAND
JOE ROBECHAUX N.O. BOYS							
42ND ST./RING DEM BELLS	Vo	2575	V AUC	——			DELG
EVERY TUB/SHE DON'T LOVE ME	Vo	2827	V AUC	——			DELG
GIL RODIN							
RESTLESS/WHAT'S THE REASON	PE	16107	V T-A	——			ALEX
IT'S SO GOOD/(REV., CAMPUS BOYS)	BA	6483	G AUC	——			DELG
LOVE'S SERENADE	BA	33409	G AUC	——			DELG
ADRIAN ROLLINI							
TAP ROOM SWING/LESSONS IN	DE	787	N AUC	——			KLEI
JOSEPHINE/YOU'RE A SWEETHEART	DE	1639	E AUC	——			KLEI
BY A WATERFALL	Co	8220	V AUC	——			CONN
TAP ROOM SWING/LESSONS IN	DE	787	E AUC	——			STEI
COFFEE IN MORNING (GOODMAN)	ME	12806	V+AUC	——			MELT
COFFEE IN MORNING/SONG	ME	12866	V T-A	——			LUDA
SUGAR	DE	265	E SAL	1.30			MAHE
LUIS RUSSELL							
SHOUT SISTER/IF I COULD BE	Co	2243	G AUC	——			DELG
GOIN' TO TOWN/SAY THE WORD	VI	22789	G AUC	——			DELG
FEELING THE SPIRIT	PARL	1882	N AUC	——			MELT
PEE WEE RUSSELL							
BABY WON'T YOU PLEASE/SLOW	HRS	17	E+AUC	——			STEI
FOUND NEW BABY/EVERYBODY	HRS	1002	E+AUC	——			STEI
CARL SANDBURG							
BOLL WEEVIL/NEGRO SPIRITUALS	VI	20135	E T-A	1.00			LAMB
JAN SAVITT							
SUGAR FOOT STOMP/QUAKER	BB	10005	E T-A	——			BROW
SAVOY BEARCATS							
STAMPEDE	VI	20460	N SAL	1.50			MAHE
ADRIAN SCHUBERT							
STARDUST/TREES	CR	3191	V+T-A	——			LUDA
RAYMOND SCOTT							
POWERHOUSE/TOY TRUMPET	MA	111	E AUC	——			VOGE
SIBERIAN SLEIGHRIDE	BR	8452	V SAL	1.00			MAHE
BEN SELVIN (GOODMAN)							
POOR KID/NOW YOU'RE IN	Co	2463	V+AUC	——			MELT
BOYD SENTER & EDDIE LANG							
NEW ST.LOUIS BLUES/JUST SO SO	Vo	3116	G AUC	——			WEXL

FOR DISPOSITION

SEVEN MISSING LINKS
ANGRY/MILENBERG JOYS PE 14480 G T-A —— PARK
SEXTET OF THE RHYTHM CLUB OF LONDON
CALLING ALL BARS/MIGHTY BB 10529 E AUC —— KEAT
ART SHAW
NIGHTMARE Br 7965 E AUC —— SMIT
SPECIAL DELIVERY STOMP Vi 26762 N AUC —— ROTH
THIS IS IT/IT'S ALL YOURS BB 10141 V T-A .75 LAMB
ANY OLD TIME (BILLIE HOLIDAY) BB 7759 V T-A 1.50 LAMB
(ALBUM; 5 RECORDS) BB BP-1 V T-A 3.00 LAMB
SUMMIT RIDGE DRIVE(GRAM.5) Vi 26763 E T-A —— LEVI
BLUES, A & B OK 4401 N STA —— STUR
LEE SIMS
TAKE MY HEART/HOTEL DE 875 N AUC —— VAND
NOBLE SISSLE
DOWN HEARTED/WAITIN'(E.BLAKE) Vi 19086 N STA —— SPAR
ROLL ON MISSISSIPPI Br 6111 E SAL 1.25 MAHE
SLEEPY JOHN ESTES
TELL ME/DROP DOWN DE 7766 N SAL 2.00 MCKU
BESSIE SMITH
JAIL HOUSE BLUES/GRAVEYARD Co 4001 V AUC —— FLAN
DOWNHEARTED/GULF COAST Co A3844 G SAL 1.50 MCKU
POCKPOCKET BLUES Co 14304 V+SAL 1.50 MCKU
GULF COAST/DOWNHEARTED BLUES Co 384 G+STA 2.00 WEXL
GULF COAST/DOWN HEARTED Co 3844 E+AUC —— STEI
OH DADDY/BABY WON'T YOU Co 3888 E AUC —— STEI
WEEPING WILLOW/BYE BYE BLUES Co 14042 V AUC —— STEI
MONEY BLUES/HARD DRIVING Co 14137 G AUC —— STEI
AFTER YOU'VE GONE/MUDDY WATER Co 14197 G+AUC —— STEI
FRAKIE BLUES/HATEFUL BLUES Co 14023 F T-A .75 LAMB
WEEPING WILLOW BL/BYE BYE BL Co 14042 F T-A .75 LAMB
MY SWEETIE WENT/WHOA TILLIE Co 13000 F T-A .75 LAMB
FAR AWAY BLUES/USED(&C.SMITH) Co 13007 V T-A 1.00 LAMB
BACK WATER BLUES Co 14195 V AUC —— GILB
OUTSIDE OF THAT/MAMA'S GOT Co 3900 V AUC —— GILB
OH DADDY BLUES/BABY WON'T YOU Co 3888 V AUC —— GILB
SORROWFUL/R.CHAIR BLUES Co 14020 V AUC —— GILB
GRAVEYARD WORDS/ELEC.CHAIR Co 14209 E T-A 2.00 STUR
GIVE ME SOME/WILD ABOUT Co 14427 V+T-A 3.00 STUR
PREACHIN BL(V)/BACKWATER(G) Co 14195 - T-A 2.00 STUR
CLARA SMITH
PLAYHOUSE/YOU DON'T KNOW MY Co 14013 F T-A .50 LAMB
MAMIE SMITH
I WAS ONCE YOURS/GOIN' CRAZY Vi 20210 N T-A 1.00 LAMB
JAZZY KISS/KIND TREATMENT OK 4623 G T-A —— ALEX
PINETOP SMITH
NOBODY KNOWS YOU Vo 1256 E AUC —— SMIT
PINE TOP BL#2/P.T. BOOGIE Vo 1245 N T-A —— EDEL
HARRY SNODGRASS
MAPLE LEAF RAG Br 3239 E AUC —— VOGE
MUGGSY SPANIER
RELAXIN' AT THE TOURO/RIVER BB 10532 N AUC —— STAT
DA DA STRAIN BB 10384 N T-A —— W—F
DIPPERMOUTH BLUES BB 10506 N T-A —— W—F
RELAXIN' AT THE TOURO BB 10532 N T-A —— W—F
LONESOME ROAD BB 10706 N T-A —— W—F
BLACK AND BLUE BB 10682 N T-A —— W—F
HESITATING BLUES/LITTLE DE 4271 N AUC —— ROTH
DIPPERMOUTH BB 10506 E AUC —— DELG
DA DA STRAIN BB 10384 E AUC —— DELG
BIG BUTTER AND EGG MAN BB 10417 E AUC —— DELG
AT THE JAZZ BAND BALL BB 10518 E AUC —— DELG
JAZZ BAND BALL/LIVERY STABLE BB 10518 N T-A —— LUDA
BUTTER & EGG MAN/ECCENTRIC BB 10417 N T-A —— LUDA
SISTER KATE/DIPPERMOUTH BB 10506 N T-A —— LUDA
BLUIN' THE BLUES/SUNDOWN BB 10719 V T-A —— LUDA
SPIKE'S SEVEN PODS OF PEPPERS
ORY'S CREOLE TROMBONE/SOCIETY NORD. 3009 G AUC —— SMIT
BLUE STEELE
SUGAR BABE/I'M LEAVING Vi 20971 V T-A —— MORS
PRISCILLA STEWART
P.D.Q. BLUES (LUX LEWIS?) PARA 12465 E T-A —— LEVI
REX STEWART
TEA AND TRUMPETS/BACK ROOM Vo 3831 E AUC —— WARR
ST. LOUIS RHYTHM KINGS
PAPA DE-DA-DA/SHE'S MY SHEBA Co 349 V AUC —— WEXL
ROOSEVELT SYKES THE HONEY DRIPPER
TRAINING CAMP BLUES/SUGAR OK 6709 E T-A —— BROW

ART TATUM
LIZA DE 1373 N T-A —— W—F
LUCILLE/ROCK ME MAMA DE 8577 E STA —— GRIE
GETHAPPY/LORRAINE DE 18050 N AUC 1.50 NORR
JACK TEAGARDEN
SOMEWHERE VOICE IS CALLING Co 35450 E AUC —— KLEI
NOBODY KNOWS TROUBLE I'VE DE 4317 E+AUC —— KLEI
NOBODY KNOWS THE TROUBLE DE 4317 M AUC —— POWE
BLACK & BLUE/ST. JAMES INF. DE 3844 V T-A 1.00 LAMB
CAN'T WE TALK IT OVER/BLUES VS 8218 E T-A 1.00 LAMB
BLUES/(REV., HARRY JAMES) ELITE 5042 N T-A 1.00 LAMB
THELMA TERRY
STARLIGHT/(LOMBARDO, REV.) Co 1532 E+AUC —— STEI
HERSAL THOMAS
SUITCASE BLUES(F)/HERSAL(G) OK 8227 G TRA —— SPIL
PINKY TOMLIN
RHYME FOR LOVE(V)/RIGHT BACK Br 7811 E AUC —— ANDE
TROUBLE WITH ME IS YOU/WHEN Br 7525 E AUC —— ANDE
FRANKIE TRUMBAUER
MISS.MUD/THERE'LL COME TIME OK 40979 V AUC —— SMIT
SINGIN' BLUES/COMING VIRGINIA Br 7703 N AUC —— SMIT
COMING VIRGINIA OK 40843 V T-A —— HOLL
KRAZY KAT (RIM CHIP) OK 40903 E+T-A —— HOLL
SINGING THE BLUES OK 40772 G T-A —— HOLL
MY SWEETER THAN SWEET OK 41326 E AUC —— WEXL
I'M COMING VIRGINIA Co 36280 V AUC —— WEXL
JUBA DANCE/BREAK IT DOWN Br 6763 E+AUC —— STEI
SHIVERY STOMP/REACHING OK 41268 E+AUC —— STEI
JIMTOWN BLUES/LAZIEST GAL VS 8223 E T-A 1.00 LAMB
VARSITY EIGHT
SAVE IT PRETTY MAMA/SCRATCH MY VS 8135 N AUC —— STEI
JOE VENUTI
JAZZ ME BLUES/IN DE RUFF DE 18168 E AUC —— WEXL
SOMETHIN'/NOTHIN' DE 2312 N AUC —— WEXL
SEND ME/VIBROPHONIA #2 DE 669 N AUC —— WEXL
VIRGINIANS (ROSS GORMAN)
AUNT HAGAR'S BLUES/AGGRAVATIN VI 19021 V AUC —— ANDE
SIPPIE WALLACE
UP COUNTRY BL/SHORTY GEORGE OK 8106 E STA —— SPAR
SUITCASE BLUES/MURDER'S GONNA OK 8243 V STA —— SPAR
TED WALLACE
STAR DUST/FORGOTTEN Co 2471 G AUC —— FRY
FATS WALLER
NERO/PLEASE KEEP ME IN YOUR VI 25498 E AUC —— ANDE
FAIR AND SQUARE/HONEY ON MOON VI 25891 E+AUC —— ANDE
YOUR SOCKS DON'T/UP JUMPED BB 30-081E F STA —— GRIE
SWEET SUE/WAITIN' AT END BB 10264 N AUC —— CHOY
GOOD FOR NOTHIN'/YOU CUTEST BB 10129 E AUC —— CHOY
SWEET SAVANNAH SUE/AIN'T MIS. VI 22108 N AUC —— STEI
WILLOW TREE/'SIPPI VI 21348 N AUC —— STEI
ORIGINAL E FLAT BL/SWINGA(CH) BB 10858 E T-A 1.00 LAMB
CINDERS/LOUISIANA FAIRY TALE VI 24898 E AUC —— VOGE
SUGAR BLUES/SOMEBODY STOLE MY VI 25194 V+AUC —— VOGE
NIGHT WIND/I BELIEVE IN MIR. VI 24853 V+AUC —— VOGE
SWINGING THEM JINGLE BELLS BB 10016 V AUC —— VOGE
(MANY; SEND FOR LIST) BB —— - —— —— BROW
CABIN IN SKY/CROSS PATCH VI 25315 E AUC 1.00 WEIL
THIEF IN NIGHT/GOT A BRAND NE VI 25123 N AUC 2.00 WEIL
BIG CHIEF DE SOTA/SIN TO TELL VI 25342 N AUC 2.00 WEIL
LET'S SING AGAIN/MORE I KNOW VI 25348 E AUC 1.00 WEIL
THE WASHINGTONIANS
(NICK 3 GROOVES, ROUGH START) RO 612 G T-A —— POWE
ETHEL WATERS
MY HANDY MAN(J.P.JOHNSON) Co 14353 E+SAL 2.50 MCKU
HEEBIE JEEBIES/MESS AROUND Co 14153 V T-A —— ALEX
LU WATTERS
IRISH BLACK BOTTOM/MEMPHIS JM 2 E T-A —— CARM
CAKE WALKIN'/RIVERSIDE JM 5 E T-A —— CARM
TIGER RAG/COME BACK JM 6 E T-A —— CARM
FIDGETY FEET/TEMPTATION RAG JM 7 E T-A —— CARM
CHICK WEBB
GO HARLEM/DEVOTING MY TIME DE 995 N T-A —— BOON
TRUE OK 41571 E SAL 1.30 MAHE
DICKEY WELLS
DICKEY WELLS,COLEMAN BLUES VI 27318 N AUC —— KEAT
GEORGE WETTLING
DARKTOWN STRUTTER'S BALL DE 18044 N T-A —— W—F
BUGLE CALL RAG DE 18045 N T-A —— W—F
BUGLE CALL RAG DE 18044 E T-A —— SCOP

FOR DISPOSITION

PAUL WHITEMAN

EVENING STAR/LAST NIGHT	Co	1401	E	T-A	——		LAUF
BECAUSE MY BABY/JUST LIKE	Co	1441	V	T-A	——		LAUF
CHIQUITA/LONESOME IN MOON	Co	1448	V+T-A		——		LAUF
PICKIN' COTTON/AMERICAN	Co	1464	V+T-A		——		LAUF
JUST A SWEETHEART/WHERE IS	Co	1630	E+T-A		——		LAUF
HOW ABOUT ME/CRADLE OF LOVE	Co	1723	V	T-A	——		LAUF
MARIANNE/LOVER COME BACK	Co	1731	V+T-A		——		LAUF
BUTTON UP YOUR OVERCOAT	Co	1736	V	T-A	——		LAUF
A BUNGLE OF OLD LOVE LETTERS	Co	2047	V+T-A		——		LAUF
A BIG BANQUET FOR YOU	Co	2289	E+T-A		——		LAUF
SONG OF INDIA/CHO CHO SAN	Vi	20200	E	AUC	——		KLEI
SAXAPHONE WALTZ/IT ALL	Vi	20513	E	AUC	——		KLEI
CHANGES	Vi	21103	E	STA	1.00		STAF
NOBODY'S SWEETHEART	Co	2098	G	STA	1.50		STAF
WANG WANG BLUES/ANYTIME	Vi	18694	E	AUC	——		WARR
MONDAY ON/THAT'S GRANDMA	Vi	27688	N	AUC	1.50		CHOY
COQUETTE/DOLLY DIMPLES	Vi	21301	E	AUC	——		CHOY
SWEET SUE/(12")	Co	50103	E	AUC	1.50		CHOY
CUBAN LOVE SONG	Vi	22834	E	SAL	.95		CHOY
ORANGE BLOSSOM TIME	Co	1845	N	AUC	1.50		CHOY
SMILES/ YOU TOOK ADVANTAGE	Vi	21228	N	AUC	——		STEI
DO I HEAR	Vi	21398	N	AUC	——		STEI
MY ANGEL/IN MY BOUQUET(CHIP)	Vi	21388	N	T-A	.75		LAMB
BACK IN YOUR OWN BACK(CHIP)	Vi	21240	N	T-A	.75		LAMB
COQUETTE/DOLLY DIMPLES(CHIP)	Vi	21301	V	T-A	.75		LAMB
MY PET/I'M AFRAID OF YOU(CHIP)	Vi	21389	N	T-A	.75		LAMB
IN MY HEART/A BIG BOUQUET	Co	2289	G	T-A	.75		LAMB
TAIN'T SO/THAT'S MY WEAKNESS	Co	1444	P	T-A	.50		LAMB
LONELY MELODY/RAMONA	Vi	21214	N	T-A	1.00		LAMB
MARY/I'LL BE A FRIEND	Vi	26415	N	AUC	——		KEAT
CHRISTMAS NIGHT IN HARLEM	BB	10969	E	AUC	——		KEAT
ROSE ROOM/I'VE FOUND	De	2446	N	AUC	——		KEAT

WHOOPEE MAKERS

FRESHMAN HOP/BLUES	Vo	15760	E	AUC	——		SMIT
BUGLE CALL RAG/ST.LOUIS BLUES	PE	15126	E	T-A	2.50		LAMB
ST.LOUIS BLUES(2357)	RO	366	V+AUC		——		FRY
DO SOMETHING	CA	9152	G	AUC	——		FRY
REMEMBER I/DREAM	CA	9056	V	AUC	——		FRY

LEE WILEY

CARELESS LOVE/MOTHERLESS CHILD	De	132	N	T-A	——		HERR

CLARENCE WILLIAMS

WHOOP IT UP(JAZZ KINGS)	Co	14447	G	AUC	——		KLEI
TOP OF THE TOWN/MORE THAN THAT	BB	6918	N	AUC	——		KLEI
LOG CABIN BLUES	OK	8572	V	T-A	1.75		SCOP
TERRIBLE BLUES/OF ALL(LOUIS)	HRS	31	N	AUC	——		CONN
JACKASS BLUES(REV.1ST 2 GRS.BAD)	OK	40598	V	AUC	——		CONN
WALK BROAD/KEYBOARD EXPRESS	Co	14348	N	AUC	——		STEI
HIGH SOCIETY/BACK IN EVE.	Vo	25010	V	AUC	——		STEI
WEARY BLUES/MIXING BLUES	OK	4893	V	AUC	——		STEI
BL.BOTTOM OUTSIDE/CUSHION F.	OK	8462	V	AUC	——		STEI
OLD FASHIONED LOVE/OH DADDY	OK	4993	V	STA	——		SPAR
BALTIMORE/CAROLINA BOUND	Vo	1030	V	STA	——		SPAR
BREEZE/BEER GARDEN BLUES	OK	2541	E	T-A	——		LEVI
FREEZE OUT/PANE IN GLASS	Co	14460	E+TRA		——		SPIL
ZONKY/YOU'VE GOT TO BE MOD.	Co	14488	F	T-A	——		PARK
EVERYBODY LOVES MY BABY/OF	OK	8181	V	T-A	——		LUDA

CUTIE WILLIAMS

BLUES IN THE EVENING	Vo	4324	N	T-A	——		HERR
DOWNTOWN UPROAR/BLUE REVERIE	VR	527	V	AUC	——		STEI
TOP AND BOTTOM/TOASTED PICKLE	OK	6336	E	AUC	——		VOGE
WEST END BLUES/G. MEN	OK	6370	N	AUC	——		VOGE
WEST END BLUES	OK	——	—	——	——		MAHE
DIGGA DIGGA DO	HA	——	—	——	——		MAHE
GIVE IT UP/DRY LONG SO	OK	5690	N	T-A	——		LUDA

GEORGE WILLIAMS & BESSIE BROWN

PAPA(FL.HENDERSON, PIANO)	Co	13006	G+T-A		——		POWE

EDITH WILSON

I'LL GET EVEN/MY HANDY MAN	Vi	38624	N	T-A	1.00		LAMB

TEDDY WILSON

TEA FOR TWO/I'LL SEE	BR	7816	—	AUC	——		RUTH
EASY LIVIN/FOOLIN' MYSELF	BR	7911	—	AUC	——		RUTH
AIN'T MISBEHAVIN/HONEYSUCKLE	BR	7964	—	AUC	——		RUTH
JUST A MOOD, 1 & 2	BR	7973	—	AUC	——		RUTH
MORE THAN YOU KNOW/SUGAR BABE	BR	8319	—	AUC	——		RUTH
MOANIN' LOW/FINE & DANDY	BR	7877	—	AUC	——		RUTH
WILSON ALBUM	CO	C-93	E	STA	——		GRIE
I FOUND A DREAM/ON TREA(SOLO)	BR	7572	G	AUC	——		WARR

TEDDY WILSON

YOU CAME RESCUE/HERE'S LOVE	BR	7739	E	AUC	——		VAND
TOO GOOD TO BE/MARY HAD	BR	7673	V	AUC	——		VAND
I CRIED FOR YOU/MELANCHOLY	BR	7729	E	AUC	——		STEI
YOU GO TO MY HEAD/I'LL DREAM	BR	8141	E	T-A	——		LEVI

JULIE WINTZ ORCH.

AFTER YOU'VE GONE	HA	1169	E	AUC	——		FRY

THE WOLVERINES

HE-SHE-ME	Vo	15784	E	AUC	——		SMIT
RIVERBOAT SHUFFLE	HRS	——	N	T-A	——		HOLL

JIMMY YANCEY

SLOW & EASY/MELLOW(SOLOS)	Vi	26591	N	AUC	——		CONN

BOB ZURKE

TOM CAT ON THE KEYS	Vi	26526	N	T-A	——		ROTH

ALBUMS

KANSAS CITY JAZZ (BLACK LABEL)	DE	214	E	AUC	3.00		NORR
NEW ORLEANS JAZZ	DE	A-144	N	T-A	——		W—F
BIX BEIDERBECKE	CO	C-29	N	AUC	——		CHOY
LOUIS ARMSTRONG HOT FIVE	CO	C-57	N	AUC	——		CHOY
LOUIS ARMSTRONG & EARL HINES	CO	C-73	N	AUC	——		CHOY

TRANSCRIPTIONS & OFF THE AIR SHOTS

LEE WILEY

SWEET AND LOW DOWN/I'VE GOT	—	——	N	SAL	1.25		IDER
YOU'RE LUCKY/WHERE	—	——	N	SAL	1.25		IDER
SUGAR/SUNNY SIDE	—	——	N	SAL	1.25		IDER

MUGGSY SPANIER

EVERYBODY LOVES MY BABY	—	——	N	SAL	1.25		IDER
BLACK AND BLUE	—	——	N	SAL	1.25		IDER
DINAH/BEALE ST.(HODES)	—	——	N	SAL	1.25		IDER

WILLIE SMITH

WHAT IS THERE TO SAY/ST.LO	—	——	N	SAL	1.25		IDER
BETWEEN DEVIL/SNEAK AWAY	—	——	N	SAL	1.25		IDER
I'LL FOLLOW YOU/HERE COMES	—	——	N	SAL	1.25		IDER

LIPS PAGE

CHINA TOWN/WHATCHA DOIN'	—	——	N	SAL	1.25		IDER
JOINT IS JUMPIN/COMIN VA.	—	——	N	SAL	1.25		IDER
WHEN MY SUGAR WALKS DOWN	—	——	N	SAL	1.25		IDER

EDDIE CONDON TOWN HALL

MUSKRAT RAMBLE/MEAN TO ME	—	——	N	SAL	1.25		IDER
JAZZ ME BLUES/CHERRY	—	——	N	SAL	1.25		IDER
BALLIN' THE JACK/BEEN SO LONG	—	——	N	SAL	1.25		IDER
CLIMB THE HIGHEST MOUNTAIN	—	——	N	SAL	1.25		IDER
IN A MIST/CANDLELIGHT	—	——	N	SAL	1.25		IDER
I'M COMIN VIRGINIA	—	——	N	SAL	1.25		IDER
OPENING AND CLOSING JAM	—	——	N	SAL	1.25		IDER
OPENING AND CLOSING #2	—	——	N	SAL	1.25		IDER
WALKING DOG/SOON	—	——	N	SAL	1.25		IDER

BENNY GOODMAN V-DISC PROGRAM

DARKTOWN STRUTTER BALL(ELDRIDGE,LAWSON,ETC)	AUC	—	MELT				
AFTER YOU'VE GONE(V.BROWN,ELDRIDGE,ETC.)	AUC	—	MELT				
HALLELUAH(TRIO,B.G.,COZY,TREXLER)	AUC	—	MELT				

(LOW BIG FOR COMPLETE SET $7.00; 78 RPM)

JAMES P. JOHNSON

CAPRIESE RAG/JUST BEFORE	—	——	N	SAL	1.25		IDER
JOINT IS JUMPIN'	—	——	N	SAL	1.25		IDER

GENE KRUPA

FIDGETY FEET/OH KATHERINA	—	——	N	SAL	1.25		IDER
JELLY ROLL/BIG BOY	—	——	N	SAL	1.25		IDER
SWING THAT MUSIC/AVALON	—	——	N	SAL	1.25		IDER
I'VE GOT RHYTHM/SOMEONE	—	——	N	SAL	1.25		IDER
LADY BE GOOD	—	——	N	SAL	1.25		IDER
LIMEHOUSE BLUES/(REV.,SPANIER)	—	——	N	SAL	1.25		IDER
ROSE ROOM/(REV.BUTTERFIELD)	—	——	N	SAL	1.25		IDER
I KNOW THAT YOU KNOW	—	——	N	SAL	1.25		IDER
THE SHIEK/CAN GIVE YOU	—	——	N	SAL	1.25		IDER

OLSON & JOHNSON (TRANSCRIPTION)

(RICHFIELD PROGRAM, 2 PARTS, 7/14/37; GAGS & STUFF, FEATURING GERTRUDE NEISEN SINGING THERE'S A LULL IN MY LIFE) —— —— E AUC —— MELT

MAGAZINES

HRS RAG—SEPT,OCT,JAN, 1939)	—	——		E+T-A	——		EDEL

BOOKS

AUX FRONTIERS DU JAZZ (GOFFIN)	—	——	N	AUC	7.50		JACK
THE REAL JAZZ (PANASSIE)	—	——	N	SAL	2.25		NORR

AUCTION AUCTION

A. ARTHUR APPELBAUM

917 SHERIDAN AVE., BRONX 56, N. Y.

BENNY GOODMAN	BOY MEETS HORN/LET'S DANCE	Co	35301 G
BENNY GOODMAN	FEELIN' HIGH AND HAPPY/I LET A SONG	Vi	25840 E+
BENNY GOODMAN	STOMPIN AT THE SAVOY	Vi	25247 E+
BENNY GOODMAN	BREAKIN' IN A PAIR OF SHOES	Vi	25247 E+
BENNY GOODMAN	KING PORTER STOMP/SOMETIMES I'M HAPPY	Vi	25090 E+
BENNY GOODMAN	WRAPPIN' IT UP/MELANCHOLY	Vi	25880 V
BENNY GOODMAN	STARDUST/(T.DORSEN, STARDUST, REV.)	Vi	25320 V
BENNY GOODMAN	SANDMAN/GOODBYE	Vi	25245 N
BENNY GOODMAN	BIG JOHN SPECIAL/FLAT FOOT FLOOGIE	Vi	25871 E+
GOODMAN QUARTET	AVALON/THE MAN I LOVE	Vi	25644 V
GOODMAN QUARTET	WHISPERING/TIGER RAG	Vi	25481 V
GOODMAN QUARTET	BLUES IN YOUR FLAT/BLUES IN MY FLAT	Vi	26044 E+
GOODMAN TRIO & QUINTET	I CRIED FOR YOU/I KNOW THAT YOU KNOW	Vi	26139 E+
JIMMY LUNCEFORD	FOR DANCERS ONLY/COQUETTE	De	1340 E+
JIMMY LUNCEFORD	MARGIE/LIKE A SHIP AT SEA	De	1617 E+
JIMMY LUNCEFORD	MELANCHOLY BABY/RIVER STE. MARIE	De	1808 E+
JIMMY LUNCEFORD	ORGAN GRINDER SWING/SLEEPY TIME GAL	De	908 E+
JIMMY LUNCEFORD	DREAM OF YOU/HIT THE BOTTLE	De	765 E+
JIMMY LUNCEFORD	PIGEON WALK/UP MY SLEEVE	De	1412 E+
JIMMY LUNCEFORD	THIS THING CALLED LOVE/AIN'T SHE SWEET	Vo	4875 N
JIMMY LUNCEFORD	TAIN'T WHAT YOU DO/CHEATIN' ON ME	Vo	4582 E+
JIMMY LUNCEFORD	WHITE HEAT/JAZZNOCRACY	BB	5713 E+
ZIGGY ELMAN	BUBLITCHKA/AND THE ANGELS SING	BB	10103 E+
BOB CROSBY	BIG APPLE DANCE/PANAMA	De	1615 E+
GLEN GRAY	CASA LOMA STOMP/FOR YOU	De	1412 E+
CHICK WEBB	LIZA/TISKET A TASKET	De	1840 E+

AUCTION AUCTION

JOHN M. PHILLIPS

930 COTTON BELT BLDG., ST. LOUIS 2, MO.

MILDRED BAILEY: HOME/TOO LATE	Vi	22874	N
THERE'S A LULL IN LIFE/NEVER IN	Vo	3508	N
HEAVEN HELP THIS HEART OF MINE/IF YOU	Vo	3615	N
BOB WHITE/JUST A STONE'S THROW FROM HEA.	Vo	3712	N
RIGHT OR WRONG/LOVING YOU	Vo	3758	N
THANKS FOR THE MEMORY/I SEE YOUR FACE	Vo	3931	N
ALL THE THINGS YOU ARE/BLUE RAIN	Vo	5277	N
COUNT BASIE: IF I COULD BE WITH YOU/TAXI	GK	4748	N
DICKIE'S DREAM/LESTER LEAPS IN	Vo	5118	N
BROADWAY/THE JITTERS	CQ	9437	N
BUNNY BERIGAN: SERENADE TO STARS/OUTSIDE	Vi	25871	N
BARNEY BIGARD: HONEY HUSH/JUST ANOTHER	OK	5663	N
DIXIE SERENADERS: ST.LOUIS BLUES/CHO-KING	CH	40003	N
DIXIE WASHBOARD BAND: MY OWN BLUES/ME FOR	Co	14141	E
REGINALD FORESYTHE: LULLABY/DODGING A	Co	3012	N
COLEMAN HAWKINS: ROCKY COMFORT/PASSIN' IT	OK	6284	N
HOTSY TOTSY GANG: DIGA DIGA DOO/DOIN' NEW	BR	4014	N
PAUL HOWARD QUALITY: MOONLIGHT BL/RAMBLE	Vi	38068	N
JACK JENNEY ORCH.: CITY NIGHT/I WALK ALONE	Vo	5355	N
CHARLIE JOHNSON: CHARLESTON THE BEST D.	Vi	21491	N
WALK THAT THING/THE BOY IN THE BOAT	Vi	21712	N
MANNONE ORCH.: STRANGE BLUES/NO CALLING	BR	6911	N
BIG BUTTER & EGG MAN/WEARY BLUES	CH	40055	E
ROYAL GARDEN BLUES/ZERO	OK	41570	N
HARLEM HOT SHOTS: BREEZE/BLUES HAVE	ME	13323	N
MCKINNEY COTTON PICKERS: 4 OR 5 TIMES	Vi	21583	N
CHERRY/SOME SWEET DAY	Vi	21730	N
(MCKINNEY'S COTTON PICKERS CONTINUED NEXT COLUMN			
MCKINNEY COTTON PICKERS: WRAP YOUR	Vi	22811	N
ROCKY ROAD/WILL YOU WON'T YOU BE	Vi	22932	E
SELLING THAT STUFF/BEEDLE UM BUM	Vi	38052	E
PLAIN DIRT/GEE AIN'T I GOOD TO YOU	Vi	38097	E
MEZZROW ORCH.: APOLOGIES/SENDIN' VIP.	BB	10250	N
OLD-FASHIONED LOVE/35TH & CALUMET	BB	10251	N
MIFF MOLE WITH TESCH: SHIM-ME-SHA	Co	35953	N
MOUND CITY: ONE HOUR/TAILSPIN BLUES	BB	6456	E
RED NICHOLS: CHINATOWN/ON THE ALAMO	Br	4363	N
ON REVIVAL DAY, 1 & 2	Br	6026	N
(CHARLESTON CHASERS) WABASH BLUES	Co	909	N
(CHARLESTON CHASERS) MOANIN' LOW	Co	1891	E
(RED & MIFF'S) DELIRIUM/DAVENPORT	Vi	20778	N
(RED & MIFF'S) SLIPPIN' AROUND	Vi	21397	N
ADRIAN ROLLINI: RIVERBOAT SHUFFLE	De	265	N
SINGIN' THE BLUES/SWEETEST STORY	De	1973	E
CECIL SCOTT BRIGHT BOYS: LAWD LAWD	BB	8276	N
ART SHAW: THE BLUES, A & B	OK	4401	N
SIX MEN & GIRL: ZONKY/SCRATCHIN'	Vs	8190	N
MARY LOU WILLIAMS BL/TEA FOR TWO	Vs	8193	N
JOE SULLIVAN CAFE SOCIETY: SOLITUDE	Vo	5531	N
THREE PEPPERS: SWING OUT/THE DUCK'S	OK	3803	N
FATS WALLER: SERENADE FOR WEALTHY	Vi	24742	N
DREAM MAN/I'M GROWING FONDER OF	Vi	24801	N
BABY BROWN/I'M A HUNDRED PERCENT	Vi	24867	N
ROSETTA/I AIN'T GOT NOBODY	Vi	25026	N
CHICK WEBB: BLUE MINOR/IF IT AIN'T	Vo	3100	N
TRUE/LONESOME MEMENTS	Vo	3101	N

AUCTION AUCTION

HERMAN ROSENBERG

194 W. 10TH ST., NEW YORK 14, N. Y.

HENRY ALLEN

FEELIN' DROWSY/SWING OUT	VI 38080	E

LOUIS ARMSTRONG

MUSKAT/HEEBIE (I" CHIP BUT PLENTY LOUIS)	OK 8300	N
MANDY/I'M A LITTLE BLACKBIRD(WITH BECHET)	CO 35957	E

SIDNEY BECHET

1 O'CLOCK JUMP/BLUES IN THIRDS	VI 27204	E
SLIPPIN' & SLIDIN'/EGYPTIAN FANTASY	VI 27337	E
COAL BLACK SHINE/BABY WON'T YOU	VI 27386	E
SWING PARADE/I KNOW THAT YOU KNOW	VI 27574	E
ROSE ROOM/LADY BE GOOD	VI 27707	E
I'M COMING VIRGINIA/GEORGIA CABIN	VI 27904	E
SHAG/FOUND A NEW BABY	BB 10022	E
MAPLE LEAF RAG/SWEETIE DEAR	BB 7614	E
LAY YOUR RACKET/I WANT YOU	BB 10472	E
OLD MAN BL/NOBODY(DEPARIS, BRAUD)	VI 26663	E
AIN'T MISBEHAVIN/BLUES FOR YOU, JOHNNY	VI 26746	E
STOMPY JONES/SAVE IT PRETTY MAMA (LAST 2 WITH HINES, REX)	VI 27240	E
SID'S BLUES/PALLET ON THE FLOOR	BB 8509	E
SHIEK OF ARABY/BL.OF BECHET (BECHET PLAYING ALL INSTRUMENTS)	VI 27485	E

PERRY BRADFORD'S JAZZ PHOOLS

LUCY LONG/AIN'T GONNA PLAY	VO 15165	N

CASA LOMA ORCHESTRA

ROYAL GARDEN/SAN SUE STRUT	CO 2884	E
STOMPIN' AROUND/NAGASAKI	DE 813	E

LILLIE DELK CHRISTIAN (LOUIS, NOONE, HINES)

SWEETHEARTS/I CAN'T GIVE YOU	OK 8650	N

EDDIE CONDON (PEE WEE, KAMINSKY, O'BRIEN)

THE EEL/HOME COOKING	BR 6743	N

HARRY DIAL & TEXAS BLUSICIANS

POISON/WHEN MY BABY	VO 1594	N

DIXIELAND JUG BLOWERS

FLORIDA BLUES/LOUISVILLE STOMP (NO DODDS)	VI 20403	E
BANJORINO/LOVE BLUES (NO DODDS)	VI 21473	E
MEMPHIS SHAKE(WITH DODDS)/(J.R.MORTON,REV.)	VI 20415	V

ROY EVANS

WILLIE THE WEEPER/CHINATOWN	HA 1405	E
GEORGIA'S ALWAYS ON MY MIND	CO 1449	E
JAZZBO/SYNCOPATED	CO 1559	E
IT'S AN OLD SPANISH CUSTOM(NEEDLE DIG)	CO 2338	E
LOST MY GAL FROM MEMPHIS	CO 2198	E

BUD FREEMAN (DECCA RED LABEL)

BIG BOY/COPENHAGEN	DE 18064	N
OH BABY/SENSATION	DE 18065	N
TIA JUANA/I NEED SOME PETTIN'	DE 18066	N
FIDGETY FEET/SUSIE	DE 18067	N

COOT GRANT & KID WILSON (BECHET)

UNCLE JOE/BLUE MONDAY	DE 7560	E

BOBBY HACKETT

CLEMENTINE/JAMMIN'	VO 4062	E
AT THE JAZZ BAND BALL/IF	VO 4047	E
THAT DA DA STRAIN	VO 4142	E

FLETCHER HENDERSON

GYPSY BLUES/SWEET LADY	BS 2025	G

RICHARD M. JONES

NOVELTY BLUES/TICKLE BRITCHES BLUES	BB 6627	E
MUGGIN' THE BLUES/I'M GONNA RUN YOU DOWN	DE 7064	E

JUNGLE KINGS (MUGGSY, TESCH,SULLIVAN,WETTLING)

FRIARS POINT SHUFFLE/DARKTOWN STRUTTERS	UHCA 3-4	N

TEDDY HILL

CHINABOY/THE YOU AND	BB 6941	E

MAGNOLIA HARRIS & HOWLING SMITH

MAMA'S QUITTIN' & LEAVIN', PARTS 1 & 2	VO 1602	E

LITTLE RAMBLERS (NICHOLAS, PINKETT, & OTHERS)

LOVELESS LOVE/STREAMLINED GRETA GREEN	BB 6043	E
EVERYTHING'S OKEY DOKEY/LOVELY LIZA LEE	BB 6144	E
WITH ALL MY HEART/A LITTLE BIT INDEPENDENT	BB 6189	E
HIT THE SPOT/FEEL LIKE FEATHER(CRACK)	BB 6191	E
LIFE BEGINS/I'M THE FELLOW	BB 6192	E
PANAMA/SWINGING EM DOWN	BB 6193	E

LITTLE RAMBLERS

PLAY IT RED/SWAMP BLUES	CO 1103	E+

WINGY MANNONE

SWING BROTHER SWING/NICKEL IN THE SLOT	OK 41573	N

CARL MARTIN (PIANO BY CHUCK SEGAR)

I'M GONNA HAVE MY FUN	CH 50074	E
HIGH WATER FLOOD BLUES(INST)	CH 50074	E

MEZZ MEZZROW

SENDIN' THE VIPERS/APOLOGIES	VI 25019	E
OLD FASHIONED LOVE/35TH & CALUMET	VI 25202	E
HOT CLUB STOMP/SWING SESSION	VI 25612	E
BLUES IN DISGUISE/HOW I FEEL	VI 25636	E

JELLY ROLL MORTON

SHOE-SHINERS DRAG/SHREVEPORT	VI 21658	N

RED NICHOLS & 5 PENNIES

ON REVIVAL DAY,1 & 2(VOC.TEAGARDEN)	BR 6026	E
THE SHEIK/SHIM-ME-SHA-WABBLE	BR 4885	E
SUGAR/DINAH LOU	BR 6534	E

NEW ORLEANS RHYTHM KINGS

SHE'S CRYING FOR ME/GOLDEN LEAF STRUT	OK 40327	E

KING OLIVER'S CREOLE JAZZ BAND

DIPPERMOUTH BLUES/WEATHERBIRD RAG	GE 5132	E
TEARS/BUDDY'S HABITS	OK 40000	E

PHILLIPS' LOUISVILLE JUG BAND

THAT'S YOUR LAST	BR 1265	E
TIGER RAG/SING YOU SINNERS	BR 7194	E

IKEY ROBINSON & WINDY CITY FIVE

SCRUNCH-LO-SWING-IT	CH 40011	E
SCRUNCH-LO-SWING-IT	DE 7430	E

SAVANNAH SYNCOPATORS (KING OLIVER)

DEEP HENDERSON/JACKASS BLUES	BR 3245	E

NOBLE SISSLE'S SWINGSTERS (BECHET)

CHARACTERISTIC BLUES/OKEY DOKE	VR 648	E
WILD ABOUT HARRY/BANDANNA DAYS	VR 552	E

CLARA SMITH (WITH ARMSTRONG)

NOBODY KNOWS THE WAY I FEEL DIS MORNING	CO 14058	N

TRIXIE SMITH (WITH BECHET)

TRIXIE BLUES/MY DADDY ROCKS ME	DE 7469	E
MY UNUSUAL MAN/FREIGHT TRAIN BLUES	DE 7489	E
JACK I'M MELLOW/HE MAY BE	DE 7528	E
MY DADDY ROCKS ME #2	DE 7617	E

ST. LOUIS BESSIE

MEAT CUTTER BLUES/HE TREATS ME	VO 1615	N

TENNESSEE MUSIC MEN (TRAM, VENUTI, LANG)

LOVELESS LOVE	HA 1406	E
BUGLE CALL RAG/DEEP HARLEM	HA 1415	E

SIPPIE WALLACE (ARMSTRONG)

I FEEL GOOD/MAIL TRAIN BLUES	OK 8345	V

ETHEL WATERS

WEST END BLUES/ORGAN GRINDER BLUES	CO 14365	N

PHIL NAPOLEON

GO JOE GO/TAKE YOUR FINGER	VI 20605	N
CLARINET MARMALADE/TIGER RAG(DORNBERGER)	VI 20647	N
MY KINDA LOVE/MEAN TO ME	BB 6547	E
THUNDER IN MY DREAMS	BB 7039	E
LOVE ME/BLUE BAYOU	VR 656	E
THAT'S A PLENTY/SWING PATROL	VR 669	E

DICKY WELLS

LADY BE GOOD/DICKY'S BLUES	SW 10	E

TEDDY WEATHERFORD (PIANO SOLOS)

TEA FOR TWO/WEATHERBEATEN BLUES	SW 5	E

PAUL WHITEMAN

MUDDY WATER	VI 20508	V
NIGHT OWL/PAPER MOON	VI 24400	E

CLARENCE WILLIAMS BLUE FIVE/KING OLIVER'S J.B.

NEW ORLEANS HOP-SCOP BL/JAZZIN' BABIES	OK 4975	V

CLARENCE WILLIAMS ORCHESTRA

LONGSHOREMAN'S BLUES/I'M THROUGH	QRS 7040	G
HOT LOVIN'/SHOUT SISTER SHOUT	PE 15403	E

CLARENCE WILLIAMS BLUE 5 (BECHET)

WILD CAT/KANSAS CITY MAN BLUES	OK 4925	G

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LOUIS ARMSTRONG

MEXICAN SWING/SO LITTLE TIME	DE	1822	E
I'M SHOOTING HIGH/I'VE GOT MY FINGERS	DE	623	V
HURDY GURDY MAN/SKELETON IN CLOSET	DE	949	E
MUSIC GOES ROUND/RHYTHM SAVED WORLD	DE	685	E
DARLING NELLIE GRAY/CARRY ME BACK	DE	1245	N
YES SUH/I'LL GET MINE	DE	3900	E
GOT A BRAN' NEW SUIT/I'M IN THE MOOD	DE	579	V
TRUMPET PLAYER'S LAMENT/SWEET AS A SONG	DE	1653	V+
SATCHEL MOUTH SWING/I DOUBLE DARE YOU	DE	1636	E
LEAP FROG/I USED TO LOVE YOU	DE	4106	E
COQUETTE/AMONG MY SOUVENIRS	DE	4327	E
IN THE GLOAMING/EVERYTHING'S BEEN	DE	3825	N
CHERRY/BOOG IT	DE	3190	V
BODY & SOUL/I'LL BE GLAD	VO	3072	E+
SAVOY BLUES/ME & BROTHER BILL	DE	2538	E
CASH FOR TRASH/I NEVER KNEW	DE	4229	E
SOMEBODY STOLE MY BREAK/I COME	DE	797	E
LOVE WALKED IN/SOMETHING TELLS	DE	1842	E
SHADRACK/JONAH & THE WHALE	DE	1913	N
WEST END BLUES/IF IT'S GOOD	DE	2480	E
MARIE/W.P.A.	DE	3151	V
DIPPER MOUTH/IF WE NEVER MEET	DE	906	V
HEY LAWDY/NEW DO YOU CALL A BUDDY	DE	3756	E
YOU RASCAL/SLEEPY TIME (SALE, $1.00)	DE	4140	V
HEP CAT'S BALL/SIPPI STEAMER	DE	3283	N
GONNA GITCHA/DON'T FORGET	OK	8343	G+
SOME OF THESE DAYS	OK	41298	G
SWEET LITTLE PAPA	OK	8379	G
KICKIN' THE GONG/GEORGIA	VO	3073	V
THANKFUL/SWING THAT MUSIC	DE	866	E+

MILDRED BAILEY

MY REVERIE/WHAT HAVE YOU GOT	VO	4406	N
LAMP IS LOW/TIT WILLOW	VO	4845	N
RHOST OF CHANCE/BLOWING BUBBLES	VO	5086	E+
SOMETIMES I FEEL/DON'T DALLY	VO	5209	N
THANKS FOR MEMORY/I SEE YOUR FACE	VO	3931	E+
GUESS I'LL GO/LITTLE MAN	VO	4966	E+
THEY SAY/I GO FOR THAT	VO	4548	E
OLD FOLKS/HAVE YOU FORGOTTEN	VO	4432	E
NOW IT CAN BE TOLD/I HAVEN'T CHANGED	VO	4282	V
I CAN'T FACE/DON'T BE THAT WAY	VO	4016	V
MOONSHINE/IF YOU WERE	VO	4109	E
HOME/STOP THE SUN	BB	7763	N
CONCENTRATIN'/LIES	VI	22880	N
STRANGERS/STOP THE SUN	VI	22942	E
FOOLS RUSH IN/FROM ANOTHER WORLD	CO	35463	N
ROCKIN' CHAIR/THERE'LL BE SOME CHANGES	CO	35943	N
MORE THAN YOU KNOW/LONG ABOUT	VO	3378	E
FOR SENTIMENTAL/IT'S LOVE	VO	3367	E
WHEN DAY IS DONE/SOMEDAY	VO	3057	E
ROCKIN' CHAIR/LITTLE JOE	VO	3553	N
BOB WHITE/STONE'S THROW	VO	3712	E+
WHERE ARE YOU/YOU'RE LAUGHING	VO	3456	V+
HARLEM LULLABY(DORSEY BROS ORCH)	BR	6558	V
AND THE ANGELS SING/THAT SLY	VO	4815	E
THERE'S A LULL/NEVER IN MILLION	VO	3508	V

CHARLIE BARNET

720 IN THE BOOKS/SO FAR	BB	10618	E
BIRMINGHAM BREAKDOWN/CAPTAIN & MEN	BB	11081	V
LAMENT FOR MAY/SIX LESSONS	BB	10743	V
TIN ROOF BLUES/FAMOUS DOOR	BB	10131	V
FLYING HOME/THANGLEWEED	BB	10794	V
BLUE JUICE/HARMONY	BB	11111	E
FIRST THRILL/TOO GOOD	ME	60712	E
CROSS PATCH/SWING WALTZ	PE	60713	G+

COUNT BASIE

SUPER CHIEF(N)/YOU CAN'T(G+)	OK	5673	–
DIGGIN' FOR DEX/H & J	OK	6365	E
FEEDIN' THE BEAN(COLEMAN HAWKINS)	OK	6180	N
SONG OF ISLANDS/NOBODY KNOWS	VO	5169	N
HAM 'N EGGS/DEVIL & DEEP BLUE	CO	35357	N
APPLE JUMP/BLUES	OK	5862	N
CHEROKE, 1 & 2	DE	2406	V
TAKE ME BACK/FIESTA	OK	6440	E
GOOD MORNING BLUES/OUR LOVE (SALE, $1.00)	DE	1446	E
LOVE JUMPED OUT/SAME OLD SOUTH	OK	5963	N

BUNNY BERIGAN

IF I HAD MY WAY/NEARLY LET LOVE	VO	3254	E
TONIGHT WILL LIVE/AND SO FORTH	VI	25877	V
NEVER FELT/DESERTED FARM	VI	25858	V
EASY LESSONS/PIED PIPER	VI	25881	E
LET 'ER GO/RED HOT HEAT	VI	25646	E
SOBBIN' BLUES(E)/CRIED FOR YOU(V)	VI	26116	–
SOMEBODY ELSE/MELINDA	ELITE	5019	E+
VARSITY SUE/TALK ABOUT LOVE	VI	25667	E+

BOB CROSBY

GRAND TERRACE RHYTHM/JOHN PEEL	DE	1725	E
MUSKRAT RAMBLE/DIXIELAND SHUFFLE	DE	825	V
DIXIELAND BAND/BEALE ST.	DE	479	E

BING CROSBY

LOVE THY NEIGHBOR/RIDIN' AROUND	BR	6852	E
PLAYING WITH FIRE/TENDERNESS	BR	6480	V
WORLD ON STRING/LINGER TWILIGHT	BR	6491	E
SPARE A DIME/PUT OUT LIGHTS	BR	6414	V
GETTING TO BE A HABIT/YOUNG & HEALTHY	BR	6472	E
GABRIEL'S HORN/RIGHT SIDE OF ROAD	BR	6533	E
MOONBURN (SULLIVAN PIANO)	DE	617	E
HEART TO SING TO/HUMMIN' WHISTLIN'	ME	13166	N
STRAIGHT FROM SHOULDER/RIGHT SIDE	ME	13169	N
THANKS(V)/HOME ON THE RANGE(E)	ME	13131	V+

DORSEY BROTHERS

BY HECK/OLD MAN HARLEM	BR	6624	E
MOOD HOLLYWOOD/SHIM SHAM SHIMMY	BR	6537	E
CONGRATULATIONS/BESIDE FIREPLACE	RE	8931	E

TOMMY DORSEY

NEVER SO BEAUTIFUL/YOU	VI	25291	E
ONE I LOVE/CAN'T I	VI	25741	E
MORNING AFTER/MAYBE WRONG	VI	25703	N
WHEN I SAW/MAKE ME KNOW IT	VI	26786	E
CONCENTRATE YOU/MY EYES ON	VI	26470	V
YOU GROW SWEETER/IN THE MIDDLE	VI	26226	E
JINGLE BELLS/SANTA CLAUS	VI	25145	N
CODFISH BALL (CLAMBAKE SEVEN)	VI	25314	E
TOO ROMANTIC/S.W. PIPER	VI	26500	V
SAY IT/MY MY	VI	26535	V
FABLE ROSE/BEGINNING, END	VI	26553	V
HAVEN'T TIME/APRIL FIDDLE	VI	26606	N
NINE OLD MEN/LOVE ME AS I	VI	27483	E
WHEN YOU AWAKI/TWO DREAMS	VI	26764	E
BUDS WON'T BUD/NOBODY'S	VI	26609	N
NOT LONG AGO/SWEETEST THINGS	VI	27219	E
THIS NIGHT/HONOLULU (SALE, $1.00)	VI	26172	E
WORK AGAIN/E. MINUTE, HOUR	VI	25256	E
CURIOSITY SHOP/KNOW ABOUT LOVE	VI	26140	E
SAYS MY HEART/YOU LEAVE ME	VI	25828	E
TIN ROOF BLUES/SWEET SUE	VI	26105	E
ROLLIN' HOME/HUMORESQUE	VI	25600	E
BARCAROLLE/CANADIAN CAPERS	VI	25887	G+
PANAMA/BLUE MOON	VI	26185	E
COPENHAGEN/SWEETHEART OF SIGMA CHI	VI	26016	V
MUSIC GOES ROUND (CLAMBAKE 7)	VI	25201	W
CHINATOWN/SHEIK OF ARABY	VI	26023	G+

DUKE ELLINGTON

SWINGTIME IN HONOLULU/I'M SLAPPIN'	BR	8131	V
ADMIRATION/MERRY GO ROUND	BR	7440	V
DINAH'S IN A JAM/YOU GAVE ME	BR	8169	V
BROWN BERRIES/IT'S GLORY	VI	22791	E+
REMINISCING IN TEMPO, 1 & 2	BR	7546	E+
REMINISCING IN TEMPO, 3 & 4	BR	7547	N
JAZZ COCKTAIL/LIGHTNIN'	BR	6404	E+
CHICAGO/HARLEM SPEAKS	DE	800	E
KILLIN' MYSELF(G)/YOUR LOVE(E)(SALE,$1.00)	CO	35640	–
VOOM VOOM/CHECKIN' OUT	CO	35208	E
BOUNCING BUOYANCY/LONELY COED	CO	35240	V
SEPIA PANORAMA/HARLEM AIRSHAFT	VI	26731	E
BLACK MAN'S BLUE/MOOD INDIGO	VI	22587	E
SKRONTCH/IF YOU WERE	BR	8093	V
OH BABY MAYBE SOMEDAY	BR	7667	V
LITTLE POSEY/LADY IN BLUE	CO	35291	E+
RUDE INTERLUDE/DALLAS BOINGS	VI	24431	V
MOOD INDIGO/BLACK & TAN	BR	6682	V+
MARGIE(N)/COTTON(V)	BR	7526	–
TRUCKIN'/ACCENT ON YOUTH	BR	7514	V

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REGINALD FORESYTHE (GOODMAN, KIRBY, KRUPA, MENDELLO)

MELANCHOLY CLOWN/GREENER GRASS	Co	3060	E

LEMUEL FOWLER (PIANO SOLOS)

SATISFIED/BLUES MIXTURE	Co	3959	V

BUD FREEMAN

FOUND A NEW BABY/EASY TO GET	BB	10370	V

BENNY GOODMAN

ALWAYS/WALK JENNIE WALK	BB	10799	E
REMEMBER/BLUE SKIES	BB	10680	E
I WANT TO BE HAPPY/ROSETTA	BB	10760	E
CHANGES/RUSS'AN LULLABY	BB	11226	N
BALLAD IN BLUE/DIXIELAND BAND	BB	10851	E
THE EARL/LET'S DO IT	OK	6474	E
CLARINET A LA KING	OK	6544	E
WINTER WEATHER(E)/EVERYTHING I LOVE(V)	OK	6516	–
THAT DID IT MARIE(N)/SOMEBODY ELSE(V)	OK	6497	–
RUSSIAN LULLABY/MARGIE	Vi	26060	E
BACH GOES TO TOWN/WHISPERING	Vi	26130	E
SMOKE DREAMS/GEE BUT YOU'RE SWELL	Vi	25486	E
TOPSY/SMOKE HOUSE	Vi	26107	E
I LET A SONG/FEELIN' HIGH	Vi	25840	E
CAMEL HOP/LOCH LOMOND	Vi	25717	E
GOODY GOODY/IT'S BEEN SO LONG	Vi	25245	V
BIG JOHN'S SPECIAL/FLAT FOOT	Vi	25817	E
BOB WHITE/MINNIE MOOCHER	Vi	25683	E
DID YOU MEAN IT/NO USE(GOODMAN VOCAL)	Vi	25469	V
THESE FOOLISH THINGS/SING ME A SWING SONG	Vi	25340	E
I'VE GOT A DATE/COULD YOU PASS	Vi	26000	V
SHOW YOUR LINEN/THE LADY'S IN LOVE	Vi	26211	V
GET HAPPY/CHRISTOPHER COLUMBUS	Vi	25279	V
BIG JOHN SPECIAL/FLAT FOOT FLOOGIE	Vi	25871	E
CHANGES/WHEN IT'S SLEEPY TIME	Vi	25634	E
SUGAR FOOT STOMP	Vi	25678	V
I HAVE EYES/YOU'RE A SWEET	Vi	26071	E
SHUT EYE/GOOD FOR NOTHIN'	Vi	26159	E
LULLABY IN RHYTHM/THAT FEELING	Vi	25827	E

LIONEL HAMPTON

THE MOOD I'M IN/LAST AFFAIR	Vi	25527	E
DENISON SWING/WIZZIN'	Vi	26233	E
EVERYBODY LOVES/COULDN'T TAKE IT	Vi	25682	E
FLYING HOME/SAVE IT	Vi	26595	V
EARLY SESSION/ONE SWEET LETTER(SALE,$1.00)	Vi	26393	G+
SHOE SHINERS' DRAG/MOOD FOR SWING	Vi	26011	E

JONES-SMITH, INC.

EVENIN'-SHOE SHINE BOY	Vo	3441	E

GENE KRUPA

MUTINY IN THE PARLOR	Vi	25263	E+

ELLA LOGAN

BONNIE MARY/THE OLD KENT ROAD	BR	8376	N
THERE'S NAE LUCK ABOOT THE HOOSE	BR	8364	E
JINGLE BELLS/WHAT CAN THE MATTER BE	BR	8057	V
MY BONNIE LIES/BLUEBELLS OF SCOTLAND	BR	8196	E

JIMMY LUNCEFORD

THUNDER/DABS	DE	576	N
LIZA(E)/I USED TO LOVE YOU(V)	Vo	5276	–
EASTER PARADE/I'M ALONE	Co	35484	E
JAZZNOCRACY/CHILLEN GET UP	Vi	24522	V+
WELL ALL RIGHT/TIME'S A WASTIN'	Vo	4887	E
BLUES IN THE NIGHT	DE	4125	E+
PAVANNE/MINNIE THE MOOCHER	Co	35700	N
FLIGHT OF JITTERBUG/OKAY FOR BABY	Co	35967	N
BLUE BLAZES(E)/BABY WON'T YOU(V)	Vo	4667	–

WINGY MANNONE

LUCKY STAR/FEELIN' YOU'RE FOOLIN	Vo	3070	V+
TOP OF YOUR HEAD/TAKES TWO	Vo	3023	E
BLACK COFFEE/LITTLE MOMENT	Vo	2963	E
SHOOTING HIGH(SLIGHT EDGE CHIP)	Vo	3134	E
I'M IN LOVE/YOU'RE AN ANGEL	Vo	2933	V
GOOD SHIP LOLLYPOP/FARE THEE WELL	Vo	2914	E
FLAT FOOT FLOOGEE/MARTHA	BB	7621	E
COTTAGE BY MOON/IT CAN HAPPEN	BB	6536	E
IMAGE OF YOU/LIFE WITHOUT YOU	BB	7003	E
EVERYTHING YOU SAID/FUN OUT OF LIFE	BB	7197	V

WINGY MANNONE

SUMMER HOLIDAY/NO REGRETS	BB	7002	–
YOU'RE PRECIOUS(E)/DON'T CHANGE(V)	BB	6473	E

(WINGY MANNONE CONTINUED NEXT COLUMN)

(WINGY MANNONE, CONTINUED)

MOSQUITE SONG/SHE'S CRYING FOR ME	BB	10773	N
RHYTHM ON RIVER/AIN'T IT A SHAME ABOUT	BB	10844	V
GOOD MAN HARD TO FIND/FANCY MEETING	BB	6537	V
GETTING FUN/EVERYTHING SAID	BB	7197	E
BOO-HOO/OH SAY	BB	6806	V

JOE MARSALA

SLOW DOWN/BULL'S EYE	DE	3715	E
LOWER REGISTER/I KNOW THAT YOU KNOW	DE	3764	E

MILLS MUSICAL CLOWNS

BABY/RAILROAD MAN	PAT	36930	V

JELLY ROLL MORTON

WINEI' BOY BLUES/RAMBLE	BB	10429	E
SMOKE HOUSE/STEAMBOAT STOMP	BB	8372	E
DEEP CREEK/RED HOT PEPPER	Vi	38055	G
GEORGIA SWING/K.C. STOMPS	BB	5109	V

MOUND CITY BLUE BLOWERS

SAN/RED HOT	BR	2602	V
MUSKRAT RAMBLE/HIGH SOCIETY	DE	1274	V
BLUE BLUES/ARKANSAW BLUES	BR	2581	V
NERVOUS PUPPIES/WHAT DO I CARE	BR	3484	V

NEW ORLEANS RHYTHM KINGS

TIN ROOF BLUES/SAN ANTONIO	DE	161	E
OSTRICH WALK/ORIG. DIX. 1-STEP	DE	229	E
BLUIN' THE BLUES/SENSATION	DE	464	E

ORIGINAL DIXIELAND JAZZ BAND

AT THE JAZZ BAND/BARNYARD BLUES (EXCEPTIONALLY RARE; CAN BE PLAYED ONLY ON OLD EDISON MACHINE)	A-VO	1205	G
DROP A NICKEL/JEZEBEL	BB	7454	E
PALESTEENA/MARGIE	Vi	18717	V
SLIPPIN' THRU/YOU STAYED AWAY	Vo	3099	N

DON REDMAN

LAZY WEATHER/MOONRISE ON LOWLANDS	ME	60709	N
MILENBERG JOYS/I'M PLAYING SOLITAIRE	BB	10071	N
JUMP SESSION/CLASS WILL TELL	Vi	26206	N
CHANT OF THE WEED/SHIM-ME-SHA	BB	10765	V

ADRIAN ROLLINI

HUSTLIN'& BUSTLIN'/YOU'VE GOT ME CRYING	ME	12630	E
SITTIN' ON A LOG/I RAISED MY HAT	ME	12855	V
BY A WATERFALL/SITTIN' ON A BACK YARD	ME	12788	E
BELOVED/I'LL BE FAITHFUL	ME	12790	E
SWING LOW/STUFF	DE	807	N
TAP ROOM SWING/LESSONS IN LOVE	DE	787	N
REBOUND/DRIFTIN (TRIO)	DE	1157	E
DARK EYES/ESTRELITA	Vo	5435	V
HONKY TONK TRAIN/MARTHA	Vo	5582	V
WEATHER MAN/GOT A NEED(TAPROOM GANG)	Vi	25072	E

SHARKY & HIS SHARKS OF RHYTHM

WASH IT CLEAN/BLOWING STEAM	Vo	3410	E

ARTIE SHAW

TAKE YOUR SHOES OFF/ASK THE STARS	Vi	27719	E+
JAPANESE SANDMAN/PRETTY GIRL	Vo	4465	E
SOUTH SEA MAGIC/IT AIN'T RIGHT	Vo	4637	N
CREAM PUFF/SOBBIN' BLUES	Vo	4686	E+
WHISPERS IN NIGHT/YOU FORGOT	Vi	27256	E

SLIM & SLAM

BUCK DANCE RHYTHM/DOPEY JOE	Vo	4521	E
JUMP SESSION/VOL VIST DU	Vo	4346	E
TUTTI-FRUTTI/LOOA-A-THERE	Vo	4225	E

BESSIE SMITH

DO YOUR DUTY/DUMPS(SLIGHT EDGE CHIP)	OK	8945	V+
RECKLESS BLUES (ARMSTRONG)	Co	14056	G+

MUGGSY SPANIER

AMERICAN PATROL(E)/MORE THAN (G)	DE	4328	–
CHICAGO/FRIENDS	DE	4168	V

REX STEWART

SWING BABY SWING/SUGAR HILL (SALE,$1.35)	Vo	3844	V
SUNDAY GAL/WITHOUT A SONG	BB	10946	E+

TEDDY WILSON

YOU LET ME DOWN/SPREADIN' RHYTHM	BR	7581	E
BIG APPLE/CAN'T STOP ME	BR	7954	E
CARELESSLY/HOW COULD YOU(HOLIDAY)	BR	7867	V
EASY LIVING/FOOLIN' MYSELF(HOLIDAY)(E/N)	BR	7911	–
JUNGLE LOVE/IF I WERE YOU (E/N)	BR	8150	–
LULL IN MY LIFE/SWELL OF YOU	BR	7884	E+
COQUETTE/HOUR OF PARTING	BR	7943	E
YOU GO TO MY HEAD/TONIGHT	BR	8141	E+

AUCTION AUCTION

JOHN MURDOCH

5032 N. DIVERSEY BLVD., MILWAUKEE 11, WISCONSIN

All records will be sent by express, C. O. D. Servicemen please designate where you want records shipped.

ALBUMS			
KANSAS CITY JAZZ	DE	214	N
BOOGIE WOOGIE MUSIC VOL. 1	DE	137	N
BOOGIE WOOGIE MUSIC VOL. 2	DE	235	N
BLUES ON PARADE	DE	153	N
CONTRASTING MUSIC(DUSK IN UPPER E)	DE	135	N
BOOGIE WOOGIE	CO	44	N
AMBROSE			
SWING PATROL	DE	1589	N
LIMEHOUSE BLUES	DE	3533	N
COPENHAGEN	DE	726	N
OASIS	DE	18358	N
WILL BRADLEY			
FLYIN' HOME	CO	35422	N
CALL ME A TAXI	CO	36082	N
CHICKEN GUMBOOGIE/STARDUST	CO	35939	N
FLAMINGO/SWINGIN' DOWN THE LANE	CO	36147	N
LES BROWN			
ANVIL CHORUS (E/V)	OK	6011	–
CELERY STALKS AT MIDNIGHT	OK	6098	N
MARCHE SLAV	OK	6199	V
THAT SOLID OLD MAN	OK	6430	N
CIRIBIRIN	BB	10421	N
CAB CALLOWAY			
BUGLE BLUES	VO	4019	N
AZURE	VO	4100	N
RUSTLE OF SWING/HOY HOY (CHU BERRY)	VO	4144	N
CRESCENDO IN DRUMS (COZY)	VO	5062	N
JIVE FORMATION PLEASE	VO	5195	N
ST. JAMES INFIRMARY	OK	6391	N
TAPPIN' OFF/NAIN NAIN	OK	6547	N
HAPPY FEET	PE	15376	E
BLACK RHYTHM/6 OR 7 TIMES	PE	15770	V
BOB CROSBY			
BOOGIE WOOGIE MAXIXE/GIN MILL BLUES	DE	3382	N
KING PORTER STOMP/SUGAR FOOT STOMP	DE	4390	N
BARRELHOUSE BESSIE	DE	4169	V
BIG BASS VIOL (BOB CATS)	DE	2206	N
I'M PRAYIN' HUMBLE	DE	2210	N
LOOPIN' THE LOOP (BOB CATS)	DE	2209	N
BIG TOM/WAY DOWN IN N.O. (MUGGSY)	DE	4403	N
SUMMERTIME	DE	2205	N
FLAMINGO (FEATURING E. MILLER)	DE	3752	N
TAKE IT EASY	DE	4137	N
COW COW BLUES	DE	3488	N
BETWEEN 18TH & 19TH ON CHESTNUT ST.	DE	2935	N
FOR DANCERS ONLY	DE	3138	N
VULTEE SPECIAL	DE	4397	N
BLACK ZEPHYR	DE	4415	N
SKATERS WALTZ	DE	2282	N
MARCH OF THE BOB CATS	DE	1865	N
WYMPATHY (REV. ROLLINI & B.G.)	DE	3862	N
SUGAR FOOT STRUT	DE	3337	N
JOE DANIELS			
SWING BIG BEN	DE	2338	N
WAR DANCE FOR WOODEN INDIANS	DE	3370	N
BUSKIN' AROUND	DE	3482	N
DARKTOWN STRUTTERS BALL	DE	4416	N
DORSEY BROTHERS			
DR. KECKLE & MR. JIBE	DE	117	N
LOST IN A FOG	DE	195	N
ECCENTRIC	DE	1304	N
JIMMY DORSEY			
DORSEY DERVISH	DE	1040	N
CONTRASTS	DE	3198	N
MUTINY IN THE BRASS SECTION	DE	1256	N
JUMPIN' JIVE/SHOOT THE MEATBALLS	DE	2612	N
TURN LEFT	DE	3647	N
DUSK IN UPPER SANDUSKY/DARKTOWN STRUTTERS	DE	1939	N
CHEROKEE/MAN & HIS DRUM	DE	2961	N
SWAMP FIRE/RIGAMAROLE	DE	2918	N
MAJOR & MINOR STOMP	DE	2980	N
JOHN SILVER	DE	3334	N
HORACE HENDERSON			
KITTY ON TOAST	VO	5433	N
DO RE MI/GINGER BELLE	OK	5978	N
SWINGIN' & JUMPIN'/YOU'RE MINE (F/V)	VO	5606	–
TURKEY SPECIAL	OK	6026	N
FLINGIN' A WHING-DING	OK	5748	N
WOODY HERMAN			
FAN IT/SOUTH (WOODCHOPPERS)	DE	3761	E
FT. WORTH JAIL/TOO LATE (WOODCHOPPERS)	DE	4293	N
INDIAN BOOGIE WOOGIE	DE	3383	N
CHIPS BOOGIE WOOGIE	DE	3833	N
BLUE PRELUDE	DE	3017	N
BESSIE'S BLUES	DE	3380	N
BLUE FLAME	DE	3643	N
FAREWELL BLUES	DE	2582	N
DUPREE BLUES	DE	3500	N
DALLAS BLUES	DE	2629	N
WHISTLE STOP	DE	3332	N
BLUES ON PARADE	DE	3501	N
WOODCHOPPERS BALL	DE	2440	N
TWIN CITY BLUES/LAUGHING BOY	DE	1801	N
ANDY KIRK			
HEY LAWDY MAMA/MCGHEE SPECIAL	DE	4405	N
BOOGIE WOOGIE COCKTAIL	DE	4381	N
47TH ST. JIVE	DE	4042	E
LITTLE JOE FROM CHICAGO (MARY LOU)	DE	3385	N
MESSA STOMP	DE	2204	N
TWINKLIN'/GUITAR BLUES	DE	2483	N
I'SE A MUGGIN'	DE	744	N
LITTLE MISS	DE	3491	N
HIP HIP HORAY/TAKE IT & GIT	DE	4366	N
GENE KRUPA			
PRELUDE TO A STOMP	BR	8120	N
SWANEE RIVER	BR	8367	N
WIRE BRUSH STOMP	OK	6106	N
WALKIN' & SWINGIN'	BR	8253	E
CHALLENGER CHOP	BR	8412	N
SLOW DOWN	OK	6154	N
HARLEM ON PARADE	OK	6607	N
BALL OF FIRE (ELDRIDGE)	OK	6563	N
BLUES KRIEG	OK	5909	N
OLD CURIOSITY SHOP	BR	8292	N
I KNOW THAT YOU KNOW	BR	8124	N
JAM ON TOAST	BR	8211	N
NAGASAKI	BR	8188	N
DRUMMER BOY	OK	5747	N
BOOGIE WOOGIE BUGLE BOY	OK	6034	N
PASS THE BOUNCE	OK	6619	G
RHYTHM JAM	BR	8198	N
JOE MARSALA			
BULL'S EYE/SLOW DOWN	DE	3715	N
I KNOW THAT YOU KNOW	DE	3764	N
MOUND CITY BLUE BLOWERS			
RED HOT/SAN (TRUMBAUER)	BR	2602	E
NEW ORLEANS SEVEN			
EASY RIDER	ELITE	5032	N
ADRIAN ROLLINI			
DAVENPORT BLUES (B.G.)	DE	3862	N
TAMPA BLUE JAZZ BAND			
HAUNTING BLUES	OK	4671	G
PAUL WHITEMAN			
ST. LOUIS BLUES	VI	20092	E
WELL DIGGERS BREAKDOWN	VI	27801	N
WHOOPEE MAKERS			
WHOOPEE STOMP (LUMBERJACKS)	CA	9030	E
HUMPTY DUMPTY BABY	PE	15376	E
12 INCH RECORDS			
A. AMMONS: BOOGIE WOOGIE BLUES	BN	2	N
A. AMMONS: BASS GOIN' CRAZY	BN	21	N
BUNNY BERIGAN: I CAN'T GET STARTED	VI	36208	N
TOMMY DORSEY: BEALE ST. BLUES	VI	36207	N
BENNY GOODMAN: SUPERMAN	CO	55002	N
LUX LEWIS: TELL YOUR STORY BLUES	BN	15	N

AUCTION AUCTION

ED WATERS, JR.

1145 CENTER DRIVE, HAMPTON PARK, ST. LOUIS 17, MISSOURI

ALL STAR BAND
ROYAL FLUSH/I GOT RHYTHM Co 36499 E
THE BLUES(E)/BLUE LOU(G) Vi 26144 –
LOUIS ARMSTRONG
I'LL BE GLAD/WHEN IT'S SLEEPY OK 41504 E
ST.LOUIS BLUES/SWEET SUE BB 5280 N
I NEVER KNEW/CASH De 4229 E
COQUETTE/AMONG MY SOUVENIRS De 4327 E
BUSTER BAILEY
ECCENTRIC RAG/BOOGIE WOOGIE PHIL. FR82 E
MILDRED BAILEY
WHEN DAY IS DONE(ORIG. LABEL) Vo 3057 E
SENTIMENTAL REASONS (ORIG.LABEL) Vo 3367 E
CHARLIE BARNET
CHEROKEE/ALL NIGHT BB 10373 E
COUNT BASIE
GOIN' TO CHICAGO/9:20 SPECIAL OK 6244 N
SIDNEY BECHET
BLUES OF BECHET/SHEIK Vi 27485 E
AIN'T GONNA GIVE/WHEN IT'S SL. Vi 27447 E
BIX BEIDERBECKE
THOU SWELL/LOUISIANA Co 35665 N
OL' MAN RIVER/WA DA DA Co 35666 N
YOU TOOK ADVANTAGE(P.WHITEMAN) Vi 25369 N
CRYING ALL DAY(F.TRUMBAUER) Co 35956 E
I'M COMIN' VIRGINIA(F.TRUMBAUER) Co 36281 N
BUNNY BERIGAN
ALL GODS CHILLUN/THE LADY Vi 25609 V
RED HOT/LET 'ER GO Vi 25646 N
MILES APART/STRANGE LONE Vi 25690 N
CARAVAN (RIM CHIP) Vi 25653 V
ALL DARK PEOPLE Vi 25557 N
ROSES IN DECEMBER/LET'S HAVE Vi 25613 N
PEG O'MY HEART/NIGHT SONG Vi 27258 E
RUBE BLOOM
SAPPHIRE/SILHOUETTE(PIANO SOLO) Co 1195 N
WILL BRADLEY
DOWN THE ROAD/CELERY Co 35707 E
PETE BROWN
OCEAN MOTION/TEMPO DI JUMP De 18118 N
CAB CALLOWAY
BLUES IN THE NIGHT OK 6422 V
THE JUMPIN' JIVE Vo 5005 V
RUSS COLUMBO
CALL ME DARLING/YOU TRY Vi 22861 E
YOU'RE MY EVERYTHING/FRIENDS Vi 22909 E
I DON'T KNOW WHY/GUILTY Vi 22801 E
EDDIE CONDON
THAT'S A SERIOUS THING/GONNA ST. BB 10168 N
BOB CROSBY
PANAMA/WOLVERINE BLUES De 3340 N
BIG BASS VIOL/SPEAK TO ME De 2206 E
STOMP OFF/SONG OF WANDERER De 2379 N
BIG FT.JUMP/FIVE POINT BLUES De 2108 E
THEM THERE EYES De 2537 N
SQUEEZE ME/MILK COW BLUE De 1962 N
SAVOY BLUES/SUGAR FOOT STOMP De 1094 E
DECCA ALL STAR BAND
YOU'RE THE TOP(SCAT DAVIS,CROSBY) De 345 V
THE DELTA FOUR
SWINGIN' ON THE FAMOUS DOOR De 3526 N
TOMMY DORSEY
ON THE ALAMO Vi 27578 N
JAMMIN' Vi 25553 E
BEWILDERED/JEZEBEL Vi 25795 E
AFTER YOU'VE GONE Vi 25476 N
WILL YOU STILL BE MINE(E/V) Vi 27421 –
OH LOOK AT ME NOW(F.SINATRA) Vi 27274 E
WHEN YOU AWAKE (SINATRA) Vi 26764 E
WEARY BLUES(ORIG.LABEL) Vi 25159 E
LIGHTLY & POLITELY/WASHBOARD BL. Vi 26085 E
TIN ROOF BLUES/SWEET SUE Vi 26105 E
THERE ARE SUCH THINGS Vi 27974 N
POOR YOU/LAST CALL Vi 27849 E
TOMMY DORSEY CLAMBAKE SEVEN
IS THIS GONNA BE/WHO'LL BE Vi 25610 N
YOU'RE MY DESIRE/MEDITATIONS Vi 25625 N
CABIN OF DREAMS/AM I DREAMING Vi 25620 N
MY OWN/PRETTY AS A PICTURE Vi 26005 E
ALIBI BABY/HE'S A GYPSY Vi 25577 E
ROY ELDRIDGE
IT'S MY TURN/A LUCKY GUY Vs 8084 N
DUKE ELLINGTON
SWINGTIME IN HONOLULU BR 8131 E
DUKE STEPS OUT/HAUNTED NIGHT BB 6727 E
HARLEM SPEAKS De 3944 E
ECHOES OF HARLEM(COOTIE WMS.) Co 36283 N
SEGER ELLIS
NO JUG NO JAZZ/SLEEPY TIME OK 5966 N
ZIGGY ELMAN
AM I BLUE/I HAVE EVERYTHING BB 10490 N
LET'S FALL IN LOVE/I'LL NEVER BB 10342 N
EMBASSY EIGHT
HITCHY KOO/HE'S A RAG PICKER CH 40068 V
SKINNEY ENNIS
WHIRLING DERVISH/MOON Vi 26047 E
GENE GIFFORD
NOTHIN'BUT THE BL/NEW ORLEANS' BB 10704 N
BENNY GOODMAN
STAR DUST(REV.STAR DUST,T.DORSEY) Vi 25320 V
FEELING IS GONE/LULLABY Vi 25827 V
SWEET SUE/I NEVER KNEW Vi 26089 V
I CAN'T GIVE/SUGAR FOOT Vi 25678 E
THESE FOOLISH/SENTIMENTAL Vi 25351 V
TAIN'T NO USE(VOCALB.G.) Vi 25461 E
WINTER WEATHER OK 6516 N
SIX FLATS UNFURNISHED Co 36652 E
YOU CAN'T PULL THE WOOL OVER Vi 25316 E
HE AIN'T GOT RHYTHM(J.RUSHING) Vi 25505 E
I HAD TO DO IT Vi 26082 V
STRING OF PEARLS/JERSEY BOUNCE OK 6590 N
LET'S DO IT/THE EARL OK 6474 N
SANDMAN/GOODBYE Vi 25215 V
KING PORTER/SOMETIMES Vi 25090 N
YOU TOOK THE WORDS/MAMA Vi 25720 E
ONE O'CLOCK/DON'T BE THAT WAY Vi 25792 N
LET A SONG/FEELIN' HIGH & HAPPY Vi 25840 V

(BENNY GOODMAN CONTINUED NEXT PAGE)

AUCTION AUCTION

ED WATERS, JR.

1145 CENTER DRIVE HAMPTON PARK, ST. LOUIS 17, MISSOURI

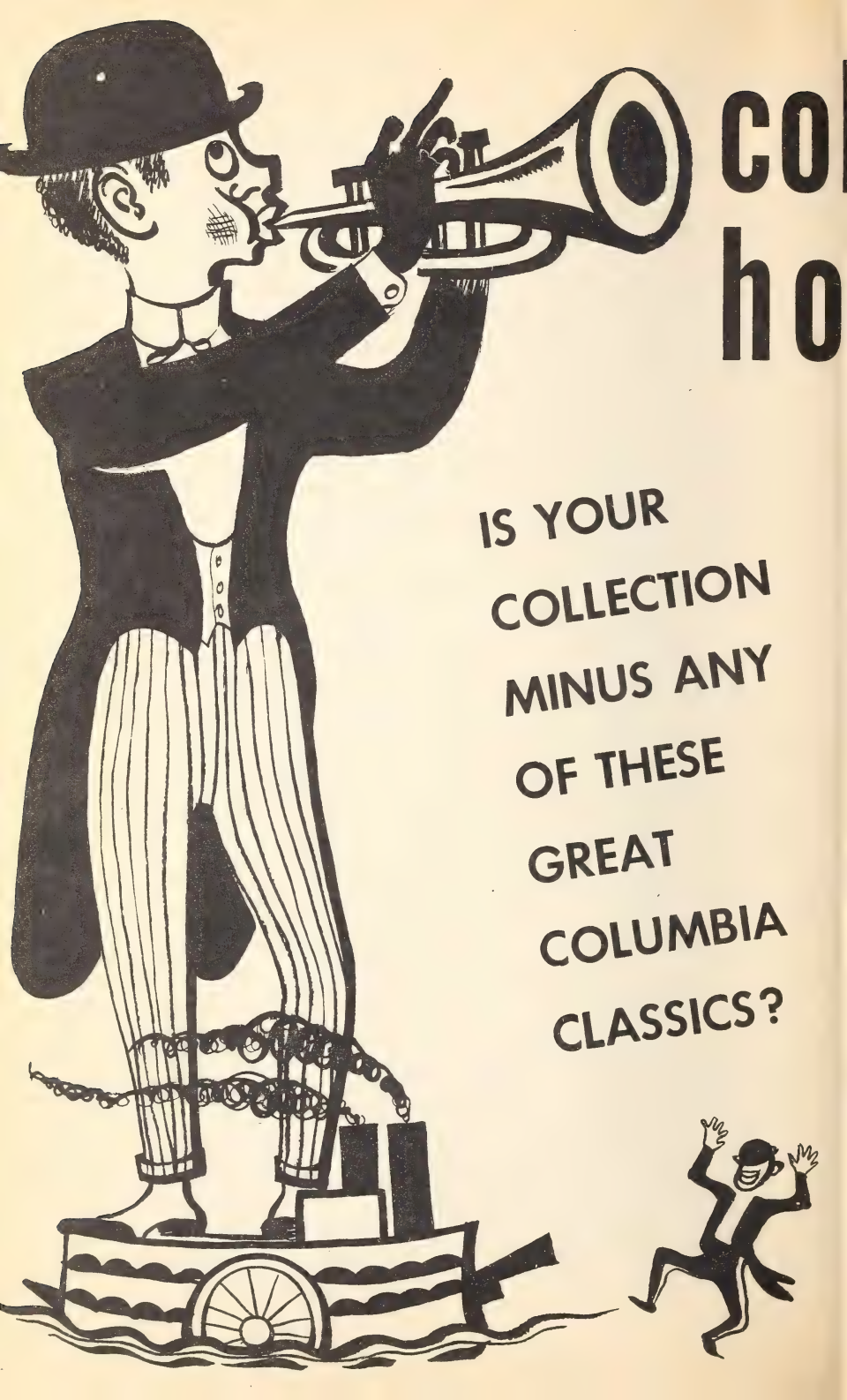
(BENNY GOODMAN, CONTINUED)

DATE WITH A DREAM/COULD YOU PASS	VI	26000	E
VIBRAPHONE BLUES(QUARTET)	VI	25521	N
BEI MIR BIST DU SCHON(QUARTET)	VI	25751	N
IDA SWEET AS APPLE(QUARTET)	VI	25531	E
BLUES IN MY FLAT(QUARTET)	VI	26044	E
CHINA BOY/LADY BE GOOD(TRIO)	VI	25333	V
EXACTLY LIKE YOU(TRIO)	VI	25406	V
THE MAN I LOVE(QUARTET)	VI	25644	V
WHERE OR WHEN(TRIO)	BB	11456	N
IF I HAD YOU/LIMEHOUSE(SEXTET)	OK	6486	N
BLUES IN THE NIGHT/WHERE OR WHEN	OK	6553	N
SUNNY SIDE OF THE STREET(SEXTET)	CO	36617	N
WAY YOU LOOK TONIGHT(SEXTET)	CO	36594	N
FOUND NEW BABY(SEXTET)	CO	36039	E
TAKE ME/IDAHO	CO	36613	E
COLEMAN HAWKINS			
FORGIVE A FOOL/SLEEPY BEA	OK	6347	N
FLETCHER HENDERSON			
JIM TOWN BLUES(ORIG.LABEL)	VI	25379	E
JANGLED NERVES/I'LL ALWAYS	VI	25317	N
STAMPEDE/SAESAR'S GHOST	VO	3534	N
VARIETY STOMP/ST.LOUIS	BB	10846	N
HORACE HENDERSON			
KITTY ON TOAST/IN THE GROOVE	OK	5433	N
GINGER BELLE/DO RE MI	OK	5978	N
WOODY HERMAN			
DALLAS BLUES/RIVER BED	DE	2629	N
BILLIE HOLIDAY			
HE'S FUNNY THAT WAY/TRAVLIN'	VO	3748	N
REO JESSUP			
I'LL NEVER TELL YOU	VO	3477	E
HAL KEMP			
BOLERO(VERY SCARCE RECORD)	BR	41566	E
THE JAZZ ME BLUES	BR	7912	N
AM I TO BLAME/TO BE PRESIDENT	BR	7343	E
ONE NEVER KNOWS/GOODNITE	BR	7783	E
EASY TO REMEMBER/SOON	BR	7385	E
WHITE GARDENIA	BR	7370	E
LULLABY OF BROADWAY	BR	7369	E
YOU'RE AN ANGEL	BR	7429	E
LOVE'S SERENADE/TAKEN BY STORM	BR	7404	E
PARDON MY LOVE	BR	7388	E
IN A BLUE AND PENSIVE MOOD	BR	7351	E
I SEE TWO LOVERS/SQ. DANCE	BR	7357	E
PUDDIN' HEAD JONES	BR	6703	E
LOVE & DIME/EAST OF SUN	BR	7334	E
FLIRTATION WALK	BR	7317	E
THIS YEAR'S KISSES	BR	7912	E
APPLE A DAY/HAS HAPPENED	BR	7775	E
I'SE A MUGGIN'	BR	7636	E
THERE'S A SMALL HOTEL	BR	7634	E
THE IMAGE OF YOU	BR	7434	E
DINNER FOR ONE/MUSIC GOES	BR	7587	E
I'M GONNA SIT RIGHT DOWN	BR	7601	E
TOUCH OF YOUR LIPS/LOST	BR	7626	E
WHERE DO I GO/I CAN'T LOVE	VI	26576	E
POCKET FULL OF DREAMS	VI	25896	E

(HAL KEMP CONTINUED NEXT COLUMN)

(HAL KEMP, CONTINUED)

STILL LOVE TO KISS YOU GOODNITE	VI	25665	N
REMEMBER ME/AM I IN LOVE	VI	25633	N
LOVELINESS OF YOU	VI	25628	E
MANY DREAMS AGO	VI	26397	E
JUST COULDN'T TAKE IT BABY	VI	26655	N
ANDY KIRK			
POOR BUTTERFLY/LOVER	DE	1663	E
GENE KRUPA			
3 LITTLE WORDS/BLUES OF	DE	18114	N
KNOCK ME A KISS(VO.R.ELDRIDGE)	CO	36591	V
2 IN LOVE/DREAMS ON ME	OK	6447	E
THERE'LL BE SOME CHANGES	OK	6021	E
ELLA LOGAN			
I'M FOREVER BLOWING BUBBLES	BR	8277	V
WINGY MANONE			
YOU LET ME DOWN/FINGERS	VO	3135	N
I'M GONNA SIT RIGHT DOWN	VO	3058	V
I'VE GOT A NOTE(TEAGARDEN)	VO	3071	E
MY HONEY'S LOVIN' ARMS	BB	300801	V
GLENN MILLER			
STRING OF PEARLS/DAY DREAMING	BB	11382	V
ALWAYS IN MY HEART	BB	11438	V
I'M THRILLED/ONE LOVE	BB	11287	V
BEAT ME DADDY 8 TO BAR	BB	10876	V
BABY MINE	BB	11365	V
MOONLIGHT COCKTAIL	BB	11401	E
RED NICHOLS			
INDIANA/DINAH	VO	4599	E
BUG-A-BOO/CORRINE CORRINA	ME	12495	V
HOT LIPS PAGE			
I WOULD DO ANYTHING	DE	7699	N
SEXTET OF RHYTHM CLUB OF LONDON			
MIGHTY LIKE THE BLUES (POLO, P.BROWN, H. SCOTT)	BB	10529	N
ARTIE SHAW			
NOT MINE/ABSENT MINDED	VI	27779	E
SKELETON IN THE CLOSET	BR	7771	E
SONG & DANCE/NOT WITHOUT	BR	7741	N
DR.LIVINGSTONE SAN QUETIN	VI	27289	E
SOMEONE'S ROCKIN' MY	VI	27746	E
ST. JAMES INFIRMARY	VI	27895	E
BLUES IN THE NIGHT	VI	27609	N
TAKE YOUR SHOES OFF BABY	VI	27719	E
JUNGLE DRUMS	BB	10091	V
DELIGHTFUL DELIRIUM	BB	10134	V
ALL IN FUN	BB	10492	E
MUGGSY SPANIER			
LONESOME ROAD/MANDY	BB	10766	N
RIVERBOAT SHUFFLE/RELAXIN'	BB	10532	N
ART TATUM			
LIZA/ANYTHING FOR YOU	DE	1373	N
FATS WALLER			
IT'S NO FUN(N)/ALL MY LIFE(V)	VI	25296	-
ARMFUL O'SWEETNESS/TWINS	VI	24641	E
PASWONKY/BLACK RASPBERRY	VI	25359	E
GIVE ME THAT JIVE/LOSING MIND	BB	11539	N
HOD WILLIAMS			
SHADES OF HADES/BIG APPLE	BB	7104	V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OF THESE
GREAT
COLUMBIA
CLASSICS?

mbia re-issues jazz albums

Set C-27—EDDIE SOUTH

Set C-28—KING LOUIS

Set C-29—JAZZ AS IT SHOULD BE PLAYED—Bix Beiderbecke

Set C-30—FLETCHER HENDERSON

Set C-31—BESSIE SMITH

Set C-38—THE DUKE—Duke Ellington

Set C-40—COMES JAZZ—Bud Freeman

Set C-41—EARL HINES

Set C-43—FRANK TESCHEMACHER

Set C-44—BOOGIE WOOGIE

Set C-46—HOT TROMBONES

Set C-51—DORSEY BROTHERS

Set C-57—LOUIS ARMSTRONG AND HIS HOT FIVE

Set C-61—TEDDY WILSON—BILLIE HOLIDAY

Set C-66—HOT TRUMPETS

Set C-73—LOUIS AND EARL—Louis Armstrong and Earl Hines

These albums are basic elements of any good record collection. At your request we are again pressing them in quantity and your dealer now has them in stock.

columbia records

AUCTION **AUCTION**

BILL KENNEDY

223 W. 10TH ST. (BASEMENT STORE), NEW YORK 14, N. Y.

Closing date for bids: October 31st. All records shipped R. R. Express, C. O. D. Men in service must pre-pay, or send home address.

BIX BEIDERBECKE & GANG			
SORRY/SINCE MY BEST GAL	Vo	3149	E
JAZZ ME/AT THE JAZZ BAND BALL	Vo	3042	E
RHYTHM KING/LOUISIANA	OK	41173	V
BIX BEIDERBECKE/BIX-TRAM-LANG			
IN A MIST/WRINGIN' AN' TWISTIN'	Vo	3150	E
NEW ORLEANS LUCKY SEVEN (BIX)			
GOOSE PIMPLES/ROYAL GARDEN BLUES	OK	8544	V+
FRANKIE TRUMBAUER (BIX)			
CLARINET MARMALADE/SINGIN' THE BL.	OK	40772	V+
BABY WON'T YOU PLEASE COME HOME	OK	41286	V
OUR BUNGALOW/LILA	OK	41019	V
JUBILEE/I'M MORE THAN SATISFIED	OK	41044	E
BIX BEIDERBECKE ORCH.			
DEEP DOWN SOUTH/(VENUTI, REV.)	Vi	23018	V+
I'LL BE A FRIEND/I DON'T MIND	Vi	23008	E
HOAGY CARMICHAEL (WITH BIX)			
GEORGIA/ROCKIN' CHAIR(LANG,TEA,BUD)	Vi	25494	E
BESSIE COULDN'T HELP IT/BARNACLE	Vi	25371	E
LAZY RIVER/JUST FORGET	Vi	23034	E
JEAN GOLDKETTE (BIX)			
CLEMENTINE/MY PRETTY GIRL	Vi	25283	E
GIMME A LITTLE KISS/LONESOME	Vi	20031	E+
IDOLIZING/HUSH	Vi	20270	E+
SUNDAY/I'D RATHER BE	Vi	20273	E+
BLUE RIVER	Vi	20981	E+
SLOW RIVER	Vi	20926	E+
I'M GONNA MEET MY SWEETIE NOW	Vi	20675	E+
SUNNY DISPOSISH	Vi	20493	E+
A LANE IN SPAIN	Vi	20491	E+
LOOK AT WORLD AND SMILE	Vi	20472	E+
PAUL WHITEMAN (BIX)			
HOW ABOUT ME/CRADLE OF LOVE	Co	1723	N
I'M IN SEVENTH HEAVEN/LITTLE PAL	Co	1877	N
REACHING FOR SOMEONE/WHEN (V/G)	Co	1822	
CHANGES/MARY	Vi	21103	E
SMILE/AWAY DOWN SOUTH	Vi	21228	E
BACK IN YOUR OWN BACK YARD	Vi	21240	E
LOVE NEST	Vi	24105	N
THERE AIN'T NO SWEET MAN	Vi	25675	E
DARDANELLA	Vi	25238	V+
SAN/POOR BUTTERFLY	Vi	24078	E
WHEN YOU'RE WITH SOMEBODY ELSE	Vi	21365	E+
COQUETTE/DOLLY	Vi	21301	E+
WHEN/JUST A LITTLE	Vi	21365	E+
OL' MAN RIVER	Vi	21218	E+
MY PET/I'M AFRAID	Vi	21389	E
IT WAS THE DAWN OF LOVE	Vi	21453	E+
LOUISIANA	Vi	21438	E
BENNY GOODMAN			
COKEY/MUSIC HALL RAG	Co	3011	E
HUNKADOLA/DIXIELAND BAND	Vi	25009	E
GOOD-BYE/SANDMAN	Vi	25215	E
WHEN BUDDHA SMILES/BASIN STREET	Vi	25258	E
CHRISTOPHER COLUMBUS/GET HAPPY	Vi	25279	E
RESTLESS/YOU'RE A HEAVENLY	Vi	25021	E
BLUE SKIES/DEAR OLD SOUTHLAND	Vi	25136	E
KING PORTER/SOMETIMES I'M HAPPY	Vi	25090	V+
OPUS½/SWEET GA.BROWN(QUARTET)	Vi	26091	E
CHINA BOY/LADY BE GOOD(TRIO)	Vi	25333	E
CHICAGO RHYTHM KINGS			
SOME CHANGES MADE/FOUND A NEW BABY	BrE	03413	N
EDDIE CONDON			
THE EEL/HOME COOKING	Br	6743	N
MCKENZIE-CONDON'S CHICAGOANS			
LIZA/SUGAR	Parl	2379	N
MEZZROW-LADNIER QUINTET			
AIN'T GONNA GIVE/EVERYBODY LOVES	BB	10090	E
ROYAL GARDEN/IF YOU SEE ME	BB	10087	V+
TOMMY LADNIER			
JA-DA/WEARY BLUES	BB	10086	E
KING OLIVER			
DEAD MAN BLUES/SOMEDAY SWEETHEART	Vo	1059	V
JESS STACY ALL STARS			
JESS STAY/NONI	Vs	8076	E
MELANCHOLY MOOD/WHAT'S NEW	Vs	8064	E+
BREEZE(BLUES AND FOXTROT)	Vs	8121	E+
MCKINNEY'S COTTON PICKERS			
DO WOMETHING/IT'S A PRECIOUS	Vi	38051	E
TRAVELIN' ALL ALONE/WORDS	Vi	38112	V+
I'D LOVE IT/PEGGY	Vi	38133	V+
BABY WON'T YOU PLEASE/HULLABLOO	Vi	22511	V
TALK TO ME(BLANCHE CALLOWAY)	Vi	22640	V+
COTTON PICKERS SCAT/JUST	Vi	23012	V+
LAUGHING AT LIFE/NEVER	Vi	23020	V
IT'S TIGHT LIKE THAT/THERE'S A	Vi	38013	V+
NOBODY'S SWEETHEART/CRYIN'	Vi	38000	V+
YOU'RE DRIVING ME CRAZY/HELLO	Vi	23031	V+
COME A LITTLE/TO WHOM	Vi	23035	E
SHE'S MY SECRET/IT'S A LONESOME	Vi	22628	E+
LOUIS ARMSTRONG			
HEAR ME TALKIN'/NO PAPA NO	Parl	1767	N
FIREWORKS/WEST END BLUES	OK	41078	V+
NO ONE ELSE/ANYTHING BUT LOVE	OK	41204	V+
KNOCKIN' A JUG/12TH ST. RAG	Co	35663	E
SNOWBALL/SWING YOU CATS	BB	10225	E
KEEPIN' OUT OF MISCHIEF/LAWD	OK	41560	E
ALL OF ME/HOME	Co	2606	V+
STAR DUST/WRAP YOUR TROUBLES(LAMDR)	OK	41530	E+
I SURRENDER/WALKIN' MY BABY	OK	41497	V+
LONESOME ROAD/YOU CAN DEPEND	OK	41538	E
BOB CROSBY			
SHORTENIN'BREAD/EMBRACEABLE YOU	DE	3271	E+
THEM THERE EYES/WHEN THE RED	DE	2537	E+
CHERRY/DAY IN	DE	2703	E
GRAND TERRACE RHYTHM/JOHN PEEL	DE	1725	E
GIN MILL BLUES/IF I HAD YOU	DE	1170	E
BIG CRASH FROM CHINA	DE	1756	E
ANGRY/IT'S A WHOLE	DE	2839	E
SLOW MOOD/PALESTEENA	DE	2011	E
ALL BY MYSELF/SPAIN	DE	3248	V
FOOLS RUSH/WYMPATHY	DE	3154	E
WHERE THE BLUE/FOR DANCERS	DE	3138	V+
OVER THE WAVES/FROM ANOTHER	DE	3091	V+
THEY OUGHT TO WRITE/CECILIA	DE	3090	E
TIT WILLOW/REMINISCING	DE	3054	V+
AIR MAIL STOMP/OOH!	DE	2992	E
YOU'RE DRIVING ME CRAZY/CAN'T WE	DE	1680	E
SPEAKEASY/I'M NOBODY'S	DE	3179	E

TRADE OR AUCTION **TRADE OR AUCTION**

NED POLSKY

303 WEST 105 ST., NEW YORK 25, N. Y.

For my want list, see next page. I would much prefer trading for my wants, but cash offers will be accepted. Prices offered are for records in new condition unless otherwise stated.

ALABAMA WASHBOARD STOMPERS
PEPPER STEAK/YOU CAN DEPEND Vo 1697 V
ARKANSAS TRAVELLERS
BONEYARD SHUFFLE/WASHBOARD BLUES Ha 332 E
HENRY ALLEN
PARDON MY SOUTHERN/HOW'S ABOUT Or 2942 E
LOUIS ARMSTRONG
LAZY RIVER/GEORGIA ON MY MIND OK 3114 N
I'LL BE GLAD/SLEEPY TIME OK 41504 G+
BLUE AGAIN/WHEN YOUR LOVER OK 41498 G
BLUE/SONG OF ISLANDS (G+/P) OK 41375 —
AIN'T MISBEHAVIN'/BLACK & BLUE OK 8714 V
LONESOME ROAD/YOU CAN DEPEND OK 41538 G
AIN'T MISBEHAVIN'/EXACLY LIKE YOU Vo 3040 G
ALL OF ME/WHEN SHADOWS FALL Co 2606 F
WEATHER BIRD/MONDAY DATE Co 36375 N
TIGHT LIKE THIS/HEAH ME TALKIN' Co 36378 N
SAVE IT PRETTY MAMA/NO ONE ELSE Co 35662 N
2:19 BLUES/PERDIDO STREET BLUES De 18090 N
MUGGLES/THE PEANUT VENDOR OK 3194 N
SQUEEZE ME/S.O.L. BLUES Co 35661 N
CHARLIE BARNET
CHEROKEE/ALL NIGHT RECORD MAN BB 10373 N
BIX BEIDERBECKE
WA DA DA/OLD MAN RIVER UHCA 25-26 N
THOU SWELL/LOUISIANA Co 35665 N
BUNNY BERIGAN
JAZZ ME BLUES/CHANGES MADE Vi 26244 N
CHARLESTON CHASERS
FIVE PENNIES/FEELIN' NO PAIN Co 1229 E
DAVENPORT BLUES/WABASH BLUES Co 909 V
CHOCOLATE DANDIES
ONCE UPON A TIME/BLUE INTERLUDE De 18255 N
COTTON PICKERS (GOODMAN,TEA,MCPARTLAND)
ST.LOUIS BLUES/RAILROAD MAN Ro 852 E
IDA COX & HER 5 BLUE SPELLS (LOUIS)
GRAVEYARD BOUND BLUES/MISSISSIPPI RIVER Para 12251 V
BLYTHE'S WASHBOARD RAGAMUFFINS (DODDS)
APE MAN/YOUR FOLKS Para 12428 N
DIXIE STOMPERS
PANAMA/CHINESE BLUES Ha 92 V
SNAG IT/AIN'T SHE SWEET Ha 353 E
OH BABY/FEELIN' GOOD Ha 636 V+
DELTA FOUR
SWINGIN' ON FAMOUS DOOR(REV.POLLACK) De 3526 N
DUKE ELLINGTON
PITTER PANTHER/SOPH. LADY Vi 27221 N
BLACK TAN/MOOCHE Br 80002 N
COIN' VOOM/CHECKIN' OUT Co 35208 N
SOPHISTICATED LADY/MOOD INDIGO Co 36312 N
MOON MIST/C JAM BLUES Vi 27856 E
COTTON TAIL/DON'T GET Vi 26610 N
DIGA DIGA DO/DOIN' NEW LOW DOWN OK 8602 G
MOOD INDIGO/WALL ST. WAIL Br 80003 N
I CAN'T GIVE(G)/DIGA DO(V) Vi 38008 —
BIRMINGHAM BREAKDOWN/E.ST.LOUIS (CHIP TO 1ST GROOVE,E.ST.LOUIS ONLY) Vo 1064 E
BUD FREEMAN
SAILFISH/SATANIC BLUES De 2781 N
BUZZARD/TILLIE'S DOWNTOWN NOW De 18112 E+
SUNDAY/AS LONG AS I LIVE De 2849 N
FLETCHER HENDERSON
31ST STREET BLUES/OL' BLACK JOE BL. Pe 36042 V
NEW KING PORTER/CAN YOU TAKE IT Co 35671 N
DICTY BLUES/DO DOODLE OOM Co 3995 G
MALINDA'S WEDDING/TAKE ME AWAY BB 5518 N
CAROLINA STOMP/TNT (LOUIS Co 509 V
STAMPEDE/MONEY BLUES Co 35669 N

BUNK JOHNSON
FRANKLIN ST.BLUES/WEARY BLUES Jl 12 N
BIG CHIEF/BLUE BELLS GOOD BYE Jl 13 N
RUST RAG/SOBBIN' BLUES Jl 14 N
PETE JOHNSON & ALBERT AMMONS
BARREL HOUSE BOOGIE/CUTTIN' BOOGIE Vi 27504 N
BUD JACOBSON'S JUNGLE KINGS
CLARINET MARMALADE/OPUS NO. 1 Sig 903 N
JAMES "STUMP" JOHNSON
SNITCHER'S BLUES/DUCK YAS YAS QRS 7049 V
TED LEWIS (J.DORSEY, BRUNIS)
YELLOW DOG BLUES/CLARINET MARMALADE Me 13380 E
LOUISIANA RHYTHMAKERS (DUKE)
ROCKIN' IN RHYTHM (BOTH SIDES) Pe 15650 V
VIRGINIA LISTON (C.W. BLUE 5 WITH LOUIS)
YOU'VE GOT THE RIGHT KEY OK 8173 E
MCKINNEY'S COTTON PICKERS
WANT A LITTLE GIRL/OKAY BABY Vi 23000 V
MILENBURG JOYS/SHIM-ME-SHA-WABBLE Vi 21611 V
WINGY MANNONE
MARTHA/FLAT FOOT FLOOGIE BB 7621 N
JOE MARSALA
SALTY MAMA BLUES/WANDERING MAN BL. GL 1717 N
IRVING MILLS HOTSY TOTSY GANG
MARCH OF HOODLUMS/HARVEY(SHIP, 1ST GROOVE) Br 4559 E+
BARBARIC/HIGH AND DRY Br 4920 E
MIFF MOLE (TESCH)
SHIM-ME-SHA/AFTER YOU'VE GONE UHCA 23-24 N
JELLY ROLL MORTON
PANAMA/SWEET SUBSTITUTE GL 1703 N
BENNY MOTEN
SOUTH/SHE'S NO TROUBLE Vi 24893 N
WINGY MANNONE/JIMMIE NOONE
ISN'T THERE/KING JOE HRS 13 N
MOUND CITY BLUE BLOWERS
TIGER RAG/DEEP 2ND ST. BLUES Br 2804 V
MEZZROW-LADNIER QUINTET
ROYAL GARDEN BLUES/IF YOU SEE ME BB 10087 E
NEW ORLEANS OWLS
STOMP OFF/LET'S GO Co 489 E
NEW TWISTER/THAT'S A PLENTY Co 1547 E
NEW ORLEANS RHYTHM KINGS
OSTRICH WALK/ORIG.DIXIELAND 1-STEP De 229 E+
ORIGINAL DIXIELAND JAZZ BAND
SENSATION RAG/BLUIN' THE BLUES Vi 18483 E
FIDGETY FEET/LAZY DADDY Vi 18564 E
JAZZ ME BLUES/ST.LOUIS BLUES Vi 18772 V+
MOURNIN' BLUES/CLARINET MARMALDE Vi 18513 E
INDIANA/DARKTOWN STRUTTERS' BALL Co 2297 V
SAM PRICE
I KNOW HOW TO DO IT/VALETTA De 8566 E+
MA RAINEY
WALKING BLUES/BARREL HOUSE BLUES Para 12082 V+
SOUTHERN SERENADERS (LOUIS)
ALONE AT LAST Ha 5 E
I MISS MY SWISS Ha 4 V
ZUTTY SINGLETON
KING PORTER/SHIM-ME-SHA-WABBLE De 18093 N
BESSIE SMITH
PREACHIN' THE BLUES/AT THE XMAS BALL Co 35842 N
ART TATUM
ST.LOUIS BLUES/INDIANA De 8550 N
TEN BLACK BERRIES (GOODMAN, TEA,MCPARTLAND)
TIGER RAG/ST.LOUIS BLUES Ba 0839 E
UNIVERSITY SIX
SAN/TIGER RAG Ha 224 E
WASHINGTONIANS/ARKANSAS TRAVELLERS
STACK O'LEE BLUES/RED HEAD BLUES Ha 601 V+

(CONTINUED NEXT PAGE)

TRADE OR AUCTION TRADE OR AUCTION

NED POLSKY
303 WEST 105 ST., NEW YORK 25, N. Y.

I would much prefer trading for my wants, but cash offers will be accepted. Prices offered are for records in new condition unless otherwise stated.

FATS WALLER
VIPER'S DRAG/HANDFUL OF KEYS — VI 27768 N
CLARENCE WILLIAMS
CHURCH ST. SOBBIN' BL/YAMA YAMA BL. — OK 8525 G
WALK THAT BROAD/HAVE YOU EVER FELT — OK 8629 V
BLACK SNAKE BLUES/OLD FOLKS SHUFFLE — OK 8465 E
JACKASS BLUES/WHAT'S THE MATTER NOW — OK 40598 G
PAUL WHITEMAN (BIX)
MISSISSIPPI MUD/LONELY MELODY — VI 25366 N
SAN/WHEN — VI 25367 N
WASHINGTONIANS
SOLILOQUY/BLACK & TAN TANTASY — BR 3526 E
ETHEL WATERS (ACC. JAMES P. JOHNSON)
MY HANDY MAN/GUESS WHO'S IN TOWN — CO 14353 N
WASHINGTONIANS/COTTON PICKERS (GOODMAN)
TIGHT LIKE THAT/TIGER RAG — RO 997 E

WANTED

TRIXIE SMITH
MINING CAMP BLUES — PARA 12256 ——
RAILROAD BLUES (#1 MASTER) — PARA 12262 20.00
JUNIE C. COBB
SMOKEHOUSE DRAG — VO 1269 18.00
JIMMY BLYTHE
WEARY WAY BLUES — VO 1135 ——
HAVE MERCY — VO 1136 ——
ALLEY RAT — VO 1181 ——
(ANY PARAMOUNT SOLO) — PARA —— ——

AL MILLER'S MARKET STREET BOYS
I SOULD IF I COULD/SOMEBODY — BR 7063 5.00
LOUIS ARMSTRONG
OK 8343, 8357, 8379, 8423, 8447 — OK —— ——
(MANY ACCOMPANIMENTS ON OKEH) — OK —— ——
NEW ORLEANS BOOTBLACKS
I CAN'T SAY/MIXED SALAD — CO 14465 12.00
FLAT FOOT/MAD DOG — CO 14337 15.00
JIMMY WADE
(ANY ON VOCALION, BLACK PATTI, HARMOGRAPH) — —— ——
CHARLIE CREATH
(ANY ON OKEH) — OK —— ——
NEW ORLEANS WANDERERS
TOO TIGHT/PAPA DIP — CO 735 13.00
KING OLIVER
OK 4933, 4975 (E-N), 40000, 40034, 8235 — —— ——
KROOKED BLUES (V CONDITION) — GE 5274 20.00
JIMMY BERTRAND
(VO 1060, 1099, 1180, 1035, 1280) — VO —— ——
RICHARD M. JONES
(ANY OKEH, V CONDITION) — OK —— 5.00
LIL'S HOT SHOTS
GEORGIA BO BO — VO 1037 25.00
JELLY ROLL MORTON
GE 5289, 5484, 3043, 5515, 5552, 5590 (V COND) — 10.00
(ANY ON AUTOGRAPH OR SILVERTONE) — — —— 20.00
CLARENCE WILLIAMS
(ANY WITH LOUIS EXCEPT OK 8181, 40260) — — —— 10.00+

WANTED . . . RECORDINGS
OF SONGS COMPOSED BY MYSELF

Am trying to complete my file of recordings of my own compositions *before 1936*, and as far back as 1918. Look through your old records, and if you find any where my name appears as a writer, let me know at once, stating condition and lowest price you will accept.

The complete list is too long for publication here, (over 300 recorded songs) but especially desired—by *any* band or artist—are the following:

Grieving For You
Heartsickness Blues (By Lousiana Five)
Kamel-Land
Deedle Deedle Dum
Stop Your Kiddin'
You Want Lovin'
Sweeping the Clouds Away
Moon Song
A Kiss to Remember
It Had to Be That Way
Fare-Thee-Well
Bebe
Wanita (Wanna Eat?)
Not Yet, Suzette
White Way Blues
I Ain't Got Nobody to Love
Say, Say, Sadie
True Blue Lou
If I Were King
Shoo, Shoo, Boogie Boo
Cocktails For Two
Thanks
Radio Lady O'Mine
Hello, Swanee, Hello
Was It a Dream (Esp. by Dorsey Bros.)
I Never Knew What Moonlight Could Do
Positively, Absolutely
I'll Think of You
Sing You Sinners
Just One More Chance
Day You Came Along
Ebony Rhapsody
Moonstruck

SAM COSLOW
9171 Hazen Drive ★ BEVERLY HILLS, CALIF.

FRANCIS WOLFE

1133 FIRST AVE., NEW YORK 21, N. Y.

ALL STAR BAND
THE BLUES/BLUE LOU — VI 26144 N
THE BLUES/BLUE LOU — VI 26144 V

ALBERT AMMONS RHYTHM KINGS
BOOGIE WOOGIE STOMP/NAGASAKI — DE 749 E

LOUIS ARMSTRONG
LAZY RIVER/GEORGIA ON MY MIND — OK 3073 N
BASIN STREET BLUES/ST. LOUIS BLUES — CQ 9124 G
CORNET CHOP SUEY — HRS — N
CHINATOWN — OK 41534 V
KEEPIN' OUT OF MISCHIEF — OK 41560 G
TIGHT LIKE THIS/HEAH ME TALKIN' — VO 3303 N

BUSTER BAILEY
AFTERNOON IN AFRICA — VR 668 N

COUNT BASIE
GOOD MORNING BLUES — DE 1446 N
BOO-HOO/GLORY OF LOVE — DE 1228 V
SWINGING THE BLUES/SENT FOR YOU — DE 1880 E
TOBY/DON'T YOU MISS — DE 1770 E
BOOGIE WOOGIE/EXACTLY — DE 1252 E
HONEYSUCKLE ROSE/ROSELAND SH. — DE 1141 E
OUT OF THE WINDOW — DE 1581 E
SWINGING AT THE DAISY CHAIN — DE 1121 E
ONE O'CLOCK JUMP — DE 1363 E

SIDNEY BECHET
VIPER MAD/SWEET PATOOTIE — DE 7429 N

CHARLESTON CHASERS
FEELIN' NO PAIN/5 PENNIES — CO 1229 N
RED HAIR AND FRECKLES — CO 1925 E

COOK'S DREAMLAND ORCHESTRA
MOANFUL MAN/LONELY LITTLE — GE 5373 V

BOB CROSBY
STUMBLING/FIDGETY FEET — DE 1593 E
BIG FOOT JUMP/5 POINT BLUES — DE 2108 V

DELTA FOUR
SWINGIN' AT THE FAMOUS DOOR — DE 737 N

ROY ELDRIDGE
HECKLER'S HOP/THAT THING — VO 3577 N
FLORIDA STOMP/WABASH STOMP — VO 3479 N
AFTER YOU'VE GONE/WHERE THE — VO 3458 N

BENNY GOODMAN
TEXAS TEA PARTY/BASIN ST. BLUES — CO 2914 N
SWEET SUE/TIGER RAG — HMV 8539 N
VIBRAPHONE BLUES/TEA FOR TWO — HMV 8563 N
I KNOW THAT YOU KNOW — VI 26139 E
LOVE ME OR LEAVE ME/EXACTLY LIKE YOU — VI 25406 V
KING PORTER/SOMETIMES I'M HAPPY — VI 25090 E

TEDDY GRACE (WITH TEAGARDEN)
CRAZY BLUES/LOVE ME — DE 2050 N
MONDAY MORNING/DOWNHEARTED BLUES — DE 2128 N

LIONEL HAMPTON
I SURRENDER DEAR — VI 25666 N
BABY WON'T YOU PLEASE COME HOME — VI 25674 E
STOMPOLOGY/SWING GUITARS — VI 25601 V

FLETCHER HENDERSON
SUGAR FOOT STOMP/WHAT CHA CALL 'EM — CO 395 N
RHYTHM OF THE TAMBOURINE — VO 3487 N
LIMEHOUSE BLUES/WRAPPING IT UP — DE 157 E
BIG JOHN'S SPECIAL — DE 214 V
TIDAL WAVE/DOWN SOUTH CAMPMEETING — DE 213 N

(FLETCHER HENDERSON CONTINUED NEXT COLUMN)

(FLETCHER HENDERSON, CONTINUED)
SHANGHAI SHUFFLE/MEMPHIS BLUES — DE 158 N
STEALIN' APPLES/BIG CHIEF — VO 3213 N
JANGLED NERVES — VI 25317 V

HARLEM HOT SHOTS
BALD HEADED MAMA/WHO'S SORRY NOW — OR 2521 V

EARL HINES
PIANOLOGY/FLANY DOODLE SWING — VO 3501 N
MAPLE LEAF RAG/FAT BABES — DE 218 N

TEDDY HILL
KING PORTER/SAN ANTONIO — BB 6988 E
HARLEM TWISTER/BIG BOY BLUES — BB 6908 E
BLUE RHYTHM FANTASY — BB 6989 E

HARRY JAMES & B.W. TRIO
WOO-WOO/BOOGIE WOOGIE — BR 8318 N

JAM SESSION AT VICTOR
BLUES/HONEYSUCKLE ROSE — VI 25559 V

PETE JOHNSON
CHERRY RED/BABY LOOK AT YOU — VO 4997 N

JONES-SMITH, INC.
EVENING/SHOE SHINE BOY — VO 3441 N
BOOGIE WOOGIE/LADY BE GOOD — VO 3459 E

GENE KRUPA
SWING IS HERE — VI 25276 V

LOUISIANA RHYTHM KINGS
KARAVAN/O'ER THE BILLOWY SEA — BR 4908 N

LOUISIANA SUGAR BABES
THOU SWELL/PERSIAN RUG — VI 21346 N

WINGY MANNONE
SEND ME/WALKING THE STREETS — BR 6940 E

MCKINNEY'S COTTON PICKERS
SAVE IT PRETTY MAMA/I FOUND A NEW BABY — BB 7695 N

JIMMY MCPARTLAND
ORIGINAL DIXIELAND/ECCENTRIC — HRS 1004 N
PANAMA/I'M ALL BOUND ROUND — HRS 1003 N

RAY MILLER (MUGGSY SPANIER)
THAT'S A PLENTY — BRG 81527 N

MOUND CITY BLUE BLOWERS
ONE HOUR/TAIL SPIN BLUES — BB 6456 N

JOSEPH ROBECHAUX
FOOT SCUFFLE — VO 2796 N

KING OLIVER
STRUGGLE BUGGY — VI 23001 V

ADRIAN ROLLINI
RIVERBOAT SHUFFLE/SUGAR — DE 265 N

FATE MARABLE'S SOCIETY SYNCOPATORS
FRANKIE & JOHNNIE/PIANOFLAGE — OK 40113 E

JEAN GOLDKETTE
SLOW RIVER — VI 25354 V

SEVEN HOT AIR MEN
NAVY BLUES/HARLEM MADNESS — COE 53 V

NOBLE SISSLE (BECHET)
OKEY DOKE/CHARACTERISTIC BLUES — VO 3840 N

CHARLIE SPAND
HASTINGS STREET — PARA 12863 N

TEN BLACK BERRIES (ELLINGTON)
RENT PARTY BLUES — OR 5849 G

JOE VENUTI
JIG SAW PUZZLE/VIBRAPHONIA — CO 2782 G

(CONTINUED NEXT PAGE)

AUCTION

FRANCIS WOLFE

1133 FIRST AVE., NEW YORK 21, N. Y.

AUCTION

FATS WALLER

NUMB FUMBLIN'/SMASHING THIRDS	VI	25388 N
PASSWONKY/BLACK RASPBERRY	VI	25359 N
FRACTIOUS FINGERING	VI	25652 N
SAN ANTON'/BABY BROWN	BB	10109 N

TED WHITE'S COLLEGIANS (GOODMAN)

SHIRT TAIL STOMP	OR	1544 G

FRANK TRUMBAUER

BORNEO/MY PET	OK	41039 N

JIMMIE LUNCEFORD

WHITE HEAT/JAZZNOCRACY	BB	5713 N

WANTED

BERTHA CHIPPIE HILL

LOVESICK BLUES	OK	8453
LONESOME ALL ALONE AND BLUE	OK	8339
MESS KATIE MESS	OK	8437

MARGARET JOHNSON

CHANGEABLE DADDY	OK	——

HOCIEL THOMAS

WASHWOMAN BLUES	OK	8289

SIPPIE WALLACE

A JEALOUS WOMAN LIKE ME	OK	8301

JELLY ROLL MORTON

KING PORTER	GE	5289
PERFECT RAG	GE	5486
TIA JUANA	GE	3043

BESSIE SMITH

SHIPWRECK BLUES	Co	14663

MA RAINEY

LUCKY ROCK BLUES	PARA	12215
SHAVE 'EM DRY	PARA	12222
LOUISIANA HOO DOO BLUES	PARA	12290
SEEKING BLUES	PARA	12352
MORNING HOUR BLUES	PARA	12455
NEW BO-WEAVIL BLUES	PARA	12603
TRAVELING BLUES	PARA	12706
LOG CAMP BLUES	PARA	12804
SLEEP TALKING BLUES	PARA	12760
LEAVING THIS MORNING	PARA	12902
SWEET ROUGH MAN	PARA	12926

CHICAGO FOOTWARMERS

MY BABY	OK	8548
BROWN BOTTOM BESS	OK	8613

HENRY BROWN

BLUES STOMP	PARA	12934

JIMMY BLYTHE

ALLEY RAT	Vo	1181

WESLEY WALLACE

No. 29	PARA	12958

AUCTION

BILL GOTTLIEB

190 RIVERSIDE DRIVE, NEW YORK, N. Y.

AUCTION

JIMMY DORSEY

SHOOT THE MEAT BALLS TO ME/ESPECIALLY	DE	2554 N
'TAIN'T NO GOOD, 1 & 2	DE	4262 E
CHARLESTON ALLEY/THE SPRIT'S GOT ME	DE	4075 N
LISTEN TO THE MOCKING BIRD/THE LOVE BUG	DE	1187 E
HOLLYWOOD PASTIME/JAMBOREE	DE	1200 E
FUNICULI FUNICULA/CHICKEN REEL	DE	1086 V
I GOT RHYTHM/FLIGHT OF THE BUMBLE BEE	DE	1508 E
DON'T LOOK NOW/PARADE OF THE MILK BOTTLE	DE	941 E
HEP-TEE HOOTIE/DOLIMITE	DE	3312 N
DOCTOR RHYTHM/ON SENTIMENTAL SIDE	DE	1651 N
ALL OF ME/OUR LOVE	DE	2352 N

TOMMY DORSEY

MARIE/SONG OF INDIA	VI	25523 G
WHO'LL BUY VIOLETS/MELODY IN F	VI	25519 V
WEARY BLUES/BOOGIE WOOGIE	VI	26054 V
MILENBERG JOYS, 1 & 2	VI	26437 N
MR. GHOST GOES TO TOWN/LOOKIN' AROUND	VI	25500 V
WHO/DIPSY DOODLE	VI	25693 E
JOSEPHINE/IF THE MAN IN THE MOON WERE	VI	25676 N
GOOD-BYE JONAH/YOU AND I KNOW	VI	25648 V
BEGINNER'S LUCK/THEY ALL LAUGHED	VI	25544 V
BLACK EYES/BLUE DANUBE	VI	25566 V
ON A LITTLE BAMBOO BRIDGE/HOW COULD YOU	VI	25513 V
RHYTHM SAVED THE WORLD/AT CODFISH BALL	VI	25314 E
PLEASE BELIEVE ME/I PICKED A FLOWER	VI	25217 N
SANTA CLAUS IS COMIN'/(B.GOODMAN,REV.)	VI	25145 N
DEEP NIGHT/THE STARLIT HOUR	VI	26445 N
WHEN THE MIDNIGHT CHOO CHOO/EVERYBODY'S	VI	25821 N
HOW CAN YOU FORGET/THERE'S A BOY IN HAR.	VI	25799 N
STOP KICKING MY HEART AROUND/ALL IN FAVOR	VI	26356 N
YOU DON'T KNOW HOW MUCH YOU'CAN SUFFER	VI	26287 N
THE LAMP IS LOW/HYMN TO THE SUN	VI	26259 N
BLUE MOON/PANAMA	VI	26185 N
WHY BEGIN AGAIN/DAWN ON THE DESERT	VI	26246 N
A NEW MOON AND AN OLD SERENADE/PECKIN'	VI	26181 N

SONNY DUNHAM

SWEET TALK/YOU'RE BLASE	BB	11514 N

EDDIE'S HOT SHOTS

I'M GONNA STOMP MR. HENRY LEE/SERIOUS	VI	38046 E

ZIGGY ELMAN

BYE N' BYE/DEEP NIGHT	BB	10855 N

DUKE ELLINGTON

THE NEW EAST ST.LOUIS/RUG CUTTER	MAS	101 V
MISTY MORNIN'/SARATOGA SWING	VI	38058 N
RUMPUS IN RICHMOND/IN A MELLOTONE	VI	26788 N
YOU CAN'T RUN AWAY/LADY WHO COULDN'T BE	MAS	124 N
MY OLD FLAME/TROUBLED WATERS	VI	24651 V
MEMORIES OF YOU/YOU'RE LUCKY TO ME	VI	23017 E
THE RIVER AND ME/KEEP A SONG IN YOUR SOUL	VI	22614 E
MISTY MORNIN'/SARATOGA SWING (N/V)	BB	6565
HARLEM SPEAKS/CHICAGO	DE	800 N

ELLA FI TZGERALD

LINDY HOPPER'S DELIGHT/BABY WON'T YOU	DE	3186 N
ORGAN GRINDER'S SWING/SHINE	DE	1062 V
DON'T WORRY BOUT ME/ONCE IS ENOUGH FOR ME	DE	2451 N
BEI MIR BIST DU SCHON/IT'S MY TURN NOW	DE	1596 N
DEEP IN HEART OF SOUTH/ALL OVER NOTHING	DE	1339 F
PLEASE TELL ME THE TRUTH/BILLY	DE	2769 N
WHAT'S THE MATTER WITH ME/NOT COMPLAININ'	DE	3005 N

BUD FREEMAN

EASY TO GET/I'VE FOUND A NEW BABY	BB	10370 N
SATANIC BLUES/THE SAIL FISH	DE	2781 N

FRANK FROEBA

MILES APART/DANGER LOVE AT WORK	DE	1525 E

SLIM GAILARD

MATZOH BALLS/IT'S YOU ONLY YOU	Vo	5301 N
BONGO/RHYTHM MAD	OK	6015 N

GENE GIFFORD

NEW ORLEANS TWIST/NOTHIN' BUT THE BLUES	VI	25041 N

JEAN GOLDKETTE

BIRMINGHAM BERTHA/AND ESPECIALLY YOU	VI	22077 E
BLUE RIVER/(JACQUES RENARD, REVERSE)	VI	20981 N

TEDDY GRACE

I'LL NEVER LET YOU CRY/I'VE TAKEN A FANCY	DE	1602 N

NORMAN K. ACKERMANN

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Records shipped express, C.O.D. Packing charge of 25c on all orders under $3.00. Any bid from 25c up considered.

HENRY ALLEN

PARDON MY SOUTHERN ACCENT/HOW'S ABOUT	ME	13096	V
GALVESTON GAL/YOU'RE GONNA LOSE YOUR GAL	ME	12842	E

LOUIS ARMSTRONG

SWEET SUE/ST.LOUIS BLUES	BB	5280	E
POOR OLD JOE/BYE AND BYE	DE	3011	E
SHINE/JUST A GIGOLO	OK	41486	F
MUGGLES/PEANUT VENDOR (E/G)	Vo	3194	–
SHINE/I AIN'T GOT NOBODY (E/G)	Vo	3102	–

LOVIE AUSTIN & BLUES SERENADERS

SOUTHERN BLUES/MOONSHINE BLUES	PARA	12083	F
SO SOON THIS MORNING/CONFIDENTIAL BLUES(G/F)	PARA	12086	–
WORRIED MAMA BLUES/MAMA DO SHE	PARA	12085	P
MEAN MAMA/TURN YOUR KEY	PARA	12097	N
BLACK SPATCH BLUES/I WANT SOMEBODY	PARA	12230	N

BARREL HOUSE PETE (PIANO SOLO)

I'M JUST A ROLLING STONE/PUSSY	Co	14308	N

WILLIE BRYANT

GLORY OF LOVE/RIDE RED RIDE	BB	6374	E
CROSS PATCH/MARY HAD A LAMB	BB	6435	N

RUBE BLOOM (PIANO SOLO)

SILHOUETTE/SAPPHIRE	Co	1195	N

CAB CALLOWAY

MINNIE THE MOOCHER/DOIN' THE RHUMBA	BR	6074	N
KICKIN' THE GONG/BETWEEN THE DEVIL & SEA(V/G)	BR	6209	–
REEFER MAN/MINNIE THE MOOCHER (V/G)	ME	12887	–
6 OR 7 TIMES/BLACK RHYTHM	PE	15770	V
WANNA MAKE RHYTHM/GO SOUTH (E/V)	Vo	3788	–

DUKE ELLINGTON & VARIOUS UNITS

GOOD QUEEN BESS/THAT'S THE BLUES	BB	11117	N
THING'S AIN'T WHAT/SQUATTY ROO (N/G)	BB	11447	–
LADY IN BLUE/LITTLE POSEY	Co	35291	E
IN A SENTIMENTAL MOOD/SHOWBOAT SHUFFLE	Co	36112	N
RIVER AND ME/KEEP A SONG IN YOUR SOUL	VI	22614	E
MY HEART JUMPED/TRULY WONDERFUL	Vo	5330	N

JAMES BLYTHE (PIANO ACC.)

DELTA BOTTOM BLUES/I NEVER CALL(P.STEWART)	PARA	12240	N
FIGHTIN' BLUES/NOBODY KNOWS (S.MILLER)	PARA	12293	N

BLANCHE CALLOWAY & JOY BOYS

CARELESS LOVE/I'M GETTING MYSELF READY	VI	22659	N
LAST DOLLAR/CONCENTRATIN' ON YOU	VI	22862	N
GROWLING DAN/I GOT WHAT IT TAKES	VI	22866	N

HONEY DRIPPER (ROOSEVELT SYKES)

LET ME HANG/LOVE LEASE BLUES	DE	7381	E
NEW MISTAKE IN LIFE/WE'LL NEVER MAKE THE	DE	7655	G+

JEAN GOLDKETTE

SUNDAY/I'D RATHER BE THE GIRL	VI	20273	E
JUST ONE MORE KISS	VI	20300	N
LANE IN SPAIN	VI	20491	E

ANNETTE HANSHAW (VAR. ACC.)

NOBODY CARES/LITTLE WHITE LIES	VE	2196	G
AM I BLUE/DADDY	VE	1940	G
MY SIN/I GET THE BLUES	VE	1910	V
DO DO DO/IF I'D ONLY BELIEVED	PE	12305	G
SAY IT ISN'T SO/YOU'LL ALWAYS BE THE SAME	PE	12842	V

HARLEM HOT SHOTS

MARCH WINDS/LOVE JUST AROUND THE CORNER(V/G)	PE	16085	–

COLEMAN HAWKINS

FINE DINNER/BODY AND SOUL	BB	10523	N

FLETCHER HENDERSON

SOMEBODY STOLE MY GAL/PAPA	Co	126	G
DICTY BLUES/DO DOODLE OOW	Co	A3995	N
DRIFTWOOD	PE	12721	V
MY ROSE MARIE	PE	14337	E
SHANGHAI SHUFFLE/TELL ME DREAMY EYES	PE	14338	N
CHARLEY MY BOY	RE	9680	V
LOT'S O MAMA/COTTON PICKERS BALL	Vo	14759	F

THE HOTTENTOTS

CAMEL WALK/DOWN AND OUT BLUES	Vo	15161	E

TED LEWIS

MILENBERG JOYS/TIN ROOF BLUES	Co	439	G
MEMPHIS BLUES/BEALE ST. BLUES	Co	1050	G
SWEETHEART OF SIGMA CHI/GOODNIGHT	Co	1296	V
ROSES OF PICARDY/LIMEHOUSE BLUES	Co	1789	G
MAYBE/WALKING AROUND IN A DREAM	Co	1854	N
LONESOME ROAD/DINAH	Co	2181	V

LEE MORSE (WITH VARIOUS ACC.)

WHERE THE WILD FLOWERS GROW/I'D LOVE	Co	1011	N
WE/ROSITA	Co	1082	N
EVERYTHING'S PEACHES(W.ROBISON,REV.)	PAT	36546	V
I LOVE MY BABY/DEEP WIDE OCEAN BLUES	PE	11602	G
YES SIR/THAT'S MY BABY	PE	11580	G
LEE'S LULLABY/ALL ALONE	PE	12181	V
BETTER SHOOT STRAIGHT/EVERYBODY LOVES	PE	12180	E

THE MISSOURIANS

SCOTTY BLUES/400 HOP	VI	38084	N
VINE ST. DRAG/I'VE GOT	VI	38103	V

MILLS MERRYMAKERS

HONEY	PE	15142	V
I'M TALKIN' 'BOUT MY WONDERFUL GAL	CA	8336	G

JIMMIE NOONE

4 OR 5 TIMES/EVERY EVENING	Vo	1185	G
WAKE UP CHILLUN/LOVE ME OR LEAVE ME	Vo	1272	G

BEN POLLACK

MEMPHIS BLUES/WAITIN' FOR KATIE	VI	21184	E
FOREVERMORE	VI	21716	E
SENTIMENTAL BABY/THEN CAME THE DAWN	VI	21827	N
LOUISE/WAIT TIL YOU SEE MA CHERIE	VI	21941	N
WONTCHA/IN THE HUSH OF THE NIGHT	VI	22071	N
SWEET FORGET-ME-NOT	VI	22106	N
FROM NOW ON/YOU'VE MADE ME HAPPY	VI	22158	N

SAVANNAH SYNCOPATORS

JACKASS BLUES/DEEP HENDERSON	BR	3245	N
WA WA WA/SOMEDAY SWEETHEART	BR	3373	N
EVERY TUB/SHOWBOAT SHUFFLE	BR	3998	V

BESSIE SMITH

GULF COAST BLUES/DOWN HEARTED BLUES	Co	A3844	V
BABY WON'T YOU PLEASE COME HOME/OH DADDY	Co	A3888	E
BLEEDING HEARTED BLUES/MIDNIGHT BLUES	Co	A3936	F
DYING GAMBLER'S BLUES/SING SING PRISON	Co	14051	G
MONEY BLUES/HARD DRIVING PAPA	Co	14137	F
ONE AND TWO BLUES/HONEY MAN BLUES	Co	14172	G
BACKWATER BLUES/PREACHIN' THE BLUES	Co	14195	G
MEAN OLD BED BUG/GOOD MAN IS HARD TO	Co	14250	F

CLARA SMITH

HE'S MINE ALL MINE/STEEL DRIVIN' SAM	Co	14053	N
STRUGGLIN' WOMAN'S BLUES/BLACK CAT MOAN	Co	14240	N
SAN FRANCISCO BL/CHAIN GANG BL(LAM.CR)(V/G)	Co	14049	–
MY TWO TIMING PAPA/KITCHEN MECHANIC BL	Co	14097	G

VICTORIA SPIVEY

FURNITURE MAN BLUES,1 & 2(L.JOHNSON)	OK	8652	F
BLACK SNAKE BL/NO MORE WOMAN BLUES	OK	8338	F

JOE VENUTI

SEND ME/VIBRAPHONIA NO. 2	DE	669	E
NO OTHER GIRL/NOW THAT I NEED YOU	Co	2535	N
MY DANCING LADY/EVERYTHING I HAVE	ME	12838	G
PROMISES/DANCING WITH TEARS(TEA)	OK	41427	N
MAN FROM CAROLINE/I LIKE A LITTLE GIRL	VI	23015	N

FATS WALLER

MAM'S GOT THE BL/LAST GO ROUND(ACC.S.MARTIN)	OK	9045	V
DREAM MAN/I'M GROWING FONDER	VI	24801	G
AT THE MERCY OF LOVE/COPPER COLORED GAL	VI	25409	E
IT'S A SIN/BIG CHIEF DESOTA	VI	25342	G
YOU SHOWED ME THE WAY/SAN ANTONE	VI	25565	V
WHY DO HAWAIIANS/MY WINDOW FACES SOUTH	VI	25762	E

PAUL WHITEMAN

PEELIN' THE PEACH/COLOR BLIND	DE	2073	N
MY FANTASY/DARN THAT DREAM	DE	2937	V
I'D RATHER CRY/IS IT GONNA BE LONG	Co	1496	N
WAITING AT THE END OF THE ROAD/LOVE ME	Co	1974	N
I'M A DREAMER/IF I HAD A TALKING PICTURE	Co	2010	N
DAYBREAK/TOSELLI'S SERENADER	VI	24017	N
SHANGHAI LIL/SITTIN' ON A BACKYARD FENCE	VI	24403	V
NOW I'M A LADY/WAY BACK HOME	VI	25022	N
CHLOE	VI	35921	E
RHAPSODY IN BLUE (TWO PARTS)	VI	35822	G
IN THE PARK/LOOK WHAT I VE GOT	VI	24285	N
LET'S SPIL THE BEANS/WOULD THERE BE LOVE	VI	24887	N

THE WOLVERINES

OH BABY/COPENHAGEN	GE	5453	V+
JAZZ ME BLUES/FIDGETY FEET	GE	5408	E

CLARENCE WILLIAMS

WALK THAT BROAD/KEYBOARD EXPRESS	Co	14348	N
MOUNTAIN CITY BLUES/BREEZE	Co	14422	N

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2726 CONNECTICUT AVE., WASHINGTON, D. C.

ALBERT AMMONS
EARLY MORNING/MILE-OR-MO DE 1975 E
HENRY ALLEN
YOULD YOU/YOU VO 3244 N
ARKANSAS TRAVELERS
THAT'S NO BARGAIN HA 383 V
SHE LOVE'S ME/ANYWAY WIND BLOWS OK 40183 V
LOUIS ARMSTRONG
DROP THAT SACK (1½" CRACK) BRE 02502 E
HEARTFUL OF RHYTHM/ALEX RAG.BAND DE 1408 G
CORNET CHOP SUEY HRS - N
SAVOY BLUES/HOTTER THAN THAT OK 8535 V
PEANUT VENDOR/DRIVING ME CRAZY (G/V) OK 41478 -
BILLY BANKS
BUGLE CALL/SPIDER CRAWL PE 15615 V
BIX BEIDERBECKE
FRIEND WITH PLEASURE/WALKING IN RAIN VI 23008 V
BARNEY BIGARD
DEMI-TASSE/JAZZ A LA CARTE VO 3842 E
JIMMY BLYTHE
DRUNK MAN'S STRUT/RED NOT MAMA PARA 12246 V
BUCKTOWN FIVE
STEADY ROLL BLUES/REALLY A PAIN GE 5419 N
BLANCHE CALLOWAY
RIGHT HERE FOR YOU/MISERY VI 22717 G
BENNY CARTER
SYNTHETIC LOVE/EVERYBODY SHUFFLE VO 2870 E
CASA LOMA
DON'T TELL/BLUE JAZZ BR 6358 V
SAN SUE STRUT/ROYAL GARDEN CO 2884 V
CHINA GIRL/SAN SUE STRUT OK 41403 E
GRAY BONNET/ALEX.RAG BAND OK 41476 V
BOB CROSBY
WOMAN ON MY MIND/PETER PIPER DE 930 E
IDA COX (WITH LOVIE AUSTIN BAND)
WORRIED & HOW/CHICAGO MONKEY MAN PARA 12202 G
BLUES AIN'T NOTHING/LAST TIME PARA 12212 F
PUTNEY DANDRIDGE
SINE/NAGASAKI VO 3024 E
SKELETON IN CLOSET/HIGH HAT VO 3352 N
TOMMY DORSEY
MELODY IN F/BUY MY VIOLETS VI 25519 G
DUKE ELLINGTON
HOME AGAIN/WANG WANG(RIM CHIP) BR 6003 G
12TH ST. RAG/ROCKIN' IN RHYTHM BR 6038 V
ROSE ROOM/DON'T MEAN A THING BR 6265 G
JIVE STOMP/I'M SATISFIED BR 6638 V
TRUCKIN'/ACCENT ON YOUTH BR 7514 V
SONG IN SOUL/RIVER & ME VI 22614 E
SHOUT EM AUNT TILLIE/SO IN LOVE VI 23041 G
MISTY MORNIN'/BLUES WITH FEELING VO 3229 E
FIVE BIRMINGHAM BABIES
HARD HEARTED HANNAH PE 14311 E
GEORGIA STRUTTERS
ROCK JENNY ROCK/RIGHT HERE FOR YOU HA 468 N
JEAN GOLDKETTE
MY WAY OF FORGETTING VI 21590 V
GOOFUS FIVE
ARE YOU SORRY/LOUD SPEAKING PAPA OK 40464 V
STEPHANE GRAPPELLY
DJANGOLOGY/ULTRA FOX DE 23003 E
ST.LOUIS BLUES/DON'T MEAN A THING DE 23032 G
FLETCHER HENDERSON
CLEARING HOUSE/WEST INDIES BR 2612 E
THAT'S GEORGIA/NEVER GET TO HEAVEN CO 202 E
MALINDA'S WEDDING DAY/SWEET MUSIC VI 22775 G
RHYTHM OF TAMBOURINE/WEARING ME DOWN VO 3487 E
ROSA HENDERSON (JOE SMITH ACC.)
MAMA IS WAITING/TALK ABOUT MY SWEETIE CO 14130 E
EARL HINES
SWINGING DOWN/ONE OF MY DREAMS VO 3392 E
JOHNNY HODGES
LOCKED OUT OF PICTURE/EMPTY BALLROOM VO 4213 E
SPIKE HUGHES
SOMEONE STOLE GABRIEL'S/NOCTURNE(HAIR CR.) DEE 3563 E
BUGLE CALL/PASTORAL DEE 3606 E
TAFT JORDAN
DEVIL IN THE MOON/LOUISIANA FAIRY TALE PE 16102 V

ANDY KIRK
BLUE CLARINET/MESSA-STOMP BR 4694 V
WALKING AND SWINGING/REAL THING DE 809 V
52ND STREET/DEDICATED TO YOU DE 1146 E
TED LEWIS
HO HUM/ONE MORE TIME CO 2452 V
LOUISIANA RHYTHM KINGS
LADY BE GOOD/HAVE TO HAVE YOU BR 4706 G
LITTLE CHOCOLATE DANDIES
SIX OR SEVEN TIMES/THAT'S HOW I FEEL OK 8728 V
WINGY MANNONE
TAR PAPER STOMP/TIN ROOF CH 40005 E
MEMPHIS MINNIE
MINNIE'S LONESOME/NOBODY HOME VO 03187 N
MEZZ MEZZROW
SWINGIN' WITH MEZZ/ONE FOR ME BR 6778 E
MISSOURIANS
STOPPIN' TRAFFIC/PROHIBITION BLUES VI 38120 V
JELLY ROLL MORTON
TANK TOWN BUMP/BURNING ICEBERG VI 38075 G
BENNY MOTEN
YA GOT LOVE/WANNA BE AROUND VI 22680 E
MOUND CITY BLUE BLOWERS
HIGH SOCIETY CH 40103 E
NEW ORLEANS RHYTHM KINGS
PANAMA/JAZZ IT DE 162 V
RED NICHOLS
CORRINE/BUG-A-BOO BR 6058 E
SONG IN YOUR SOUL/THINGS I NEVER KNEW BR 6068 V
CRAZY SONG/RASCAL YOU BR 6133 G
GET CANIBAL/JUNK MAN BR 6219 V
GOOFUS/GOIN' TO TOWN BR 6312 V
JIMMY NOONE
SOON/EASY TO REMEMBER VO 2907 N
RED NORVO
PORTER'S LOVE SONG/I KNOW YOU KNOW BR 7744 E
KING OLIVER
PAPA DE DA DA/STOP CRYING BR 6053 G
CHARLES PIERCE
JAZZ ME BLUES(1½" CRACK) BRE 02502 E
BEN POLLACK
CRYING FOR THE CAROLINES HW 1027 E
TWO TICKETS/LINGER LITTLE LONGER VI 25284 G
LOUIS PRIMA
CHINA TOWN/BASIN STREET BR 7456 G
MA RAINEY
BO-WEAVIL/LAST MINUTE PARA 12080 F
BARREL HOUSE/WALKING PARA 12082 G
MOONSHINE/SOUTHERN BLUES PARA 12083 G
MYSTERY RECORD/HONEY WHERE YOU BEEN(CR) PARA 12200 E
FAREWELL DADDY/SHAVE 'EM DRY PARA 12222 E
DON REDMAN
HOT AND ANXIOUS/IF IT'S TRUE BR 6368 G
LAZY WEATHER/MOONRISE ME 60709 E
PAGEN PARADISE/TWO TIME MAN BR 6412 E
RHYTHM MAKERS
YES SUH/YELLOW DOG ME 12481 G
LUIS RUSSELL
FREAKISH BLUES VI 22815 V
SHARKEY BONANO
HIGH SOCIETY/SATISFIED WITH MY GAL VO 3380 E
ART SHAW
FREE WHEELING/SHOOT THE LIQUOR VO 4198 E
BESSIE SMITH
HOT TIME IN OLD TOWN/ALEXANDER'S RAG CO 14219 V
ONE AND TWO BLUES HRS - N
CLARA SMITH
IT TAKES THE LORD/MARKET STREET CO 14108 V
TIGHT LIKE THAT/DON'T PUT THAT THING CO 14398 V
WILLIE SMITH
STREAMLINE GAL/HARLEM JOYS DE 1144 E
SWAMPLAND/SEE YOU ALL OVER DE 1291 E
ALL OUT OF BREATH/MORE THAN THAT DE 1308 E
GET ACQUAINTED/OLD STAMPING GROUND DE 1380 E
FATS WALLER
HARLEM FUSS/MINOR DRAG BB 10185 G
WHO'S HONEY/ROSETTA VI 24892 E

JOHN D. REID
POST OFFICE BOX 67, MT. HEALTHY, OHIO

Auction closes November 10th. Winning bidders will be notified and all records will be shipped C.O.D. Railway Express unless otherwise requested. 25c packing charge on orders less then $2.00.

LOUIS ARMSTRONG

YOU'LL WISH/I HATE TO LEAVE	Vi	24204 N
SOME SWEET DAY/HE'S A SON	Vi	24257 N
LONESOME ROAD/SONG OF	Vo	3026 E
ROCKIN' CHAIR/CHINATOWN	Vo	3039 E
IF I COULD BE/CONFESSIN'	Vo	3059 E
BODY & SOUL/I'LL BE GLAD	Vo	3072 E
KICKIN' THE GONG/GEORGIA ON	Vo	3073 E
NO ONE ELSE BUT/BEAU KOO JACK	Vo	3085 E
NEW TIGER/BLUE TURNING GREY	Vo	3124 E
BETWEEN THE DEVIL/SWEET	Vo	3136 E
WRAP YOUR TROUBLES/STARDUST	Vo	3172 E
MY SWEET/I CAN'T BELIEVE	Vo	3308 E
SWEETHEARTS/THEM THERE EYES	Vo	3337 E
INDIANA CRADLE/I'M A DING DONG	Vo	3370 E
HOME/ALL OF ME	Co	2606 E
ROCKIN' CHAIR/SWEETHEARTS	Co	2688 E
DEAR OLD SOUTHLAND/MY SWEET	PARL	1718 N
I SURRENDER/JUST A GIGOLO	PARL	1863 N
A MONDAY DATE/WRAP YOUR	PARL	2135 N

DUKE ELLINGTON

BANDANNA BABIES/I MUST HAVE	Vi	38007 N
I CAN'T GIVE/DIGA DIGA DO	Vi	38008 N
KEEP A SONG/RIVER AND ME	Vi	22614 N
LIMEHOUSE/ECHOES OF JUNGLE	Vi	22743 N
DINAH/BUGLE CALL RAG	Vi	22938 N
FLAMING YOUTH/MISSISSIPPI	Vi	24057 N
DOIN' THE VOOM/SWANEE SHUFFLE	Vi	24121 N
RUDE INTERLUDE/DALLAS DOINGS	Vi	24431 N
DEAR OLD SOUTHLAND/DAYBREAK	Vi	24501 N
TROUBLED WATERS/MY OLD FLAME	Vi	24651 N
YOU DARLIN'/SO FAR SO GOOD	Vi	26537 N
WASHINGTON WOBBLE/ARABIAN	BB	6782 N
BREAKFAST DANCE/FLAMING	BB	10243 N
I'M SATISFIED/JIVE STOMP	BR	6638 N
RUNNIN' WILD/ROCKIN' CHAIR	BR	6732 N
WHEN YOU'RE SMILIN'/SWEET	BR	6811 N
DUSK IN THE DESERT/CHATTER	BR	8029 N
HARMONY/BLACK BUTTERFLY	BR	8044 N
SWINGTIME/I'M SLAPPIN'	BR	8131 N
YOU GAVE ME/DINAH'S IN A JAM	BR	8169 N
WATERMELON MAN/LOVE IN	BR	8200 N
MOOD INDIGO/SOLITUDE	Co	35427 N
KILLIN' MYSELF/YOUR LOVE	Co	35640 N
HYDE PARK/AIN'T MISBEHAVIN'	DE	323 N
LADY WHO/YOU CAN'T GET AWAY	MAS	124 E

BENNY GOODMAN

BALLAD IN BLUE/GET RHYTHM	Vi	25081 N
AFTER YOU'RE GONE/BODY & SOUL	Vi	25115 E
WHO/SOMEDAY SWEETHEART	Vi	25181 E
EENY-MEENY/SANTA CLAUS	Vi	25195 N
STOMPIN' AT SAVOY/BREAKIN' IN	Vi	25247 E
BASIN STREET BLUES/WHEN BUDDHA	Vi	25258 N
HOUSE HOP/I WOULD DO ANYTHING	Vi	25350 N
ST.LOUIS BLUES/CLARINET	Vi	25411 E
ORGAN GRINDER'S SWING/PETER PIPER	Vi	25442 N
MY MELANCHOLY BABY/SWEET SUE	Vi	25473 E
SMOKE DREAMS/GEE BUT YOU'RE SWELL	Vi	25486 E
WHEN YOU AND I WERE YOUNG/SWING	Vi	25492 N
JAM SESSION/SOMEBODY LOVES ME	Vi	25497 N
YOU CAN TELL/NEVER SHOULD HAVE	Vi	25500 E
HE AIN'T GOT RHYTHM/THIS YEAR'S	Vi	25505 E
CHLOE/IDA SWEET AS CIDER	Vi	25531 E
PECKIN'/CAN'T WE BE FRIENDS	Vi	25621 E
MAN I LOVE/AVALON	Vi	25644 N
SMILES/LIZA	Vi	25660 E
I'M A DING DONG/WHERE OR WHEN	Vi	25725 E
WRAPPIN' IT UP/MY MELANCHOLY BABY	Vi	25880 E
BACH GOES TO TOWN/WHISPERING	Vi	26130 N
I KNOW THAT YOU KNOW/I CRIED	Vi	26139 E
PICK-A-RIB, 1 & 2	Vi	26166 N
OPUS 3/4 / SUGAR	Vi	26240 E

WINGY MANNONE

TORMENTED/YOU STARTED ME DREAMING	BB	6359 E

(WINGY MANNONE CONTINUED NEXT COLUMN)

(WINGY MANNONE, CONTINUED)

TORMENTED/YOU STARTED ME DREAMING	BB	6359 E
DALLAS BLUES/SWINGIN' AT HICKORY	BB	6375 E
PANAMA/BASIN STREET BLUES	BB	6411 E
FANCY MEETING YOU/A GOOD MAN	BB	6537 E
LITTLE JOE/HEART OF MINE	BB	7622 N
CORRINE CORRINE/I'M A REAL KIND	BB	10266 V
LULU'S BACK IN TOWN/SWEET & SLOW	Vo	2972 E
OSTRICH WALK/ORIG.DIXIELAND(NORK)	DE	229 V
TAR PAPER STOMP/TIN ROOF BLUES	DE	7425 E
NICKEL IN SLOT/SWING BROTHER	OK	41573 V
DUST OFF/HOUSE RENT(HARLEM H.S.)	ME	13353 V

MEZZ MEZZROW

LOST/A MELODY FROM THE SKY	BB	6320 E
I'SE A MUGGIN, 1 & 2	BB	6321 E
COMIN' ON WITH THE COME ON, 1 & 2	BB	10085 E
ROYAL GARDEN BLUES/IF YOU SEE ME	BB	10087 N
EVERYBODY LOVES/AIN'T GONNA GIVE	BB	10090 N
APOLOGIES/SENDIN' THE VIPERS	BB	10250 N
35TH & CALUMET/OLD FASHIONED LOVE	BB	10251 N
HOT CLUB STOMP/SWING SESSION (G/V)	Vi	25612 —
BLUES IN DISGUISE/THAT'S HOW I	Vi	25636 E
SWINGIN' WITH MEZZ/LOVE YOU'RE	BR	6778 E

RED NICHOLS

DAVENPORT BLUES/DELIRIUM	Vi	20778 V
SUGAR/MAKE MY COT WHERE	Vi	21056 G
FEELIN' NO PAIN	Vi	21183 N
SLIPPING AROUND	Vi	21397 N
FIVE PENNIES/HARLEM TWIST	Vi	21560 N
I'M TICKLED PINK/WHERE THE SOUTH	Vi	23026 N
AT LAST/IF YOU HAVEN'T GOT	Vi	23033 N
IDA/FEELIN' NO PAIN	Vo	4654 N
WASHBOARD BLUES/THAT'S NO BARGAIN	BR	3407 V
BUDDY'S HABITS/BONEYARD SHUFFLE	BR	3477 E
HURRICANE/ALABAMA STOMP	BR	3550 G
ECCENTRIC/RIVERBOAT SHUFFLE	BR	3627 N
JAPANESE SANDMAN/FIVE PENNIES	BR	3855 N
WHISPERING/THERE'LL COME A TIME	BR	3955 N
ORIGINAL DIXIELAND/IMAGINATION	BR	3989 N
CAN'T WE BE FRIENDS/WAIT FOR	BR	4510 V
YOU RASCAL/JUST A CRAZY SONG	BR	6133 G
MOAN YOU MOANERS/HOW COME YOU DO	BR	6149 G
HOW LONG BLUES/FAN IT	BR	6160 G
GOOFUS/GOIN' TO TOWN	BR	6312 E
SLOW AND EASY/WAITIN FOR THE MAIL	BR	6767 E

JOE VENUTI

STRINGIN' THE BLUES/BLACK & BLUE	Co	914 E
LITTLE GIRL/TEMPO DI MODERNAGE	Co	2488 N
NOW THAT I NEED/THERE'S NO OTHER	Co	2535 V
I'VE FOUND A NEW BABY/SWEET SUE	OK	41469 E
WILD CAT/DOIN THINGS	Vi	21561 N
WILD DOG/REALLY BLUE	Vi	23021 N
MOONGLOW/EVERYBODY SHUFFLE	BB	5520 N
PENN BEACH BLUES/FOUR STRING JOE	Vo	3160 E
NO MORE LOVE/BUILD A LITTLE HOME	OR	2792 V

BESSIE SMITH

DOWNHEARTED/GULF COAST	Co	A3844 N
TAIN'T NOBODY'S BUSINESS/KEEPS	Co	A3898 E
OUTSIDE OF THAT/MAMA'S GOT	Co	A3900 E
YODLIN' BLUES/LADY LUCK	Co	A3939 N
NOBODY IN TOWN/IF YOU DON'T	Co	A3942 E
HATEFUL BLUES/FRANKIE BLUES	Co	14023 E
PINCHBACKS TAKE EM/TICKET AGENT	Co	14025 E
SING SING PRISON/DYING GAMBLER	Co	14051 N
LOVE ME DADDY/WOMAN'S TROUBLE	Co	14060 N
MY MAN BLUES/NOBODY'S BLUES	Co	14098 N
I'VE BEEN MISTREATED/RED MOUNTAIN	Co	14115 E
I WANT EVERY BIT/WHAT'S THE	Co	14129 E
THEM "HAS BEEN" BLUES/BABY DOLL	Co	14147 E
HOMELESS BLUES/SWEET MISTREATER	Co	14260 E
GRAVEYARD WORDS/SEND ME	Co	14209 E
KITCHEN MAN/I GOT WHAT IT TAKES	Co	14435 E
ST.LOUIS BLUES/RECKLESS BLUES	Co	3171 E
THERE'LL BE A HOT TIME	Co	3173 E
MONEY BLUES/MUDDY WATER	Co	3174 N
NOBODY KNOWS YOU/BACKWATER BLUES	Co	3176 N

ALBERT MARX

249 WEYMAN AVE., NEW ROCHELLE, NEW YORK

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LOUIS ARMSTRONG

MEXICAN SWING	DE	1822	N
CAIN AND ABEL	DE	3204	N
YOU'RE A LUCKY GUY	DE	2934	N
LEAP FROG/I USED TO LOVE YOU	DE	4106	N
NOBODY KNOWS DE TROUBLE I'VE SEEN	DE	2085	N
SHADRACK/JONAH & WHALE	DE	1913	N
TIGHT LIKE THIS	Co	36378	N
MANDY MAKE UP YOUR MIND	Co	35957	N
I COVER THE WATERFRONT	DE	3700	N
YOU'RE NEXT/ORIENTAL STRUT	Co	36155	N
BABY WON'T YOU PLEASE COME HOME	DE	2729	N
PERDIDO STREET BLUES	DE	18090	N
ALEXANDER'S RAGTIME BAND	DE	1408	V
COAL CART BLUES	DE	18091	N

GEORGIE AULD

THE JUKE BOX JUMP	Vs	8159	N

WILL BRADLEY

DEAREST DAREST I	Co	35793	N

CLEO BROWN

SLOW POKE	DE	795	N
NEVER TOO TIRED FOR LOVE	DE	512	N
THE STUFF IS HERE/IT'S MELLOW	DE	410	N

JOE BROWN BAND

BEAUMONT STREET BLUES	DE	8521	N

LES BROWN

PAPA TREE TOP TALL	DE	991	N
BLUE DEVIL JAZZ	BB	10827	N

CHICK BULLOCK

THERE'LL BE SOME CHANGES MADE	OK	6100	N

ERSKINE BUTTERFIELD

DON'T LEAVE ME NOW	DE	3357	N
DARN THAT DREAM	DE	3043	N
DOWN HOME BLUES	DE	3252	N

BOBBY BYRNE

SLOW FREIGHT	DE	3123	N
BOBBY'S TROMBONE BLUES	DE	3648	N

BUSTER BAILEY

SHANGHAI SHUFFLE	Co	35677	N

MILDRED BAILEY

EASY TO LOVE	Co	35921	N
BLUE	Co	35589	N
GIVE ME TIME	Co	35626	N
HOLD ON	Co	35348	N

CHARLIE BARNET

MERRY GO ROUND	BB	11153	N
WHERE DO YOU KEEP YOUR HEART	BB	10751	N
THAT'S FOR ME	BB	10817	N
I HEAR A RHAPSODY	BB	10934	N
AND SO DO I	BB	10778	N
STROLLIN'	DE	18585	N
NOWHERE	BB	11141	N
A LOVER'S LULLABY	BB	10662	N
MACUMBA	BB	11396	N
LITTLE JOHN ORDINARY	BB	11165	N
BUFFY BOY	BB	11093	N
MOTHER FUZZY	BB	11321	N

SIDNEY BECHET

OLD MAN BLUES	Vi	26663	N
SHAKE IT AND BREAK IT	Vi	26640	N

BUNNY BERIGAN

SWEET VARSITY SUE	Vi	25667	N
PIANO TUNER MAN	Vi	25776	N
A SERENADE TO THE STARS	Vi	25781	N
AN OLD STRAW HAT	Vi	25816	N
SIMPLE AND SWEET	Vi	26086	N

BARNEY BIGARD

BROWN SUEDE	BB	11581	N

SHARKEY BONANO

HIGH SOCIETY	Co	35678	N

PETE BROWN

OCEAN MOTION	DE	18118	N

CAB CALLOWAY

HEY DOC	OK	6354	N
MRS. FINNIGAN	OK	6459	N
A CHICKEN AIN'T NOTHIN' BUT A BIRD	OK	5847	N
BOO-WAH BOO-WAH	OK	5774	N
FEELIN' TIP TOP	OK	5874	N
HARLEM CAMP MEETING	BB	5677	N
TWEE-TWEE-TWEET	Vo	5126	N
CUPID'S NIGHT MARE	OK	6035	N
LADY WITH THE FAN	Vi	24451	N
JITTER BUG	Vi	24592	N

HOAGY CARMICHAEL

ROCKIN' CHAIR/(B.GOODMAN)	Vi	25494	N

WINGY CARPENTER

PREACHIN' TRUMPET BLUES	DE	8519	N

LARRY CLINTON

SUNDAY	Vi	26481	N
FEELING LIKE A DREAM	BB	10784	N
CAMPTOWN RACES	BB	11048	N
DO YOU CALL THAT A BUDDY	BB	11058	N
I MAY BE WRONG	BB	10801	N
SHADES OF HADES	Vi	25755	N
MIDNIGHT IN THE MADHOUSE	Vi	25697	N
SWING LIGHTLY	Vi	25704	N
A PRETTY GIRL MILKING HER COW	Vi	26024	N
OH LADY BE GOOD	Vi	25724	N
JUBILEE	Vi	25721	N

COZY COLE ALL STARS

BODY AND SOUL/(BEN WEBSTER)	Savoy	501	N
WRAP YOUR TROUBLES IN DREAMS	Savoy	512	N

AL COOPER SAVOY SULTANS

JUMPIN' THE BLUES	DE	2930	N
SOPHISTICATED JUMP	DE	3274	N
STITCHES	DE	2608	N
LITTLE SALLY WATER	DE	2819	N

IDA COX

PINK SLIP BLUES	Vo	05258	N
LAST MILE BLUES	OK	6405	N

BOB CROSBY

CHERRY	DE	2703	N
BETWEEN 18 & L9 ON CHESTNUT ST.	DE	2935	N
MAMA'S GONE GOODBYE (BOB CATS)	DE	3056	N

BING CROSBY

FROM MONDAY ON	Vi	24349	N
YOU MUST HAVE BEEN(WITH BOB CROSBY)	DE	2147	N

JOHNNY DODDS FOOTWARMERS

BRUSH STOMP	Co	35681	N

SAM DONAHUE

PICK UP THE GROOVE	BB	11285	N

DORSEY BROTHERS

WEARY BLUES	DE	469	N
DR. HECKLE & MR. JIBE	DE	117	N

JIMMY DORSEY

WASHINGTON GRAYS	DE	655	N

TOMMY DORSEY

STOMPIN' AT THE STADIUM	Vi	26062	N
ANNIE LAURIE	Vi	25774	N
SLEEP/WAKE UP AND LIVE	Vi	25573	N
PAGAN STAR	Vi	25206	N
HONG KONG BLUES	Vi	26636	N
EASY DOES IT	Vi	26429	N
SWEET IS THE WORD FOR YOU	Vi	25532	E
WHISPERING/(SINATRA)	BB	10771	N
MILENBERG JOYS/1 & 2	Vi	26437	N
HYMN TO THE SUN	Vi	26259	N
MELODY IN F	Vi	25519	N
NOLA	Vi	25570	N
LA ROSITA	Vi	26333	N
IT'S ALWAYS YOU(SINATRA)	Vi	27345	N
GO FLY A KITE	Vi	26313	N
THIS TIME IT'S REAL/(J.LEONARD)	Vi	25862	N

(TOMMY DORSEY CONTINUED NEXT PAGE)

ALBERT MARX

249 WEYMAN AVE., NEW ROCHELLE, NEW YORK

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(TOMMY DORSEY, CONTINUED)

THAT STOLEN MELODY	VI	25603 N
AM I DREAMING	VI	25620 N
LADY IS A TRAMP	VI	25673 N
SAILING AT MIDNIGHT	VI	26066 N
MY OWN	VI	26005 N
ONE NIGHT IN MONTE CARLO	VI	25220 N
NICE WORK IF YOU CAN GET IT	VI	25695 N
YOU'RE MY DESIRE	VI	25625 N
OUR LOVE WAS MEANT TO BE	VI	25607 N
POSIN'/IF YOU EVER SHOULD LEAVE	VI	25605 N

SONNY DUNHAM

LAMENT TO LOVE	BB	11214 N

EDDIE DURHAM

MAGIC CARPET	DE	8529 N

DUKE ELLINGTON

SHERMAN SHUFFLE	VI	201505 N
DROP ME OFF AT HARLEM	CO	35837 N
BLUE RAMBLE	CO	35834 N
DUCKY WUCKY	CO	35683 N
I NEVER FELT THIS WAY	CO	35353 N
JUST A SETTIN' AND A-ROCKIN	VI	27587 N
MAIN STEM	VI	20-1556 N
SENTIMENTAL LADY	VI	20-1528 N

ELLA FITZBERALD

GULF COAST BLUES	DE	3324 N
IF YOU EVER CHANGE YOUR MIND	DE	2481 N
DON'T WORRY 'BOUT ME	DE	2451 N
YOU CAN'T BE MINE	DE	1806 N

SLIM GAILLARD

BINGIE BINGIE/(SLAM STEWART)	OK	6382 N
BONGO/RHYTHM MAD	OK	6015 N

BENNY GOODMAN

NEVER SHOULD HAVE TOLD YOU	VI	25500 N
DID YOU MEAN IT/(ELLA FITZGERALD)	VI	25469 N
SERENADE IN BLUE	CO	36622 N
DEARLY BELOVED	CO	36641 N
SOLO FLIGHT	CO	36684 N
SAVING MYSELF FOR YOU	VI	25867 N
A LITTLE KISS AT TWILIGHT	VI	25878 N
I HAVE EYES	VI	26071 N
COULD YOU PASS IN LOVE	VI	26000 N
BLUE INTERLUDE	VI	26021 N
YOU'RE LOVELY MADAME	VI	26053 N
SOMEBODY STOLE MY GAL	CO	35916 N
I'VE HITCHED MY WAGON TO STAR	VI	25708 N
MAMA THAT MOON IS HERE AGAIN	VI	25720 N

TEDDY GRACE

ARKANSAS BLUES	DE	2602 N
GULF COAST BLUES	DE	2605 N

GLEN GRAY

RIVERBOAT SHUFFLE	DE	2398 N

JOHNNY GUARNIER ALL STARS

THESE FOOLISH THINGS	SAVOY	511 N
BASIE ENGLISH/EXERCISE IN SWING	SAVOY	509 N

MAL HALLET

TURN ON THAT RED HOT HEAT	DE	1384 N
OH SAY CAN YOU SWING	DE	1111 N

GLENN HARDMAN FIVE

UPRIGHT ORGAN BLUES	CO	35263 N
ON THE SUNNY SIDE OF THE STREET	CO	35341 N

COLEMAN HAWKINS

HOW DEEP IS THE OCEAN	SIG	28102 N
GET HAPPY(SWING 4, EDDIE HEYWOOD,PIANO)	SIG	28104 N

EDGAR HAYES

OLD KING COLE	DE	1527 N
HELP ME	DE	2193 N

FLETCHER HENDERSON

MOONRISE ON THE LOWLANDS	VI	25297 N
UNTIL TODAY	VI	25373 N

HORACE HENDERSON

OL' MAN RIVER	DE	18172 N

WOODY HERMAN

WHISTLE STOP	DE	3332 N
DOWN UNDER	DE	18544 N
ROSETTA	DE	2728 N
EAST SIDE KICK	DE	2993 N

MILT HERTH ALL STARS

POP CORN MAN	DE	1736 N

EARL HINES

DEEP FOREST	CO	35878 N
A MONDAY DATE	CO	35876 N

LES HITE

T BONE BLUES	BB	11210 N

JOHNNY HODGES

KITCHEN MECHANIC'S DAY	VO	4917 N

EDDY HOWARD ALL STARS

STARDUST (ED.HALL,B.COLEMAN,T.WILSON AND B.FREEMAN)	CO	35771 N

WILL HUDSON

START JUMPIN'	DE	3579 N
ON THE VERGE	DE	3473 N

HUDSON-DELANGE

AM I INTRUDING	BR	7809 N

ISHAM JONES

OUT OF SPACE/BLUE LAMENT	VI	2695 N

STAN KENTON

THE NANGO	DE	4037 N

JOHN KIRBY

CAN'T WE BE FRIENDS	CO	35920 N

ANDY KIRK

MESSA STOMP	DE	2204 N
BEAR DOWN/BIG DIPPER	DE	1606 N
LITTLE MISS	DE	3491 N
IF I FEEL THIS WAY TOMORROW	DE	3582 N
47TH STREET JIVE	DE	4042 N
MARY'S IDEA	DE	2326 N
JUMP JACK JUMP	DE	2226 N
SCRATCHIN' IN THE GRAVEL	DE	3293 N
MCGHEE SPECIAL	DE	4405 N
FINE AND MELLOW	DE	3282 N
LITTLE JOE FROM CHICAGO	DE	1710 N

GENE KRUPA

BOOG IT	CO	35415 N
I LOVE YOU MUCH TOO MUCH	CO	35429 N
TAKE YOUR LOVE	CO	35218 N

FORD LEARY ORCH.

MUDDY WATER	BB	11031 N

MEADE 'LUX' LEWIS

HONKY TONK TRAIN	BB	10175 N
WHISTLIN' BLUES	VI	25541 N

TED LEWIS

DALLAS BLUES (SPANIER,GOODMAN)	CO	35684 N

HAL MCINTYRE

PLAY #49	VI	27942 N

PAUL MARES

MAPLE LEAF RAG	CO	35686 N

MCKINNEY'S COTTON PICKERS

PEGGY/I'D LOVE IT	BB	10706 N

JIMMY MCPARTLAND

ECCENTRIC	DE	3363 N

METRONOME ALL STAR BAND

ROYAL FLUSH	CO	36499 N
BUGLE CALL RAG	VI	27314 N

GLENN MILLER

MOONLIGHT SONATA	BB	11386 N
YOUR'S IS MY HEART ALONE	BB	10728 N

LUCKY MILLINDER

RIDE RED RIDE	DE	4146 N
BLUE RHYTHM FANTASY	VR	503 N
ALGIERS STOMP	CO	3158 V
SLIDE MISTER TROMBONE	DE	3956 N
BIG FAT MAMA	DE	4041 N
APOLLO JUMP	DE	18529 N

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VAUGHN MONROE
COMMODORE CLIPPER BB 11488 N
BENNY MOTEN
MOTEN'S STOMP BB 6204 N
ORIGINAL DIXIELAND BAND
MARGIE/PALESTEENA VI 18717 E
DID YOU MEAN IT VI 25420 N
FRANKIE NEWTON
MINOR JIVE/ROMPING BB 10186 N
RED NICHOLS
ROBINS AND ROSES BB 10593 N
POOR BUTTERFLY BB 10522 N
SMILES/NOBODY KNOWS BR 4790 V
RAY NOBLE
FROM OAKLAND TO BURBANK CO 35708 N
RED NORVO
JERSEY BOUNCE CO 36557 N
HOT LIPS PAGE
PAGING MR. PAGE SAVOY 520 N
TONY PASTOR
COPLEY SQUARE BB 11119 N
PINE TOP AND LINDBERG
EASY CHICAGO BLUES BB 10177 N
BEN POLLACK
YOU MADE ME LOVE YOU DE 1465 N
THE SNAKE CHARMER DE 1488 N
TEDDY POWELL
HOE DOWN BB 11380 N
KICKIN' THE CONGA AROUND BB 11412 N
HONEY BB 11270 N
IN A PERSIAN MARKET DE 2906 N
IN PINE TOP'S FOOTSTEPS BB 11276 N
BLUE DANUBE BB 11132 N
SAM PRICE
THE GOON DRAG DE 8547 N
I KNOW HOW TO DO IT DE 8566 N
IT'S ALL RIGHT JACK DE 8649 N
LOUIS PRIMA
YOU CALL IT MADNESS DE 1871 N
SWEET AND LOWDOWN DE 2749 N
MARTHA RAYE
BODY AND SOUL CO 35522 N
YESTERDAYS CO 35305 N
JAN SAVITT
MAID OF THE MIST DE 2847 N
MEDITATION DE 4124 N
SEXTET OF RHYTHM CLUB
YOU GAVE ME THE GO BY BB 10557 N
ARTIE SHAW
IT AIN'T RIGHT VO 4637 N
I'M YOURS VO 4865 N
NOW WE KNOW VI 26642 N
SOLID SAM VI 27705 N
PRELUDE IN C MAJOR VI 27432 N
MY FANTASY VI 26614 N
LOVE AND LEARN BR 7787 N
CHANTEZ LES BAS VI 27354 N
A HANDFUL OF STARS VI 26790 N
SUPPER TIME/ZIGEUNER BB 10127 N
I ASK THE STARS VI 27719 N
TEMPTATION VI 27230 N
GEORGIA ON MY MIND VI 27499 N
MOONGLOW VI 27405 N
APRIL IN PARIS VI 26654 N
BLUES IN THE NIGHT VI 27609 N
DANCING IN THE DARK VI 27335 N
DEUCES WILD VI 27838 N
(ARTIE SHAW CONTINUED NEXT COLUMN)

(ARTIE SHAW, CONTINUED)
ST. JAMES INFIRMARY BLUES VI 27895 N
WILLIE SMITH
PASSIONETTE/MORNING AIR DE 2269 N
DICK STABILE
DEEP ELM BLUES DE 716 N
JESS STACY
IN THE DARK/BARRELHOUSE DE 18119 N
JOE SULLIVAN
COQUETTE OK 5647 N
WALTER THOMAS ALL STARS
BLUES ON THE DELTA CELEBRITY 8125 N
CLAUDE THORNHILL
LOVE TALES OK 5988 N
GEORGE VAN EPPS
SQUATTIN' AT THE GROTTO CO 35694 N
THE VARSITY BOYS
THE CHANT DE 8564 N
HARLEM FIESTA DE 8549 N
FATS WALLER
RHYTHM AND ROMANCE VI 25131 N
LOAFIN' TIME VI 25140 N
WHEN LOVE IS YOUNG VI 25537 N
CLARINET MARMALADE BB 11469 N
MY WINDOW FACES THE SOUTH VI 25762 N
AM I IN ANOTHER WORLD VI 25753 N
THEN'LL BE TIRED OF YOU VI 24708 N
PARDON MY LOVE VI 24889 N
I AIN'T GOT NOBODY VI 24888 N
HOLD MY HAND VI 26045 N
YOU'RE THE PICTURE VI 25075 N
NEGLECTED VI 25749 N
ALL MY LIFE VI 25296 N
CROSS PATCH VI 25315 N
THIEF IN THE NIGHT VI 25123 N
LEO WATSON
UTT DA ZAY DE 2750 N
CHICK WEBB
ROCK IT FOR ME DE 1586 N
SPINNIN' THE WEBB DE 2021 N
HAVE MERCY DE 2468 N
SUGAR PIE DE 2665 N
F.R.D. JONES DE 2105 N
ELLA DE 2148 N
DOC WHEELER SUNSET ORCH.
BIG FAT AND FORTY FOUR BB 11389 N
KEEP JUMPIN' BB 11559 N
SARGHUM SWITCH BB 11529 N
MARY LOU WILLIAMS
SWINGIN' FOR JOY DE 1155 N
WILLIAMS' COTTON CLUB ORCH.
I WOULD DO ANYTHING FOR YOU VI 24083 N
SLEEP COME ON AND TAKE ME VI 24039 N
TEDDY WILSON
IN THE MOOD CO 35372 N
JIMMY YANCEY
35TH AND DEARBORN VI 27238 N
BOB ZURKE
NICKLE NABBER BLUES VI 26467 N
SOUTHERN EXPOSURE VI 26331 N
BETWEEN 18TH & 19TH ON CHESTNUT ST. VI 26450 N
JIMMY NOONE
I KNOW THAT YOU KNOW DE 3863 N
I'M WALKIN' THIS TOWN DE 1730 N
DORSEY BROTHERS
(DORSEY BROTHERS ALBUM) CO C-51 N
HOT PIANO
(ALBUM) VI P-75 N

AUCTION AUCTION

EDWARD MULLENER

3441 78TH STREET, JACKSON HEIGHTS, NEW YORK

NO CHARGE FOR PACKING MINIMUM ORDER $2.50

Closing date Nov. 4, 1944

All successful bidders will be notified and shipments will be made via Railway Express, collect on delivery. Servicemen are requested to give full instructions with bids.

LOUIS ARMSTRONG			
HEEBIE JEEBIES/MUSKRAT RAMBLE	OK	8300	E+
HOTTER THAN THAT/SAVOY BLUES	OK	8535	V
ROCKIN' CHAIR/AIN'T GOT NOBODY	OK	8756	E+
WEST END BLUES/FIREWORKS	OK	41078	N
ST. LOUIS BLUES/ST.LOUIS BLUES	OK	41350	V
MY SWEET/I CAN'T BELIEVE	OK	41415	V
SLEEPY TIME DOWN SOUTH/I'LL BE GLAD	OK	41504	G
MUGGLES/PEANUT VENDOR	OK	3194	N
ORIENTAL STRUT/YOU'RE NEXT	HRS	10	N
WEATHER BIRD/DEAR OLD SOUTHLAND	HRS	18	N
BEAU KOO JACK/NO ONE ELSE BUT YOU	Vo	3085	N
TIGER RAG/DINAH	Vo	3009	N
SAVOY BLUES/SWEETHEARTS ON PARADE	PAE	R2127	N
HIGH SOCIETY/I GOTTA RIGHT	BB	6771	N
SITTIN' IN DARK/HUSTLIN' FOR BABY	BB	7506	N
DON'T PLAY ME CHEAP/SOME SWEET DAY	BB	10237	N
HEEBIE JEEBIES/POTATO HEAD	Co	35660	[illegible]
SAVE IT PRETTY MAMA/NO ONE ELSE	Co	35662	N
GUT BUCKET/YES I'M IN THE BARREL	Co	36152	N
MY HEART/CORNET CHOP SUEY	Co	36154	N
ORIENTAL STRUT/YOU'RE NEXT	Co	36155	N
TIGHT LIKE THIS/HEAD ME TALKIN'	Co	36378	N
BELLE BAKER WITH ORCHESTRA			
BABY YOUR MOTHER/SOMEBODY ELSE	BR	3706	N
BUSTER BAILEY SEXTET			
BLUE ROOM/AM I BLUE	Vs	8333	N
APRIL IN PARIS/SHOULD I	Vs	8337	N
MILDRED BAILEY WITH ORCHESTRA			
LIES/CONCENTRATIN'	Vi	22880	N
I GO FOR THAT/THEY SAY	Vo	4548	N
GEORGIA ON MY MIND/I'M AFRAID OF MYSELF	DE	3691	N
CHARLIE BARNET/WINGY MANNONE			
DID YOU MEAN IT/FLOATIN' DOWN	BB	6605	N
BILLY BANKS & ORCH.			
BUGLE CALL RAG/SPIDER CRAWL	PE	15615	E+
COUNT BASIE			
TOM THUMB/MY OLD FLAME	OK	6527	N
SIDNEY BECHET			
CHANT IN THE NIGHT/WHAT A DREAM	Vo	4575	N
BIX BEIDERBECKE & WOLVERINES			
COPENHAGEN/OH BABY	Cx	40336	N
SUSIE/RIVERBOAT SHUFFLE	Cx	40339	N
LAZY DADDY/SENSATION	Cx	40375	N
LAZY DADDY/RIVERBOAT SHUFFLE	HRS	9	N
BIX BEIDERBECKE & ORCHESTRA			
I'LL BE A FRIEND/WALKIN' IN THE RAIN	Vi	23008	V
IN A MIST/WRINGIN' AN TWISTIN'	Vo	3150	N
IN A MIST/WRINGIN'AN' TWISTIN'	OK	3150	N
JAZZ ME BLUES/JAZZ BAND BALL	OK	3042	N
JAZZ ME BLUES/JAZZ BAND BALL	Co	36156	N
ROYAL GARDEN BLUES/GOOSE PIMPLES	Co	35664	N
LOUISIANA/THOU SWELL	Co	35665	N
BUNNY BERIGAN			
ALL DARK PEOPLE ARE LIGHT ON THEIR FEET	Vi	25557	V
TIS AUTUMN/TWO IN LOVE	ELITE	5005	N
I GOT IT BAD/WHITE CLIFFS OF DOVER	ELITE	5006	N
MY LITTLE COUSIN/SKYLARK	ELITE	5020	N
WHITE CLIFFS OF DOVER/TWO IN LOVE	PHILHARMONIC	FR62	N
THE BUCKTOWN FIVE			
HOT MITTENS	Cx	40353	N
CASA LOMA ORCHESTRA			
LULLABY IN BLUE/THAT'S LOVE	BR	6764	N
SPELLBOUND/DON'T LET IT HAPPEN	BR	6910	N
BILL COLEMAN			
BIG BOY BLUES/SWING GUITARS	Vi	26223	N
KING COLE TRIO			
HONEYSUCKLE ROSE/GONE WITH DRAFT	DE	8535	N

EDDIE CONDON'S HOT SHOTS			
SERIOUS THING/I'M GONNA STOMP MR.HENRY LEE	BB	10168	N
THE COTTON PICKERS			
SISTER KATE/GOT TO COOL MY DOGGIES	BR	2338	V
IDA COX & ALL-STAR ORCHESTRA			
LAST MILE BLUES/I CAN'T QUIT	OK	6405	N
COW COW DAVENPORT			
COW COW BLUES/STATE ST. JIVE	BR	80022	N
ROY ELDRIDGE			
HIGH SOCIETY/MUSKAT RAMBLE	Vs	8154	N
DUKE ELLINGTON			
MISTY MORNING/SARATOGA SWING	Vi	38058	G
GREATEST MISTAKE/DIXIE ROADSIDE DINER	Vi	26719	N
HAUNTED NIGHTS/DUKE STEPS OUT	BB	6727	N
SING YOU SINNERS	HW	1045	N
LAZY RHAPSODY/BLUE TUNE	BR	6288	V
SWINGTIME IN HONOLULU/I'M SLAPPIN	BR	8131	E+
SNORGASBORD & SCHNAPPS/SOLID OLD MAN	BR	8380	E
EAST.LOUIS TOODLE-OO/BIRMINGHAM	BR	80000	N
ROCKIN' IN RHYTHM/12TH STREET RAG	BR	80001	N
MOOCHE/BLACK & TAN FANTASY	BR	80002	N
MOOD INDIGO/BALL ST. WAIL	BR	80003	N
BUD FREEMAN & SUMMA CUM LAUDE ORCH.			
SATANIC BLUES/THE SAIL FISH	DE	2781	N
KING GEORGE V OF ENGLAND			
SPEECH ON NAVAL ARMAMENT, 1 & 2	Vi	22338	N
BENNY GOODMAN			
I HAD TO DO IT/IS THAT THE WAY	Vi	26082	N
WOLVERINE BLUES/A JAZZ HOLIDAY	BR	80027	N
SHIRT TAIL STOMP/BLUE	BR	80030	N
THE GOOFUS FIVE			
ARKANSAS BLUES/THE WANG WANG BLUES	OK	40817	E+
CLEMENTINE/I LEFT MY SUGAR IN RAIN	OK	40886	E
LIONEL HAMPTON			
PIANO STOMP/I SURRENDER DEAR	Vi	25666	N
COLEMAN HAWKINS (SOLOS)			
STAR DUST/WELL ALL RIGHT THEN	DE	18251	N
FLETCHER HENDERSON			
SUGAR FOOT STOMP/WHAT-CHA-CALL 'EM	Co	35668	N
ALEX HILL			
TACK HEAD BLUES/STOMPIN' 'EM DOWN	BR	80034	N
AIN'T IT NICE/FUNCTIONIZIN'	Vo	2826	N
BERTHA 'CHIPPIE' HILL (ARMSTRONG)			
TROUBLE IN MIND/GEORGIA MAN	Vo	04379	N
EARL HINES (SOLOS)			
I AIN'T GOT NOBODY/57 VARIETIES	OK	8653	N
CAVERNISM/ROSETTA	BR	6541	N
WE FOUND ROMANCE/JUST TO BE IN CAROLINE	BR	6960	N
JULIZ/BLUE	BR	6872	N
SWINGIN' DOWN/YOU ARE THE ONE	Vo	3392	N
RHYTHM SUNDAE/I CAN'T BELIEVE	OK	6250	N
YOU DON'T KNOW/BOY WITH WISTFUL EYES	BB	11394	N
FATHER JUMPS/JITNEY MAN	BB	11535	N
ART HODES (SOLOS)			
SELECTION FROM GUTTER/ORGAN GRINDER	CMS	545	N
SNOWY MORNING/FOUR OR FIVE TIMES	BLACK & WHITE	1	N
ST. LOUIS BLUES/ART'S BOOGIE	BLACK & WHITE	2	N
BEDROCK BLUES/YOU'RE GOT TO GIVE	JAZZ RECORD	1002	N
ART HODES & ORCHESTRA			
DIGA DIGA DOO/TIN ROOF BLUES	JAZZ	101	N
LIBERTY INN DRAG/GEORGIA CAKE WALK	DE	18437	N
INDIANA/GET HAPPY	DE	18438	N
ROYAL GARDEN/103RD ST. BOOGIE	JAZZ RECORD	1001	N
JOHNNY HODGES			
MY DAY/SILVERY MOON (N/G)	Vo	3948	
HARRY JAMES			
WOO-WOO/BOO-WOO	BR	8318	E
TEXEDO JUNCTION/PALMS OF PARADISE	Vs	8194	N

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BILLIE HOLIDAY & ORCHESTRA
I HEAR MUSIC/I'M ALL FOR YOU — OK 5831 N
TIME ON MY HANDS/I'M PULLING THRU — OK 5991 N
ALL OF ME/ROMANCE IN DARK — OK 6214 N
JIM/LOVE ME OR LEAVE ME — OK 6369 N

HOTSY TOTSY GANG
FUTURISTIC RHYTHM/WHERE BLUES BEGIN — BR 4200 N

BLIND LEMON JEFFERSON
BED SPRING BLUES/YO YO BLUES — PARA 12872 G

JAMES P. JOHNSON (SOLOS)
CAROLINA SHOUT/KEEP OFF THE GRASS — OK 4495 E
JINGLES/YOU'VE GOT TO BE MODERNISTIC — BR 80032 N

PETE JOHNSON (SOLOS)
BLUES ON THE DOWN BEAT/K.C. ON MY MIND — DE 3384 N

GENE KRUPA
I KNOW THAT YOU KNOW/GRANDFATHER'S — BR 8124 V

TOMMY LADNIER
JA-DA/WEARY BLUES — BB 10086 N

HUDDIE LEADBELLY
DON'T YOU LOVE YOUR DADDY/SAIL ON — BB 8550 N
I'M ON MY LAST GO-ROUND/LIPS PAGE TRIO — BB 8981 N

MEADE 'LUX' LEWIS (SOLOS)
HONKY TONK TRAIN/WHISTLIN' BLUES — VI 25541 E
HONKY TONK TRAIN/WHISTLIN' BLUES — BB 10175 N

MEADE 'LUX' LEWIS/ALBERT AMMONS (SOLOS)
BEAR CAT CRAWL/SHOUT FOR JOY — VO 4608 E+
BEAR CAT CRAWL/SHOUT FOR JOY — OK 4608 N
BEAR CAT CRAWL/SHOUT FOR JOY — CO 35961 N

LEWIS-JOHNSON-AMMONS TRIO
BOOGIE WOOGIE PRAYER, 1 & 2 — VO 4606 E+

TED LEWIS
MEDLEY OF POPULAR FAVORITES — CO 1 N
NEW ST. LOUIS BLUES/MAMMA'S IN TOWN — CO 697 N
BUGLE CALL RAG/SOME OF THESE DAYS — CO 826 N

LITTLE BROTHER/PINETOP SMITH
FARISH ST. JIVE/E. CHICAGO BLUES — BB 10177 N

LITTLE RAMBLERS
PRINCE OF WAILS/PANAMA MAMMAS — CO 248 E

LOUISIANA SUGAR BABIES
THOU SWELL/'SIPPI — BB 10260 N

WINGY MANONE
BLACK COFFEE/EVERY LITTLE MOMENT — VO 2963 N
ONCE IN A WHILE/ISN'T LOVE — BB 6393 N
IN THE GROOVE — BB 6616 N
HONEY'S LOVIN' ARMS/SUGAR WALKS — BB 30080 N

PAUL MARES & FRIARS SOCIETY ORCH.
NAGASAKI/LAND OF DREAMS — CO 35880 N

FRANK MELROSE (SOLOS)
PASS THE JUG/JELLY-ROLL STOMP — BR 80031 N

EMMETT MILLER & ORCH.
LION TAMERS/YOU LOSE — OK 41205 N

TOOTS MONDELLO
SWEET LORRAINE/BEYOND THE MOON — VS 8110 N

JELLY-ROLL MORTON
MUDDY WATER BLUES — NATIONAL 1435 N
FREAKISH/SEATTLE HUNCH (SOLOS) — VI 27565 N
SHREVEPORT STOMP/ELLINGTON, REV.) — BB 7710 N
SMOKE-HOUSE BLUES/STEAMBOAT STOMP — BB 8372 N
MOURNFUL SERENADE/GEORGIA SWING — BB 8515 N
TURTLE TWIST/SMILIN' THE BLUES AWAY — BB 10194 N
THE PEARLS/BEALE ST. BLUES — BB 10252 N
THE CHANT/BLACK BOTTOM STOMP — BB 10253 N
GRANDPA'S SPELLS/CANNON BALL BLUES — BB 10254 N
MR. JELLY LORD/WOLVERINE BLUES — BB 10258 N

MOUND CITY BLUE BLOWERS
ARKANSAW BLUES/BLUE BLUES — BR 2581 E

NEW ORLEANS RHYTHM KINGS
SHE'S CRYIN' FOR ME/EVERYBODY LOVES MY BABY — VI 19645 V

RED NICHOLS & FIVE PENNIES
SLOW AND EASY/WAITIN' FOR MAIL — BR 6767 N
CHINA BOY/PEG O' MY HEART — BR 80004 N
SHEIK OF ARABY/SHIM-ME-SHA-WABBLE — BR 80005 N
INDIANA/DINAH — BR 80006 N
TEA FOR TWO/I WANT TO BE HAPPY — BR 80007 N

JIMMIE NOONE'S APEX ORCHESTRA
APEX BLUES/SWEET LORRAINE — BR 80023 N
SWEET SUE/I KNOW THAT YOU KNOW — BR 80024 N
EVERY EVENING/4 OR 5 TIMES — BR 80025 N
MONDAY DATE/BLUES — BR 80026 N

RED NORVO
MORE THAN EVER/SERENADE TO STARS — BR 8085 N
JUMP JUMP'S HERE/GARDEN OF THE MOON — BR 8202 E+
BUGHOUSE/BLUES IN E FLAT — BR 8208 N

KING OLIVER
WA WA WA/SOMEDAY SWEETHEART — BR 3373 N

ORIGINAL DIXIELAND JAZZ BAND
MARGIE/PALESTEENA — VI 18717 V

GENERAL JOHN J. PERSHING (SPEECH)
FROM THE BATTLEFIELDS OF FRANCE/(AMB. JAMES W. GERARD; 1918) — FORUM LABEL V

CLARENCE PROFIT TRIO
HOT AND BOTHERED/TIMES SQUARE BLUES — DE 8503 N

LOUIS PRIMA
FORGIVE ME/TICA-TEE TICA-TA — OK 6520 N

LUIS RUSSELL'S BURNING EIGHT
CALL OF THE FREAKS/TIGHT LIKE THAT — OK 8656 F

ARTIE SHAW
SWEET ADELINE/HOW DRY I AM — VO 4182 N

PINE TOP SMITH
PINETOP'S BOOGIE WOOGIE/BLUES — BR 80008 N
JUMP STEADY/I'M SOBER NOW — BR 80009 N

TRIXIE SMITH (ARMSTRONG)
RAILROAD BLUES/WORLD'S JAZZ CRAZY — JI 7 N

WILLIE SMITH-SIDNEY BECHET
MAGIC ISLAND/MAYOTTE — VS 8399 N
ROSA RUMBA/SOUS LES PALMIERS — VS 8405 N

WILLIE SMITH ORCHESTRA
PASSIONETTE/MORNING AIR (SOLOS) — DE 2269 N
SWAMPLAND/I CAN SEE YOU — DE 1291 N
OLD STAMPING GROUND (P.BROWN SOLO) — DE 4204 N

EDDIE SOUTH (SOLOS)
EDDIE SOUTH BLUES/SWEET GEORGIA BROWN — VI 26222 N

VICTORIA SPIVEY & LONNIE JOHNSON
FURNITURE MAN BLUES, 1 & 2 — OK 8652 N

JESS STACY & ORCHESTRA
CLARINET BLUES/I CAN'T BELIEVE — VS 8132 N

ART TATUM (SOLOS)
ST. LOUIS BLUES/INDIANA — DE 8550 N

SKEETS TOLBERT'S GENTS OF SWING
RHUMBA BLUES/JUMPIN' IN NUMBERS — DE 8565 N

THE VARSITY SEVEN (SULLIVAN & HAWKINS)
EASY RIDER/IT'S TIGHT LIKE THAT — VS 8147 N
POM POM/HOW LONG BLUES — VS 8173 N

THE WASHINGTONIANS
TAKE IT EASY — CA 8188 G

ETHEL WATERS & EBONY FOUR
NO MAN'S MAMMA/SHAKE THAT THING — CO 14116 G

CLARENCE WILLIAMS WASHBOARD FIVE
CUSHION FOOT STOMP/TAKE YOU BLACK — OK 8462 V

MARY LOU WILLIAMS (SOLOS)
NIGHT LIFE/DRAG 'EM — BR 80033 N

TEDDY WILSON
DON'T BLAME ME/BETWEEN THE DEVIL — BR 8025 E+
DON'T BLAME ME/BETWEEN THE DEVIL — CO 36274 N
WISHED ON THE MOON/WHAT A LITTLE — BR 8336 N
THIS IS THE MOMENT/LOVE GROWS — BR 8455 E+

WOLVERINE MUSIC SHOP

11 ARCADE, MUSKEGON 11, MICHIGAN

The minimum bid on all records for auction is $1.00. All records listed on Columbia, Victor, Decca and Blue Bird are on pre-war wax. We also have the following recent issues: Art Shaw, **Stardust, It Had To Be You, My Heart Stood Still, Frenesi**—55c each. Charlie Barnet, **Cherokee, Redskin Rumba**—38c each. Lionel Hampton, **Sunny Side of the Street, Jack the Bellboy**—55c each. Minimum order $1.00.

LOUIS ARMSTRONG

ONCE IN A WHILE/SQUEEZE ME	PARL	2242	N
STRUTTIN' WITH SOME BARBECUE	PARL	2829	N
GEORGIA GRIND/COME BACK SWEET	OK	8318	V
I'M GONNA GITCHA/DON'T MESS	OK	8343	E
SWEET PAPA/BIG FAT MA	OK	8379	V
STRUTTIN/ONCE IN A WHILE	OK	8566	V
MELANCHOLY/KEYHOLE BLUES	VO	3137	N
GOT NO BLUES/WEST END	VO	3204	N
WEARY BLUES/YOUR DRIVING	VO	3216	N
PUT EM DOWN/POTATO HEAD BLUES	UHCA	59	N
ARABY/SEE YOU IN (HENDERSON)	RE	9775	V
EVERYBODY/ALL WRONGS (WILLIAMS)	OK	8181	G
ORY'S TROMBONE/LAST TIME	CO	35838	N
S O L BLUES/SQUEEZE ME	CO	35661	N
KNOCKIN A JUG/12TH ST. RAG	CO	35663	N
GUT BUCKET/IN THE BARREL	CO	36152	N
MUSKAT RAMBLE/SKID DA DE	CO	36153	N
MY HEART/CORNET CHOP SUEY	CO	36154	N
ORIENTAL STRUT/YOU NEXT	CO	36155	N
MONDAY DATE/WEATHERBIRD RAG	CO	36375	N
CHICAGO RHYTHM/DON'T JIVE ME	CO	36376	N
HEAD ME TALKIN'/TIGHT LIKE	CO	36378	N
HEY LAWDY MAMA	DE	3756	N

JONES—COLLINS ASTORIA HOT EIGHT

ASTORIA STRUT/DUET STOMP	BB	8168	N
DAMP WEATHER/TIP EASY BLUES	BB	10952	N

ROB COOPER (PIANO SOLO)

WEST DALLAS DRAG #2	BB	5947	E

JOHNNY DODDS

FROG TONGUE(L.AUSTIN)	PARA	12361	V
MY GIRL/SWEET UP (CHI. FOOTWARMERS)	OK	8792	N
BRUSH STOMP/GET EM (CHI.FOOTWARMERS)	CO	35681	N
INDIGO STOMP/BLUE PIANO	BB	10238	N
WEARY CITY/BULL FIDDLE BLUES	BB	10239	N
GOOBER DANCE/TOO TIGHT	BB	10240	N
MY ISABEL/HEAH ME TALKIN'	BB	10241	N

WILL EZELL (PIANO SOLOS)

WEST COAST RAG(V)/BARREL HOUSE MAN(G)	PARA	12549	

FREDDIE KEPPARD

SALTY DOG/STOCK YARD STRUT	UHCA	73—74	N

TOMMY LADNIER

JA—DA/WEARY BLUES	BB	10086	N
REALLY THE BLUES/WHEN YOU &	BB	10089	N

LEADBELLY

PACKIN' TRUNK/OUT & DOWN	PE	314	N
DAY WORRY/BLACK SNAKE	PE	315	N

JELLY ROLL MORTON

CHANT/BLACK BOTTOM STOMP	VI	21221	G
DEAD MAN BLUES/SIDEWALK BLUES	VI	20252	N
SHREVEPORT/SHOE SHINERS DRAG	VI	21658	G
OIL WELL/IF SOMEONE WOULD ONLY (FULL BAND, NOT SOLOS; MINIMUM BID$5.00)	VI	23321	—
FUSSY MABEL/PONCHATRAIN	VI	38125	E
HARMONY BLUES/LITTLE LAWRENCE	VI	38135	E
KC STOMPS/GEORGIA SWING	BB	5109	E
DEEP CREEK	BB	5333	V
BLUE BLOOD BLUES/MUSHMOUTH	BB	8201	V

JELLY ROLL MORTON (CONTINUED)

SMOKE HOUSE BLUES/STEAMBOAT STOMP	BB	8372	N
GEORGIA SWING/MOURNFUL SERENADE	BB	8515	N
TURTLE TWIST/SMILIN' BLUES	BB	10194	N
BEALE ST. BLUES/THE PEARLS	BB	10252	N
CHANT/BLACK BOTTOM STOMP	BB	10253	N
WILD MAN BLUES/JUNGLE BLUES	BB	10256	N
WOLVERINE BLUES/JELLY LORD	BB	10258	N
THOUGHT I HEARD BUDDY BOLDEN	BB	10434	N
CLIMAX RAG/WEST END BLUES	BB	10442	N
BALLIN' THE JACK/DON'T LEAVE	BB	10450	N

NEW ORLEANS WANDERERS (DODDS)

PERDIDO STREET BLUES/GATEMOUTH	CO	698	V

JIMMIE NOONE (EARL HINES)

FOREVERMORE/READY FOR THE RIVER (BRUNSWICK REISSUES,—85¢ EACH)	VO	1188	E

KING OLIVER

TOO LATE/WHAT U WANT ME TO DO	BB	7242	N
CALL OF THE FREAKS/TRUMPET	BB	7705	N
SHAKE IT AND BREAK IT/STINGAREE	BB	10707	N
LONDON BLUES/CAMP MEETING	CO	14003	E
SOBBIN' BLUES/SWEET LOVIN' MAN	OK	4903	G
DIPPERMOUTH/WHERE DID YOU STAY	OK	4918	G
HIGH SOCIETY/SNAKE RAG (CHIPPED THREE GROOVES)	OK	4933	V
JAZZIN BABIES BLUES	OK	4975	E
WEATHERBIRD RAG/SUGARFOOT	GE	5132	G

SANTO PECORA

MAGNOLIA BLUES/I NEVER KNEW	CO	36159	N

IKE RODGERS & HENRY BROWN

HUTS SO GOOD (G)/SCREENIN'(F)	PARA	12816	
STOMP EM DOWN/MALT CAN(RIM CHIP)	BR	——	F

KID RENA'S JAZZ BAND

GET IT RIGHT/WEARY BLUES	DELTA	——	N
HIGH SOCIETY/PANAMA	DELTA	——	N
GETTYSBURG MARCH/LOWDOWN BLUES	DELTA	——	N
MILENBERG JOYS/CLARINET MARMALADE	DELTA	——	N

RED ONION JAZZ BABIES (ARMSTRONG, BECHET)

TERRIBLE BLUES/SANTA CLAUS BLUES	GE	5607	E

BESSIE SMITH

(CO 14005, 14018, 14025,ALL NEW; 14354, 14464,BOTH E)

MUGGSY SPANIER

NEW BABY/CHANGES MADE	UHCA	7—8	N
SOMEDAY SWEETHEART/ DA DA (RIM CHIP)	BB	10384	N
SISTER KATE/DIPPERMOUTH	BB	10506	N
BLACK & BLUE/DINAH	BB	10682	N
AT SUNDOWN/BLUIN THE BLUES	BB	10719	N
LONESOME ROAD/MANDY	BB	10766	N

TED LEWIS (WITH MUGGSY SPANIER)

LONESOME ROAD/DINAH	CO	2181	V

BEN POLLACK (FEAT. MUGGSY SPANIER)

WILD IRISH ROSE/CALLING CAROLINE	DE	1458	N
ALICE BLUE GOWN/LOVEY MINE	DE	1546	N
MORROCO/NOBODY'S GONNA TAKE	DE	1851	E

VICTORIA SPIVEY (ALLEN, HIGGINBOTHAM, ETC.)

T.B. BLUES/BLOODHOUND BLUES	VI	38570	E+

AUCTION **AUCTION**

GRACE & WYNNE PARIS

30 CONCORD ST., HOLLISTON, MASS.

Auction will close midnight, November 7th. Minimum bid acceptable will be $5.00 per item. All winning bids of $10.00 and over per record will receive a 10% discount. Records will not be returnable except where purchaser is not satisfied with condition as stated, or in case of damage, subject to claim. Winners will be notified promptly. Members of Armed Forces will please forward money orders within 7 days of postmarked date of notification.

LOUIS ARMSTRONG				
SUNSET CAFE/BUTTER & EGG MAN			OK	8423 V
POTATO HEAD/PUT 'EM DOWN			OK	8503 V
GOT NO BLUES/I'M NOT ROUGH			OK	8551 G+
TIGHT LIKE THAT/HEAD ME TALKIN'			OK	8649 E
MUGGLES/KNOCKIN' A JUG			OK	8703 E
MELANCHOLY/KEYHOLE BLUES			OK	8496 G
LOVIE AUSTIN				
PEEPIN' BLUES			PARA	12277 V+
BIX BEIDERBECKE				
CRADLE IN CAROLINE/AIN'T NO LAND			HA	504 N
CHOCOLATE DANDIES				
PADUCAH/FOUR OR FIVE TIMES			OK	8627 E
EARL HINES				
57 VARIETIES/I AIN'T GOT			OK	8653 E+
CAUTION BLUES/MONDAY DATE(SLIGHT LAMINATION)			OK	8832 V
McKENZIE & CONDON				
NOBODY'S SWEETHEART/LIZA			OK	40971 E
MA RAINEY				
CHAIN GANG/WRINGIN' & TWISTIN'			PARA	12338 N
RHYTHMAKERS				
MEAN OLD BED BUG/ANYTHING			ME	12457 V
JABBO SMITH				
CROONIN'/LIMA BLUES			BR	7087 E
BOSTON/TANGUAY (1/3 INCH EDGE CHIP ONE SIDE, 1 GROOVE)			BR	7101 V
CLARENCE WILLIAMS				
BLUE FIVE:			OK	
OLD FASHIONED/OH DADDY			OK	4993 V
OF ALL THE WRONGS/EVERYBODY			OK	8181 G+
MANDY/BLACKBIRD			OK	40260 V
BALTIMORE			VO	1130 V
ORCHESTRA:				
MOUNTAIN CITY/LAZY MAMA			OK	8592 E
WALK THAT BROAD/KEYBOARD			CO	14348 V
FREEZE OUT/PANE IN GLASS			CO	14460 N
COOKIE'S GINGERSNAPS (KEPPARD)				
MESSIN' AROUND			OK	8390 G
FRIAR'S SOCIETY ORCHESTRA				
FAREWELL/ORIENTAL			GE	4966 G+
ELLINGTONIA				
SIX JOLLY JESTERS:	OKLAHOMA STOMP		VO	1449 G+
TRAYMORE ORCHESTRA:	BLACK & TAN		VO	15556 E
COTTON CLUB:	DOIN' THE FROG/RED HOT		VO	1153 E
KENTUCKY CLUB:	BIRMINGHAM/EAST ST. LOUIS	(E/G+)	VO	1064 –
MILLS TEN BLACKBERRIES:	SWEET MAMA/DOUBLE CHECK		VE	7088 V
MILLS TEN BLACKBERRIES:	RENT PARTY/ST. JAMES		OR	1849 G+
WASHINGTONIANS:	THE MOOCHE		CA	9032 V
WASHINGTONIANS:	MOVE OVER		RO	829 V
WASHINGTONIANS:	TAKE IT EASY		RO	618 V
WASHINGTONIANS:	STACK O' LEE		HA	601 V
WASHINGTONIANS	SWEET MAMA/BUGLE CALL		HA	577 V+
DUKE ELLINGTON ORCHESTRA				
LULL IN MY LIFE/SWELL			MAS	117 G+
BIRMINGHAM/KIT KAT			MAS	123 E
CAN'T RUN/LADY WHO			MAS	124 V
ALABAMY/GOD'S CHILLUN			MAS	137 G+

STUDIO TRANSCRIPTIONS—FOR SALE—$1.25 EACH

PFC. BORIS ROSE

Det. B, Bks. T-143, Pvg. Gnd. Det., Aberdeen Proving Grounds, Maryland

Note: These are all studio transcriptions—not originals.

LOUIS ARMSTRONG

YES I'M IN THE BARREL/GUT BUCKET — OK 8261 V
GEORGIE GRIND/COME BACK SWEET PAPA — OK 8319 V
TROUBLE IN MIND/GEORGIA MAN — OK 8312 V
HEEBIE JEEBIES/MUSKRAT RAMBLE — OK 8300 V
I'M GONNA GITCH/DON'T FORGET TO MESS AROUND — OK 8343 G
KING OF ZULUS/LONESOME — OK 8396 N
SUNSET CAFE STOMP/BIG BUTTER & EGG MAN — OK 8423 V
WILD MAN/GULLY LOW — OK 8474 N
WILLIE THE WEEPER/NO — OK 8482 N
MELANCHOLY/KEYHOLE BLUES — OK 8496 N
POTATO HEAD/PUT 'EM DOWN — OK 8503 N
STRUTTIN' WITH SOME BARBECUE/ONCE IN A WH. — OK 8566 V
GOT NO BLUES/I'M NOT ROUGH — OK 8551 N
HOTTER THAN THAT/SAVOY BLUES — OK 8535 N
WEST END/FIREWORKS — OK 8597 N
SKIP THE GUTTER/KNEE DROPS — OK 8631 N
MONDAY DATE/SUGAR FOOT STRUT — OK 8609 N
TIGHT LIKE THIS/HEAR ME TALKIN' TO YA — OK 8649 N

BARREL HOUSE FIVE

ENDURANCE STOMP/SOME DO AND SOME DON'T — PARA 12875 N

BENNETT'S SWAMPLANDERS

BIG BEN/YOU CAN'T BE MINE — CO 14557 N

BUNNY BERIGAN

DIXIELAND SHUFFLE/LET'S DO IT — BR 7858 V

JIMMY BERTRAND'S WASHBOARD WIZARDS

ISABELLA/I WON'T GIVE YOU NONE — VO 1280 N

BUCKTOWN FIVE

STEADY ROLL BLUES/REALLY A PAIN — GE 5419 N
HOT MITTENS — GE 5518 N

JAMES BLYTHE'S RAGAMUFFINS

APE MAN/YOUR FOLKS
(RECORDED FROM CRACKED ORIGINAL) — PARA 12428 N

CHICAGO FOOTWARMERS/CHAS. CREATH'S JAZZ MANIACS

GRANDMA'S BALL/WON'T DO BLUES — OK 8533/8280 G

CHOCOLATE DANDIES

PADUCAH/4 OR 5 TIMES — OK 8627 N
STAR DUST/BIRMINGHAM BREAKDOWN — OK 8668 N
KRAZY KAPERS/ONCE UPON A TIME — OK ——— N

CARMICHAEL'S COLLEGIANS

MARCH OF THE HOODLUMS/WALKING THE DOG — CH 40001 N

JUNIE C. COBB

DON'T CRY HONEY/SHAKE THAT JELLY TOLL — VO 1263 G

WALTER DAVIS (PIANO SOLOS)

FRISCO BLUES/BIDDLE ST. BLUES — BB 8961 N

HARRY DIAL'S BLUSICIANS

FUNNY FUMBLE/DON'T GIVE IT AWAY — VO 1515 V
POISON/WHEN MY BABY STARTS TO SHAKE — VO 1594 V

CARROLL DICKERSON'S SAVOY ORCH.

BLACK MARIA/MISSOURI SQUABBLE — BR 3990 N

JOHNNY DODDS

BROWN BOTTOM BESS/LADY LOVE — OK 8613 N
MY GIRL/SWEEP 'EM UP — OK 8792 N
WEARY WAY BLUES/POINTIN'-PAPA — VO 1135 V
CLARINET WABBLE/SAN — BR 3574 N
OH LIZZIE/NEW ST. LOUIS BLUES — BR 3585 N
WHEN RASTUS PLAYS/JOE TURNER — BR 3997 N
PIGGLY WIGGLY/40 & TIGHT — VO ——— N

JOHNNY DUNN

HAM & EGGS/YOU NEED SOME LOVIN' — CO 14358 N
VAMPING LUCY LONG/CANNON BALL BLUES — CO 14124 N

DIXIE RHYTHM KINGS

EASY RIDER/STORY BOOK BALL — BR 7115 G

SKILLET DICK & HIS FRYING PANS

ROCK & GRAVEL/JELLY ROLL RAG — CH 40085 N

LOUIS DUMAINE'S N.O. JAZZOLA 8

FRANKLIN ST. BLUES/RED ONION DRAG — VI 20580 N
PRETTY AUDREY/CREOLE BLUES — VI 20723 N

DIXIE FOUR (PIANO, DRUMS, BASS, BANJO)

KENTUCKY STOMP/ST. LOUIS MAN — PARA 20658 N

TROY FLOYD'S DREAMLAND ORCH.

DREAMLAND BLUES, PARTS 1 & 2 — OK 8719 N

BOB FULLER (CLARINET SOLOS)

RIDICULOUS BLUES/NAMELESS BLUES — HA 688 N

GEORGIA COTTON PICKERS

SNAG IT/LOUISIANA BO BO — HA 1127 N

LEE GREEN

MEMPHIS FIVES/BOOTLEGGIN' MY JELLY — VO 1501 N
NO. 44 BLUES/RAILROAD BLUES — VO 1401 N
DUD-LOW JOE/IF I COULD DRUNK — VO 1467 N

GEORGIA GRINDER

CHIMES BLUES/ATLANTA RAG — CH 50033 N

HOT & HEAVY (PIANO & TRUMPET)

MEMPHIS RAG/LOUISIANA BREAKDOWN — PE 110 N

ALEX HILL

FUNCTIONIZING/AIN'T IT NICE — VO 2826 N

COLEMAN HAWKINS

HONEYSUCKLE ROSE/CRAZY RHYTHM — SW 1 N

JAM SESSION AT VICTOR

BLUES/HONEYSUCKLE ROSE — VI 25569 N

J.C. JOHNSON'S FIVE HOT SPARKS

RED HOT HOTTENTOT/CRYING FOR YOU — QRS 7064 N

FREDDIE JENKINS' HARLEM SEVEN

NOTHIN' BUT RHYTHM/OLD FASHIONED LOVE — BB 6129 N

JIM JACKSON'S JAMBOREE (FEAT. SPECKLED RED)

JIM JACKSON'S JAMBOREE, PARTS 1 & 2 — VO 1428 N

JAMES P. JOHNSON

I FOUND A NEW BABY/HOW COULD I BE BLUE — CO 14502 N

PETE JOHNSON

LET 'EM JUMP/PETE'S BLUES — SA 12005 N
SHUFFLE BOOGIES/PETE'S BLUES #2 — SA 12010 N

MARY JOHNSON

DREAM DADDY BLUES/MEAN BLACK MAN BLUES — PARA 12931 N

JOLLY JIVERS

JOOKIT JOOKIT/I'M SO GLAD I'M 21 YEARS — VO 02532 N

SPRINGBACK JAMES

HARD DRIVING MAMA/HELLISH WAYS — VO 03625 N

KANSAS CITY FIVE

GET YOURSELF A MONKEY MAN — PE 14356 N

MEADE LUX LEWIS

CLOSIN' HOUR BLUES/FAR AGO BLUES — SA 12004 N

TED LEWIS

EGYPTIAN ELLA/CRAZY 'BOUT MY BABY — CO 2428 N

CRIPPLE CLARENCE LOFTON

STRUT THAT THING/MONKEY MAN — VO 02951 N
BROWN SKIN GIRLS/YOU DONE TORE YOUR PLAYH. — ME 61166 N

GEORGE E. LEE ORCH.

ST. JAMES INFIRMARY/RUFF SCUFFLIN — BR 4684 N

FRED LONGSHAW (PIANO SOLO)

TOMATO SAUCE/CHILI PEPPER — CO 14080 N

JELLY ROLL MORTON

FAT MEAT & GREENS/SWEETHEART O' MINE — VO 1019 N
SMOKEHOUSE/STEAMBOAT STOMP — VI 20296 N
PEARLS — VI ——— N
BILLY GOAT STOMP/HYENA STOMP — VI 20772 N
PONCHARTRAIN/FUSSY MABEL — VI 38125 N
KANSAS CITY STOMP/GRANDPA'S SPELLS — GE 5218 G

WINGY MANNONE

ROYAL GARDEN BLUES/ZERO — OK 41570 N

NEW ORLEANS RHYTHM KINGS

ECCENTRIC/SAN — GE 5009 N
TIGER RAG/PANAMA — GE 4968 V

NEW ORLEANS BOOT BLACKS

FLAT FOOT/MAD DOG — CO 14337 N
I CAN'T SAY/MIXED SALAD — CO 14465 N

NEAL MONTGOMERY'S ORCH.

AUBURN AVE. STOMP/ATLANTA LOW DOWN — OK 8682 N

KING OLIVER

DIPPER MOUTH/DIPPER MOUTH — GE 5132/OK 4918 N
JAZZIN' BABIES BLUES/PEARLS — OK 4975 V
CAMP MEETING/LONDON BLUES — CO 14003 N
JACKASS BLUES/DEEP HENDERSON — VO 1014 N
GOT EVERYTHING/4 OR 5 TIMES — BR 4028 N
EVERYBODY DOES IT IN HAWAII/FRANKIE & J. — VI 38109 N

BESSIE SMITH

YELLOW DOG BLUES — CO 14075 N

SEPIA SERENADERS

NAMELESS BLUES/RIDICULOUS BLUES — BB 5770 N

MORE

STUDIO TRANSCRIPTIONS—$1.25 EACH

PFC. BORIS ROSE

Det. B, Bks. T-143, Pvg. Gnd. Det.,
Aberdeen Proving Grounds, Maryland

LUIS RUSSELL			
MUGGIN' LIGHTLY/POOR LIL ME	OK	.8830	N
ROAMIN'/PATROL WAGON BLUES	Vi	23006	N
JABBO SMITH			
BAND BOX STOMP/MOANFUL BLUES	Br	7111	G
JAZZ BATTLE/I GOT THE STINGER	BR	4244	N/V
REX STEWART			
STINGAREE/BABY AIN'T YOU SATISFIED	Vo	2860	V
TEA AND TRUMPETS/BACK ROOM ROMP	VA	618	N
CHARLIE TROUTT'S MELODY ARTISTS			
MOUNTAIN CITY BLUES/RUNNIN' AFTER YOU (RECORDED IN ATLANTA, GEORGIA)	OK	40589	N
WOLVERINES			
ROYAL GARDEN BLUES/A GOOD MAN HARD TO FIND	BR	4000	N
CRAZY QUILT/YOU'RE BURNIN' ME UP	BR	3332	N
CLARENCE WILLIAMS BLUE FIVE (LOUIS)			
EVERYBODY LOVES MY BABY/OF ALL THE WRONGS	OK	8181	V
WASHINGTONIANS			
BUGLE CALL RAG/SWEET MAMA	Ha	577	N
DOWN IN YOUR ALLEY BLUES	Co	1076	N
FATS WALLER			
ST.LOUIS BLUES/LENOX AVE. BLUES	Vi	20357	N
SLOPPY WATER/RUSTY PAIL	Vi	20492	N
RIDIN' BUT WALKIN'/WON'T YOU GET OFF IT	Vi	38119	G
TEDDY WILSON			
HOW AM I TO KNOW/I'M COMING VIRGINIA	BR	7893	N
JUST A MOOD, PARTS 1 & 2	BR	7973	N
COOTIE WILLIAMS			
DIGA DIGA DOO/I CAN'T BELIEVE THAT YOU'RE	VR	555	N
CLARENCE WILLIAMS			
MIDNIGHT STOMP/WILDFLOWER RAG	QRS	7033	G
WINDY RHYTHM KINGS			
PIGGLY WIGGLY/SOUTH AFRICAN BLUES	PARA	12770	G
CLARENCE WILLIAMS BLUE FOUR			
WHAT YOU WANT ME TO DO/IN THE BOTTLE	OK	8645	N
JOHN WILLIAMS MEMPHIS STOMPERS			
SUMPIN' SLOW & LOW/LOTTA SAX APPEAL	Vo	1453	V
WILLIAMSON'S BEALE ST. FROLIC ORCH.			
BEAR WALLOW/MEMPHIS SCRONCH	Vi	20555	N
YOUNG'S CREOLE JAZZ BAND			
TIN ROOF BLUES/BLACK SHEEP BLUES	Cx	40272	N

ALBUM AUCTION

GEORGE W. NAULTY

1 RIVER BEND ROAD, SCOTCH PLAINS, NEW JERSEY

Bids are also acceptable on individual records from any al bum in the list.

LEAD BELLY	MUSICRAFT	31	E+
GEMS OF JAZZ NO. 1	DE	200	E+
GEMS OF JAZZ NO. 2	DE	201	E+
GEMS OF JAZZ NO. 3	DE	242	E+
GEMS OF JAZZ NO. 5	DE	324	E+
NEW ORLEANS	DE	144	E+
SLIP HORN	DE	254	E
JIMMY DORSEY	DE	135	E
DRUMMER BOY	DE	216	V+
BOB CROSBY	DE	32	E+
WOODY HERMAN	DE	153	E+
WHITE JAZZ	DE	183	V+
TEDDY GRACE	DE	59	E+
BLACKSTICK	DE	240	V
QUINTET OF THE HOT CLUB OF FRANCE	DE	207	E+
QUINTET OF THE HOT CLUB OF FRANCE	DE	334	E+
COUNT BASIE (SOLOS)	DE	152	E+
ART TATUM (SOLOS)	DE	126	E+
BOOGIE WOOGIE	DE	137	E+
CASA LOMA	DE	43	E+
BIX BEIDERBECKE	Co	29	E+
BIX BEIDERBECKE	VICTOR MEMORIAL		E+
TEDDY WILSON—BILLIE HOLIDAY	Co	61	E+
BOOGIE WOOGIE	Co	44	E+
JOHN KIRBY	Co	45	E+
HOT TRUMPETS	Co	66	E+
HOT TROMBONES	Co	46	E+
TEDDY WILSON (SOLOS)	Co	93	E+
8 TO THE BAR	Vi	69	E+
LEAD BELLY	Vi	50	E+

AUCTION — AUCTION

UPTOWN MUSIC CENTER

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We also handle the current releases and will ship at retail cost any shipment over $5.00.

AMBROSE			
CHAMPAGNE COCKTAIL/TARANTULA	DE	1206	V
HOR D'OEUVRES/STREAMLINE STRUT	DE	500	E
PERRY BOTKIN			
RIVERBOAT SHUFFLE/HONG KONG BLUES	BR	8255	E
BENNY CARTER			
SHINE ON HARVEST MOON/BREEZE	BR	3581	E
JOHNNY DODDS			
SHAKE YOUR CAN/BLUES GALORE	DE	7413	V
LOUIS ARMSTRONG			
SOME OF THESE DAYS/WHEN YOU'RE SMILING	VO	3202	E
ALL OF ME/HOME	VO	3125	V
MAHOGANY HALL STOMP/HE'S A SON OF SOUTH	BB	5086	V
SONG OF THE ISLANDS/BLUE TURNING GREY	OK	41375	V
I'LL BE GLAD/WHEN IT'S SLEEPY TIME	OK	41504	V
SIDNEY BECHET			
OLD MAN BLUES/NOBODY KNOWS	Vi	26663	E
BABY WON'T YOU PLEASE/COAL BLACK SHINE	Vi	27386	E
ONE O'CLOCK JUMP/BLUES IN THIRDS	Vi	27204	N
STOMPY JONES/SAVE IT PRETTY MAMA	Vi	27240	N
PREACHIN' BLUES/INDIAN SUMMER	BB	10623	N
BIX BEIDERBECKE			
I DON'T MINDWALKIN'/I'LL BE A FRIEND	Vi	23008	V
DEEP DOWN SOUTH/(JOE VENUTI:WASTING MY LOVE)	Vi	23018	E
BIX BEIDERBECKE RECORDS:			
JEAN GOLDKETTE/NAT SHILKRET			
SHE'S FUNNY THAT WAY/DREAM TRAIN	Vi	21853	E
BIX BEIDERBECKE RECORDS:			
IRVING MILLS/JACK PETTIS			
AT THE PROM/BUGLE CALL BLUES	Vi	38105	E
JACK PETTIS			
FRESHMAN HOP/A BAG OF BLUES	Vi	21793	N
JEAN GOLDKETTE			
IDOLIZING/HUSH-A-BYE	Vi	20270	N
HOAGY CARMICHAEL			
MOON COUNTRY/JUDY	Vi	24627	E
JEAN GOLDKETTE			
PAINTING THE CLOUDS/TIP-TOE	Vi	22027	E
FRANKIE TRUMBAUER			
RIVERBOAT SHUFFLE/OSTRICH WALK	OK	40822	V
MIFF MOLE			
YOU'RE THE CREAM/WILD OAT JOE	OK	41153	N
CLARENCE WILLIAMS			
TROUBLE/I CAN'T BEAT YOU	VO	2788	E
I CAN'T THINK/I CAN SEE YOU	VO	2958	V
TAIN'T NOBODY'S BIZ-NESS/ORGAN GRINDER BL.	VO	2871	E
I CAN'T DANCE/CHRISTMAS NIGHT IN HARLEM	VO	2689	E
WORN-OUT BLUES/WHIP ME WITH PLENTY OF L.	OK	8790	E
WALK THAT BOARD/HAVE YOU EVER FELT THAT	OK	8629	E
HE WOULDN'T STOP/YOU'RE BOUND TO LOOK	OK	8798	E
BALTIMORE/CAROLINA BOUND	BR	3664	E
A PANE IN THE GLASS/TOO LOW	Vi	38524	N
I'VE FOUND A NEW BABY/HOW COULD I BE BLUE	Co	14502	V

AUCTION AUCTION

BRUCE BAKER, JR.

2929 Bryn Mawr Dr., Dallas 5, Texas

BENNY GOODMAN

DIXIELAND BAND/HUNKADOLA	Vi	25009	E
MEMORIES OF YOU/SOFT WINDS	Co	35320	E
ONE O'CLOCK JUMP/DON'T BE	Vi	25792	E
CAMEL HOP/LOCH LOMOND	Vi	25717	E
ROLL 'EM/AFRAID TO DREAM	Vi	25627	E
ROSETTA/I WANT TO BE HAPPY	Vi	25510	V
BIG JOHN SPECIAL/FLAT FOOT	Vi	25871	E
THE SHEIK/POOR BUTTERFLY	Co	35466	E
TIGER RAG/WHISPERING	Vi	25481	N
CLARINET A LA KING/HOW LONG	OK	6544	N
HITCHED MY WAGON/A LESSON	Vi	25708	E
DATE WITH DREAM/COULD YOU	Vi	26000	E
SHUT EYE/GOOD FOR NOTHIN'	Vi	26159	E
DREAMER IN ME/WHY'D YA (E/V)	Vi	25846	
CUCKOO IN CLOCK/HOME	Vi	26175	E
LIONEL HAMPTON			
JACK THE BELLBOY/CENTRAL AVENUE	Vi	26652	N
YOU'RE MY IDEAL/SUN WILL SHINE	Vi	25771	E
TEDDY GRACE			
GRAVEYARD BLUES/OH DADDY BLUES	DE	2606	N
HEY LAWDY PAPA/LOW DOWN BLUES	DE	2604	V
DOWNHEARTED BLUES/MONDAY MORN	DE	2123	V
JIMMIE LUNCEFORD			
UPTOWN BLUES/PUT IT AWAY	Vo	5362	G
RHYTHM MANIACS (FAZOLA)			
PAGAN LOVE SONG/SOMEBODY STOLE (B/F)	Vo	3655	
BEN POLLACK (BG, TEA)			
BUY BUY FOR BABY/SWEET SHOWGIRL	Vi	21743	V
ADRIAN ROLLINI			
DAVENPORT BLUES/SOMEBODY LOVES ME	DE	359	V+
EMMETT MILLER (ED LANG)			
TAKE YOUR TOMORROW/DUSKY STEVEDORE	OK	41135	E
LOUIS PRIMA			
HOUSE RENT PARTY/BRIGHT EYES	BR	7376	E
MY FINGERS CROSSED/SHOOTIN' HIGH	BR	7586	V
JAMAICA SHOUT/WHERE SOUTH BEGINS	BR	7524	E
SING SING SING/SO LONG	BR	7628	V+
LADY IN RED/CHASING SHADOWS	BR	7448	V
WEATHER MAN/PLAIN OLE ME	BR	7499	V
LIZZIE MILES			
MUSCLE SHOALS BLUES/SHE WALKED IN	OK	8031	E
WINGY MANNONE			
SWEET AND SLOW/LULU'S BACK IN TOWN	Vo	2972	V
SIX JOLLY JESTERS (ELLINGTON)			
OKLAHOMA STOMP/(REV. J.C. COBB)	Vo	1449	E
VARSITY SEVEN			
SCRATCH MY BACK/SAVE IT	Vs	8135	N
CHOCOLATE DANDIES			
PADUCAH/FOUR OR FIVE TIMES (RIM CHIP)	OK	8627	V
EARL HINES			
SISTER KATE/(REV.,MCKINNEY'S C.P.)	Vi	22683	V
BARNEY BIGARD			
STOMPY JONES/CARAVAN (RIM CHIP)	VR	515	E
BUBBER MILEY			
LOST MY GAL/WITHOUT YOU EMALINE	Vi	38138	V
DUKE ELLINGTON			
CONGA BRAVA/KO KO	Vi	26577	E
FLAMING YOUTH/VOOM VOOM (F/G)	Vi	38035	
NEW BIRMINGHAM/SCATTIN'	MAS	123	V+
VOOM VOOM/CHECKIN' OUT	Co	35208	E
JIVE STOMP/I'M SATISFIED	BR	6638	F
MOONGLOW/SOLITUDE	BR	6987	F
HARLEMANIA/STEVEDORE STOMP	BB	6306	E
JIMMIE NOONE			
FOUR OR FIVE TIMES/EVERY EVE	Vo	1185	G
LITTLE WHITE LIES/MOONLIGHT	Vo	1531	V+
REX STEWART			
SUGAR HILL/SWING BABY	Vo	3844	E
JOHNNY HODGES			
EMPTY BALLROOM/YOU WALKED OUT	Vo	4213	V
COLEMAN HAWKINS			
HONEYSUCKLE ROSE/NETCHA'S DREAM	DE	3881	V
FLETCHER HENDERSON			
SUGAR FOOT STOMP/NAGASAKI	Vo	3322	E

AUCTION AUCTION

MILTON SAUL

837 Westgate, University City, Missouri

LOUIS ARMSTRONG

MISSISSIPPI BASIN/HOBO YOU CAN'T RIDE	BB	6501	E+
CONFESSIN'/OUR MONDAY DATE	DE	2615	E
I HATE TO LEAVE YOU NOW/YOU'LL WISH YOU'D	Vi	24204	E
I'VE GOT RIGHT TO SING/HUSTLIN' & BUSTLIN	Vi	24233	E
W.P.A./MARIE (WITH MILLS BROTHERS)	DE	3151	E
CONFESSIN'/IF I COULD BE WITH YOU	Vo	3059	E
MAHOGANY HALL STOMP/HIGH SOCIETY	Vi	24232	E
I'M IN THE MOOD/GOT A BRAND NEW SUIT	DE	579	E+
SIDNEY BECHET			
TEXAS MOANER/LIMEHOUSE BLUES	Vi	27600	E+
ERSKINE BUTTERFIELD			
BOOGIE WOOGIE ON ST.LOUIS BL/CHOCOLATE	DE	3356	E+
CAB CALLOWAY			
MARGIE/EMALINE	Vi	24659	E
BING CROSBY			
DID YOU EVER SEE DREAM/LET'S SPEND	BR	6724	E
TOMMY DORSEY CLAMBAKE SEVEN			
JOSEPHINE/IF THE MAN (E/V)	Vi	25676	
STOP KICKING/ALL IN FAVOR SAY AYE (E/V)	Vi	26536	
DUKE ELLINGTON			
MARGIE/COTTON	BR	7526	V
EAST ST.LOUIS TOODLE-O/BIRMINGHAM BREAK.	BR	3480	N
JAZZ LIPS/SLOPPY JOE	BB	6396	E
EERIE MOAN/ANY TIME ANY PLACE	BR	6467	E
DICTY GLIDE/HIGH LIFE	BB	6269	E
JIVE STOMP/I'M SATISFIED (E/V)	BR	6727	
JAZZ POTPOURRI/BATTLE OF SWING	BR	8293	E
BLACKBIRDS MEDLEY, 1 & 2	BR	6515	E
PADUCAH/HARLEM FLAT BLUES	BR	6806	E
MERRY-GO-ROUND/ADMIRATION	BR	7440	V
LIMEHOUSE BLUES/ECHOES OF THE JUNGLE	Vi	22743	E
JEAN GOLDKETTE (WITH BIX BEIDERBECKE)			
CLEMENTINE/MY PRETTY GIRL	Vi	25283	V
BENNY GOODMAN			
TRIO: TIGER RAG/WHISPERING	Vi	25481	E
QUARTET: WHERE OR WHEN/I'M DING DONG DADDY	Vi	25725	E+
SEXTET: ON THE ALAMO/GONE WITH THE DRAFT	Co	35938	E
HARRY JAMES			
JUGHEAD/J.P. DOOLEY	Co	36487	N
JIMMY LUNCEFORD			
SOLITUDE/STRATOSPHERE	DE	299	E
WINGY MANNONE			
IT'S THE GYPSY IN ME/AND THEY SAID	BB	6549	E
CASEY JONES/JUMPY NERVES	BB	10289	E
JAZZ ME BLUES/I AIN'T GOT NOBODY	BB	7198	E+
TORMENTED/YOU STARTED	BB	6359	E
OH SAY CAN YOU SWING/BOO-HOO	BB	6806	V
GLENN MILLER			
MOONLIGHT SONATA/SLUMBER	BB	11396	N
RED NICHOLS			
LIMEHOUSE BLUES/DEAR OLD SOUTHLAND (12")	Br	20070	N
KING OLIVER			
DIXIE SYNCOPATORS: WEST END BL/TIN ROOF BL.	Vo	1189	V
ORCHESTRA: SHAKE IT,BREAK IT/STINGAREE BL.	BB	10707	V+
LOUIS PRIMA			
SOLITUDE/HOW'M I DOIN'	BR	7531	E
BRIGHT EYES/HOUSE RENT	BR	7376	E
SWING ME WITH RHYTHM/SUGAR IS SWEET	BR	7431	E
IT'S THE RHYTHM IN ME/WORRY BLUES	BR	7471	E
STAR DUST/'LONG ABOUT MIDNIGHT	BR	7335	E
EDDIE SOUTH			
MARCHETA/HEJRE KATI	Vi	22847	E
FATS WALLER			
RUMP STEAK/SAD SAP SUCKER	BB	11296	E
COOTIE WILLIAMS			
GAL-AVANTIN'/MOBILE BLUES	Vo	4636	E+
TEDDY WILSON			
I CRIED FOR YOU/MELANCHOLY BABY	BR	7729	E
BOB ZURKE			
BETWEEN 18TH & 19TH,CHESTNUT ST/PINCH ME	Vi	26450	E

COLUMBIA ALBUMS

LOUIS ARMSTRONG AND EARL HINES	Co	C-73	N
EARL HINES	Co	C-41	N

AUCTION AUCTION

GILBERT RUSSELL

LAUREL ROAD, NEW CANAAN, CONN.

Winners will be notified. Records will be shipped railway express, C. O. D. Charges will be paid on shipments over $7.50. Auction closes November 1st.

JIMMY YANCY
(BOOGIE WOOGIE ALBUM) Vi P-25 N
HENRY ALLEN
FEELING DROWSY/SWING OUT Vi 38080 E
LOUIS ARMSTRONG
GUT BUCKET BLUES/IN THE BARREL Co 36152 N
MUSKAT RAMBLE/SKID DA DE DAT Co 36153 N
HEEBIE JEEBIES/POTATO HEAD BLUES Co 35660 N
MANDY/I'M A LITTLE BLUEBIRD Co 35957 N
CORNET CHOP SUEY/MY HEART Co 36154 N
S.O.L. BLUES/SQUEEZE ME Co 35601 N
12TH STREET RAG/KNOCKIN' A JUG Co 35663 N
NO ONE ELSE BUT YOU/SAVE IT PRETTY MAMA Co 35662 E+
WEST END BLUES/GOT NO BLUES Vo 3204 N
KNEE DROPS/SKIP THE GUTTER PaE 2438 N
MELANCHOLY BLUES/WILDMAN BLUES PaE 2162 N
BESSIE COULDN'T HELP IT/GA.WAY(JACK PURVIS) PaE 698 E
NO ONE ELSE/GOT NO BODY(EARL HINES SOLO) PaE 540 N
RHYTHM MAN/SWEET SAVANNAH SUE OK 41281 V
WOLVERINE BLUES/SWING THAT MUSIC DE 3105 E
LOUIS ARMSTRONG ACCOMPANIMENTS:
MAGGIE JONES
ANYBODY HERE WANT TO TRY MY CABBAGE Co 14063 N
BESSIE SMITH
ST. LOUIS BLUES/RECKLESS BLUES Co 3171 N
TRIXIE SMITH
RAILROAD BLUES/THE WORLD'S JAZZ CRAZY UHCA 82 N
SIDNEY BECHET
NOBODY KNOWS/OLD MAN BLUES Vi 26663 N
SHAKE IT AND BREAK IT/WILD MAN BLUES Vi 26640 E
BUNNY BERIGAN
WHERE ARE YOU/FOOLISH FEELING Br 7784 E
COLLECTOR'S ITEM CATS
I SURRENDER DEAR/ON A BLUES KICK Ci 102 A
DUKE ELLINGTON
BLUES OF THE VAGABOND/SYNCOPATED SHUFFLE PaE 1535 N
SWAMPY RIVER/HOT AND BOTHERED PaE 582 N
REMINISCING IN TEMPO, 1, 2, 3, & 4 BrE 02103 4V
HARLEM FLAT BLUES/PADUCAH Br 4309 G+
BIRMINGHAM BREAKDOWN/EAST ST.LOUIS Br 3480 G+
MOON OVER DIXIE/BABY WHEN YOU AIN'T THERE Br 6317 V
SING YOU SINNERS/SINGLE RECORD HIT 1045 E
RING DEM BELLS/MOANIN LOW (MIFF MOLE) PaE 849 E
RENT PARTY BLUES/ST. JAMES INFIRMARY Ba 0594 F
BEST WISHES/BUNDLE OF BLUES Co 35836 E
BLUES I LOVE/GOT EVERYTHING BB 6531 V+
BLUE BUBBLES/JUBILEE STOMP BB 6415 E
BANDANA BABIES/I MUST HAVE THAT MAN BB 7182 N
SARATOGA SWING/MISTY MORNING Vi 38058 G
SWANEE SHUFFLES/DOING THE VOOM VOOM Vi 24121 V
ECHOES OF THE JUNGLE/LIME HOUSE BLUES Vi 22743 N
CONGA BRAVA/KO KO Vi 26577 E
BAKIFF/GIDDE BUG GALLOP Vi 27502 N
WARM VALLEY/FLAMING SWORD Vi 26796 E
FLAMING YOUTH/DOING THE VOOM VOOM Vi 38035 N
BENNY GOODMAN
EMALINE/GEORGIA JUBILEE CoE 759 N
AIN'TCHA GLAD/GOTT RIGHT(TEAGARDEN) CoE 692 N
CLARINETITIS/THAT'S A PLENTY PAN 25017 N
COLEMAN HAWKINS
SHEIK OF ARABY/MY BLUE HEAVEN BB 10770 E
I SENDS ME/OLD FASHIONED LOVE(B.WASHING'N) PaE 1837 N
I AIN'T GOT NOBODY/SUNNY SIDE OF STREET PaE 1825 N
FLETCHER HENDERSON
SUGAR FOOT STOMP(LOUIS/WHATCHA CALL BL. Co 395 V+
STAMPEDE/JACKASS BLUES Co 654 V+
EARL HINES
CAUTION BLUES/A MONDAY DATE OK 8832 V+
ROSETTA/DEEP FOREST Co 35878 E

JOE VENUTI (GOODMAN, FREEMAN)
SWEET LORRAINE/UPTOWN LOW DOWN CoE 708 N

FLETCHER HENDERSON
KING PORTER STOMP/D NATURAL BLUES Co 1543 E
HOP OFF(REV.,BROADWAY BROADCASTERS) Br 4119 E
HAGASAKI/NIGHT LIFE CoE 727 N
GOTTA SING A TORCH SONG/KING PORTER CoE 701 N
HOT AND ANXIOUS/COMIN & GOIN Co 35840 N
SWEET AND HOT/FOUND WHAT I WANTED Co 2414 V+
HONEYSUCKLE ROSE/HARLEM MOON CoE 584 N
CAN YOU TAKE IT/KING PORTER STOMP Co 35671 E+
HI DIDDLE DIDDLE(DIXIE STOMPERS) Ha 179 G
SPANISH SHAWL/CLAP HANDS Ha 70 V
I FOUND A NEW BABY Ha 121 V+
HARD TO GET GERTIE/STATIC STRUT Ha 197 V
EARL HINES
CAUTION BLUES/A MONDAY DATE OK 8832 V+
ROSETTA/DEEP FOREST Co 35878 E
CHARLIE JOHNSON
HOT BONES AND RICE/HARLEM DRAG Vi 38059 N
WALK THAT THING/BOY IN THE BOAT Vi 21712 N
CRIPPLE CLARENCE LOFTON
STREAMLINE TRAIN/HAD A DREAM SA 2771 –
EDDIE LANG
HOT HEELS/SENSATION(JOE VENUTI) PaE 596 E
LOUISIANA RHYTHM KINGS
LAST CENT/BASIN STREET BLUES BrE 02506 N
BALLIN' THE JACK/WINDY CITY(MOLE) HRS 15 E+
MILT MEZZROW
HOT CLUB STOMP/SWING SESSION Vi 25612 V
JIMMY MCPARTLAND
ECCENTRIC/PANAMA DE 3363 E+
PAUL MARES
REINCARNATION/MAPLE LEAF RAG Co 35686 E
MCKINNEY'S COTTON PICKERS
PEGGY/I'D LOVE IT(HAWKINS,CARTER) BB 10706 N
NEW ORLEANS RHYTHM KINGS
SHE'S CRYIN FOR ME/EVERYBODY BB 10956 N
SAN ANTONIO SHOUT/TIN ROOF BLUES DE 161 V
KING OLIVER
4 OR 5 TIMES/GOT EVERYTHING BUT YOU Br 4028 V+
STRUGGLE BUGGY/DON'T YOU THINK Vi 23001 E
CHARLIE PIERCE
SISTER KATE/NOBODY'S SWEETHEART Co 35950 N
BEN POLLACK (TEAGARDEN,GOODMAN)
MY KINDA LOVE/ON WITH THE DANCE Vi 21944 V
LOUISE/MA CHERIE Vi 21941 N
SPECKLED RED (RUFUS PERRYMAN)
THE RIGHT STRING/DIRTY DOZEN Br 7151 N
LUIS RUSSELL
DOCTOR BLUES/CLOUDY SKIES(C.DANDIES) Pa 1273 N
NEW CALL,FREAKS/BUGLE CALL(C.DANDIES) PaE 1645 E
YOU RASCAL YOU/THAT TOO DO(MOTEN) Vi 22793 V+
HELEN SAVAGE (SIMEON, HINES)
BAD FOR YOUR SOUL/FOR JUST LITTLE Br 4536 N
BESSIE SMITH (JAMES P. JOHNSON)
BACKWATER BLUES/PREACHIN' THE BLUES Co 14195 N
MUGGSY SPANIER
MANDY/LONESOME ROAD BB 10766 E
AT SUNDOWN/BLUIN' THE BLUES BB 10719 E
FRANKIE TRUMBAUER (BIX)
BLESS YOU SISTER/FEELIN (L.RUSSELL) Pa 1882 E+
MAYOR OF ALABAM/SOMEBODY LOVES(TEA) Br 7663 E+
JACK TEAGARDEN
SOMEBODY STOLE GABRIEL'S HORN CoE 5035 N
MAKIN' FRIENDS(KENTUCKY GRASSHOPPERS) Ba 6360 G
ETHEL WATERS (JAMES P. JOHNSON
GUESS WHO'S IN TOWN/MY HANDY MAN Co 14353 V
CHICK WEBB (JIMMY HARRISON)
HEEBIE JEEBIE/BLUES IN HEART Br 6898 E+
PEE WEE RUSSELL
BABY WON'T YOU PLEASE COME HOME DINAH HRS 1000 E
HORN OF PLENTY BLUES/CHANGES HRS 1001 E

ROBERT SCHWARTZ
166 OAK STREET, EAST ORANGE, NEW JERSEY

RED ALLEN: INDIANA/SHERIDAN SQUARE	OK	6357	E+
K.K. BOOGIE/OL' MAN RIVER	OK	6281	E
CANAL ST. BLUES/JUNGLE TOWN	DE	18092	E
STICKS & STONES/LOVE SONG	Vo	3564	V
RUG CUTTERS' SWING/HOUSE	Co	35676	E
ARMSTRONG: ALL ON COLUMBIA	Co		E
MILDRED BAILEY: ST.LOUIS/ARKANSAS	Vo	4801	E
BARREL HOUSE MUSIC/YOU DON'T	Vo	3802	E
BLAME IT ON LAST AFFAIR/WHAT	Vo	1632	E
DON'T BE THAT WAY/CAN'T FACE	Vo	4016	V+
MY REVERIE/WHAT HAVE YOU GOT	Vo	4406	V
BORN TO SWING/SMALL FRY	Vo	4224	E+
HOWE/STOP THE SUN	BB	7763	E+
HONEYSUCKLE ROSE/WILLOW TREE	DE	18108	E
SQUEEZE ME/DOWNHEARTED BLUES	DE	18109	E
BECHET: BLUES IN THIRDS/1:00	Vi	27204	E
MAPLE LEAF RAG/SWEETIE DEAR	BB	7614	E
STOMPY JONES/SAVE IT MAMA	Vi	27240	E
THE MOOCHE/BLUES IN AIR	Vi	201510	E
BLUES OF BECHET/SHIEK ARABY	Vi	27485	E+
JELLY ROLL/SLEEPY TIME DOWN	Vi	27447	E+
I KNOW YOU KNOW/SWING PARADE	Vi	27574	E
TEXAS MOANER/LIMEHOUSE BLUES	Vi	27600	E
COUNT BASIE: MISS THING	Vo	4860	E
TAXI WAR DANCE/IF I COULD BE	Vo	4748	E
ROCK-A-BYE BASIE/BABY DON'T	Vo	4747	V+
HONEYSUCKLE ROSE/ROSELAND	DE	1141	E
GOOD MORNING BLUES/OUR LOVE	DE	1446	V
PANASSIE STOMP/DO YOU WANNA	DE	2224	E
OUT THE WINDOW/I KEEP REMEMBERING	DE	1561	V
JUMPIN' AT WOODSIDE/DARK RAP	DE	2212	E
TOPSY/CON'T YOU MISS YOUR	DE	1776	V+
BUNNY BERIGAN: I'M COMING VA./BLUES	DE	18116	E
YOU TOOK ADVANTAGE/CHICKEN	DE	18117	E
I CAN'T GET STARTED/RHYTHM	OK	3225	E+
CALIFORNIA RAMBLERS: SISTER KATE/LONE	Vo	14436	V
BENNY CARTER: NIGHT HOP/OK BABY	DE	3294	N
B.W. SUBAR BLUES/LAST KISS	DE	3588	N
BABALU/THERE I'VE SAID IT	BB	11090	E
BILL COLEMAN: BLUES/DICKY WELLS	Vi	27318	E
JOHNNY DODDS: GOOBER DANCE/TITE	BB	10240	E
BULL FIDDLE BLUES/WEARY CITY	BB	10239	E
BLUE PIANO/INDIGO STOMP	BB	10238	E
BUCKTOWN ST/BLUE WASHBOARD	BB	8549	E+
HEAD ME TALKIN'/LITTLE ISABEL	BB	10241	E
BRUSH STOMP/GET 'EM AGAIN	Co	35681	E
RED ONION BLUES/GRAVIER ST. BL.	DE	18094	E+
WILD MAN BLUES/BUMP IT(NOONE)	DE	3519	E
ROY ELDRIDGE: FLORIDA/WABASH ST.	OK	3479	E
COLEMAN HAWKINS: ROCKY COMFORT	OK	6284	E
BOUNCING WITH BEAN/DAY IS DONE	BB	10693	E
STAR DUST/WELL ALL RIGHT	DE	18251	V+
LES HITE: T-BONE BL/THE LICK	ELITE	X10	E
ART HODES: TIN ROOF BLUES/DIGA DOO	SIG	102	E
SONG OF WANDERER/CHANGES	SIG	104	E
RANDOLPH ST.RAG/SUGAR	SIG	105	E
FLETCHER HENDERSON: SNAG IT/HOP	Co	35670	E
STAMPEDE/MONEY BLUES	Co	35669	E
COMIN' & GOIN'/HOT & ANXIOUS	Co	35840	E
SUGAR FOOT/WHAT-CHA-CALL-EM	Co	35668	E
NEW KING PORTER/CAN YOU	Co	35671	E
ST.LOUIS SHUFFLE/VARIETY ST.	BB	10246	E
SUGAR FOOT STOMP/HOCUS POCUS	BB	10247	E
OFF TO BUFFALO/SWAMP BLUES	PARA	2828	F+
MILNEBERG JOYS/12TH ST. RAG	VARS	8042	E
SUGAR FOOT ST/BLUE RHYTHM	VARS	8052	E
NIGHT LIFE/TORCH SONG	DE	18254	V+
BUD JACOBSEN: OPUS #1/I CAN'T	SIG	103	E
LAUGHING AT YOU/CLARINET	SIG	106	E
JONES & COLLINS ASTORIA HOT 8			
DAMP WEATHER/TIP EASY BLUES	BB	10952	E
ASTORIA STRUT/DUET STOMP	BB	8168	E
JUNGLE KINGS: FRIARS POINT/DARK	UHCA	4	E
PETE JOHNSON: CHERRY RED/BABY	Vo	4997	E
FRED KEPPARD: STOCK YARD/SALTY	UHCA	74	V+

GENE KRUPA: MURDY PURDY/BOLERO	BR	8284	E+
LIGHTLY & POLITELY/WAIT	BR	8274	E+
BYE BYE BLUES/AFTER LOOKING	BR	8249	N
JAZZ ME BLUES/LAST ROUNDUP	DE	18115	E
BLUES OF ISRAEL/3 LITTLE WORDS	DE	18114	V+
SWING IS HERE/I HOPE GABRIEL	BB	10705	E+
SHERRY MAGEE: SATANIC BLUES/BLUIN'	Vo	5436	E+
W. MANNONE: BASIN ST. BLUES/PANAMA	BB	6411	E
BEALE ST/FAREWELL BLUES	BB	10401	E
STOP THE WAR/MAMA'S GONE	BB	11107	V+
JUST ONE GIRL/SHE'S CRYING	Co	35685	E
JOE MARSALA: HOT STRING BEANS	Vo	4168	E
SALTY MAMA(PRE-WAR WAX)	GL	1717	E
12 BAR STAMPEDE/FEATHER BED	DE	18111	E
MEZZROW-LADNIER: ROYAL GARDEN BL	BB	10087	E
MILLS BLUE RHYTHM (RED ALLEN)			
RIDE RED RIDE/CONGO CARAVAN	OK	6119	E
PAUL MARES: NAGASAKI/LAND DREAMS	Co	35880	E
MAPLE LEAF/REINCARNATION	Co	35686	E
MOUND CITY: HELLO LOLA/ONE HOUR	BB	10037	E
BENNIE MOTEN: IOBY/MOTEN'S SWING	BB	10259	E+
LAFAYETTE/NEW ORLEANS	BB	10955	E
JELLY ROLL MORTON: BOOGABOO/SHOE	BB	7725	V+
HIGH SOCIETY/BUDDY BOLDEN	BB	10434	E
THE PEARLS/BEALE ST. BLUES	BB	10252	E
LOW GRAVY/STROKIN' AWAY	BB	8302	E+
MOURNFUL SERENADE/GA. SWING	BB	8515	E
BLUE BLOOD BL/MUSHMOUTH	BB	8201	E
THE CHANT/BLACK BOTTOM STOMP	BB	10253	E
STEAMBOAT STOMP/SMOKEHOUSE	BB	8372	E
DR.JAZZ/ORIG.JELLY ROLL BL.	BB	10255	E
K.C. STOMPS/N.O. BUMP	BB	7757	E
(ALL GENERALS; PRE-WAR WAX)	GL		E+
KING OLIVER: CANAL ST/CHIMES BL.	UHCA	68	E
SUGAR FOOT ST/MONDAY (NOONE)	UHCA	42	E
SNAKE RAG/WEATHER BIRD	JI	5	E
MANDY LEE BL/FROGGIE MOORE	UHCA	70	E
STINGEREE BLUES/SHAKE IT	BB	10707	E
ORIGINAL DIXIELAND JASS BAND			
BLUIN' BLUES/SENSATION	Vi	18483	V+
MOURNIN' BL/CLARINET MARM.	Vi	18513	V+
LIVERY STABLE/DIXIE ONE STEP	Vi	18255	G
CHARLES PIERCE: (MUGGSY, TESCH)			
NOBODY'S SWEETHEART	Co	35950	E
CHINA BOY/BULL FROG BLUES	UHCA	1	E
SANTO PECORA: MAGNOLIA BLUES	Co	36159	E+
BEN POLLACK (WITH SPANIER)			
MOROCCO/NOBODY'S GONNA	DE	1851	E+
ALICE BLUE GOWN/CUDDLE UP	DE	1546	E+
JIMTOWN BLUES(HARRY JAMES)	Co	36325	E
OLLIE POWERS: PLAY THAT THING	JI	6	E+
SAM PRICE: OH RED/THAT MESS	DE	8505	E
JUST JIVIN'/THINGS 'BOUT	DE	8557	V
FETCH IT/SWEEPIN' THE BLUES	DE	7781	E
CLARENCE PROFIT: AZURE/DARK EYES	DE	8527	E+
TIMES SQUARE BL/HOT & BOTHERED	DE	8503	E+
MA RAINEY: COUNTIN'/JELLY BEAN	JI	8	N
DON REDMAN: CHANT OF THE WEED	Co	35689	E
J. NOONE: KEYSTONE BLUES	DE	18095	E+
SWEET GA. BROWN/WAY DOWN	DE	18440	E
BLUES JUMPED RABBIT/HE'S THE	DE	18439	E
ORIG. MEMPHIS 5: JAZZ ME BLUES	Co	36064	E
ORIG. WOLVERINES: GOOD MAN HARD	UHCA	100	E
TRIXIE SMITH (WITH ARMSTRONG)			
RAILROAD BLUES/WORLD'S JAZZ	JI	7	N
JOE SULLIVAN: COQUETTE/CRUSH ON	OK	5647	E+
JESS STACY: AL ON VARSITY)	VS		E
J. TEAGARDEN: DIRTY DOG/SO GOOD	UHCA	40	E+
MAKIN' FRIENDS/(MIFF MOLE)	Co	36010	E
I GOTTA RIGHT TO SING BLUES	BR	8397	E+
RED WING/SOMEWHERE A VOICE	Co	35650	E
FRANK TRUMBAUER: 'S WONDERFUL	BR	7663	E+
HONKY TONK TRAIN/LITTLE ROCK	VS	8236	E+
FRANK NEWTON: ROMPING/MINOR	BB	10186	E
VARSITY 8: ALL ON VARSITY)	VS		E

AUCTION

AUCTION

DARWIN R. MARTIN

HOTEL STUYVESANT, BUFFALO, NEW YORK

This auction closes November 15, 1944. Records will be sent R. R. express, C. O. D., charges prepaid on shipments of more than $10.00. No shipments under $2.50. Send your lists of NEW and EXCELLENT Waller, Holiday, Wilson, Kemp, Ellington, Bing Crosby, and Calloway with current asking prices.

JOHNNY DUNN

YOU'VE NEVER HEARD THE BLUES/DUNN'S CORNET	Co	124	N

CHARLESTON CHASERS

TURN ON THE HEAT/WHAT WOULDN'T I DO FOR	Co	1989	N

BLANCHE CALLOWAY

WITHOUT THAT GAL/IT LOOKS LIKE SUSIE	Vi	22733	N

ALBERT BRUNIES HALFWAY HOUSE ORCH.

WHEN I'M BLUES/I WANT SOMEBODY TO LOVE	Co	1263	N
JUST PRETENDING/IF I DIDN'T HAVE YOU	Co	1959	N

TED LEWIS

I GOT A WOMAN CRAZY FOR ME/HAT WITH SILVER	Co	1656	N
MAYBE WHO KNOWS/I'M WALKING	Co	1854	N
LONELY TROUBADOUR/THROUGH	Co	1957	N

LAZY LEVEE LOUNGERS

SHOUT SISTER SHOUT/IF I COULD BE WITH YOU	Co	2243	N

DONALD LINDLEY

TRUMPET BLUES/SWEET STUFF	Co	546	N

MIDWAY DANCE ORCHESTRA

LOTS O' MAMMA/BLACK SHEEP BLUES	Co	33	N
COTTON PICKERS BALL/BUDDY'S HABITS	Co	51	N

BENNIE MOTEN'S KANSAS CITY ORCH.

GET LOWDOWN BLUES/K. C. BREAKDOWN	Vi	21693	N

REB SPIKES MAJORS AND MINORS

MY MAMMY'S BLUES/FIGHT THAT THING	Co	1193	N

EDDIE SOUTH ORCHESTRA

MY OHIO HOME/VOICE OF THE SOUTHLAND	Vi	21155	N
THAT'S WHAT I CALL KEEN	Vi	21605	N

PAUL WHITEMAN

LOVER COME BACK/MARIANNE	Co	1731	N
WHISPERING;JAPANESE SANDMAN	Vi	18690	N
GYPSY BLUES/BUDDHA SMILES	Vi	18839	N
MY BLUE HEAVEN	Vi	20828	N
BROKEN HEARTED (BING)/COLLETTE)	Vi	20857	N
WHITEMAN STOMP(BIX,VENUTI,ETC.)/SENSATION	Vi	21119	N
LONELY MELODY(BIX)/RAMONA(BIX)	Vi	21214	N
SMILE(BIX)	Vi	21228	N
COQUETTE(BIX)/DOLLY DIMPLES	Vi	21301	N
WHEN (BIX-BING)	Vi	21338	N
IT WAS THE DAWN OF LOVE (BING)	Vi	21453	N
NO SWEET MAN WORTH SALT(BIX)/SUGAR	Vi	21464	N
GLOOMY SUNDAY/WALTZ IN VIENNA	Vi	25274	N

JIMMY JOHNSON (ACC. ROY EVANS)

SYNCOPATED YODELIN' MAN(WITH CORNET/JAZZ.	Co	1559	N

CURTIS MOSBY & DIXIELAND

WEARY STOMP/IN MY DREAMS	Co	1191	N

MCKINNEY'S COTTON PICKERS

SOME SWEET DAY/CHERRY	Vi	21730	N

THOMAS MORRIS & 7 HOT BABIES

GEORGIA GRIND/CHARLESTON STAMPEDE	Vi	20180	N

PHIL NAPOLEON

GO JOE GO/TAKE YOUR FINGER OUT OF YOUR M.	Vi	20605	N

ORIGINAL DIXIELAND FIVE

TIGER RAG/SKELETON JANGLE(ELEC. RECORDING)	Vi	25524	

NICK LAROCCA & ORIGINAL DIXIELAND BAND

DID YOU MEAN IT/WHO LOVES YOU	Vi	25420	N

BEN POLLACK

MEMPHIS BLUES/WAITIN' FOR KATIE	Vi	21184	N

RED & MIFF'S STOMPERS

SLIPPIN' AROUND	Vi	21397	N

SAVOY BEARCATS

HOT NOTES/STAMPEDE	Vi	20460	N
BEARCAT STOMP/HOW COULD I BE BLUE	Vi	20307	N

IRVING AARONSON & COMMANDERS

OUTSIDE/(FRED WARING, REV.)	Vi	21888	N

FATS WALLER

I UNDERSTAND/PANTIN' IN PANTHER ROOM	BB	11175	N
PAN-PAN/OH BABY SWEET BABY	BB	11383	N
CASH FOR YOUR TRASH/THAT GETS IT MR. JOE	BB	11425	N
WINTER WEATHER/CLARINET MARMALADE	BB	11469	N
WE NEED A LITTLE LOVE/JITTERBUG WALTZ	BB	11518	N
WHERE IS THE SUN/OLD PLANTATION	Vi	25550	E
DARK TOWN STRUTTERS' BALL/I CAN'T GIVE YOU	BB	0573	N

TED LEWIS

I GOT A WOMAN CRAZY FOR ME/WEAR A HAT	Co	1656	E
JAZZ HOLIDAY/JUNGLE BLUES	Co	1525	N

CLYDE MCCOY

SUGAR BLUES/TEAR IT DOWN(G/N)	De	381	

GERTRUDE LAWRENCE

DO-DO-DO/SOMEONE TO WATCH OVER ME	Vi	20331	E

HELEN MORGAN

BILL/CAN'T HELP LOVING THAT MAN	Vi	25248	N

COUNT BASIE

MY OLD FLAME/TOM THUMB	OK	6527	N

CAB CALLOWAY

SAYS WHO SAYS YOU SAYS I/BLUES IN NIGHT	OK	6422	N
I'LL BE AROUND/VIRGINIA, GEORGIA & CAR.	OK	6717	N
NAIN NAIN/TAPPIN OFF (E/N)	OK	6547	

JEAN GOLDKETTE

SUNNY DISPOSISH	Vi	20493	N
MY PRETTY GIRL/COVER ME UP	Vi	20588	N
MEET MY SWEETIE NOW	Vi	20675	N
SLOW RIVER	Vi	20926	N
SHE'S FUNNY THAT WAY	Vi	21853	V
PAINTING CLOUDS/TIP TOE	Vi	22027	E

STAN KENTON

CONCERTO FOR DOGHOUSE	De	4254	N

QUINTET OF HOT CLUB OF FRANCE

ORIENTAL SHUFFLE/ARE YOU IN THE MOOD	Vi	26506	N

JIMMIE LUNCEFORD

WHATCHA KNOW JOE/PLEASE SAY	Co	35625	N

JACK HYLTON (RECORDED IN EUROPE)

GIVE SELF PAT ON BACK/WHEN ORGAN PLAYED	Vi	22434	N

LONDON MAYFAIR DANCE ORCHESTRA

DANCE AS WE USED TO DO	Vi	22688	N

ARTIE SHAW

SOLID SAM/MAKE LOVE TO ME	Vi	27705	N

LARRY CLINTON

JOHNSON RAG/DOWN HOME RAG	Vi	26414	N
LIVER LIP JONES/COME DOWN TO EARTH	BB	11010	N

FATS WALLER

HONEYSUCKLE ROSE/BREAKIN' THE ICE	Vi	24826	N
SWING OUT/BY THE LIGHT OF THE SILVERY MOON	BB	11569	N
SAD SAP SUCKER/RUMP STEAK	BB	11296	N

CHICK WEBB (WITH ELLA FITZGERALD)

MACPHERSON IS REHEARSIN/I LET A TEAR	De	2080	E

ZURKE & DELTA RHYTHM BAND

HOBSON ST. BLUES/EACH TIME	Vi	26317	N
SOUTHERN EXPOSURE/IT'S ME AGAIN	Vi	26331	E+

ORIGINAL DIXIELAND JAZZ BAND

BLUIN' THE BLUES/SENSATION RAG	Vi	18484	E+
PALESTINA/MARGIE	Vi	18717	N

BEA WAIN (WALTER GROSS ORCH. ACC.)

DANCING IN THE DARK/I DON'T STAND A GHOST	Vi	26451	E+

DUKE ELLINGTON

BLUE AGAIN	Vi	22603	G+

LOUISIANA SUGAR BABES (WITH WALLER)

'SIPPI/WILLOW TREE	Vi	21348	N

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RHYTHM KING/LOUISIANA(BIX & GANG) OK 4173 E+ 7.50
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SONG OF THE COTTON FIELDS/N.O. LOW DOWN Vo 1086 V
I'M SO IN LOVE/I CAN'T REALIZE HA 1377 N
TROMBONE BLUES/I'M GONNA HANG AROUND PA 36333 G+
BLACK BEAUTY/TAKE IT EASY Vo 15704 V
DOIN' THE VOOM VOOM/FLAMING YOUTH Pe 15240 E
BLACK & TAN,E.ST.LOUIS,LOT O'FINGERS (33 RPM) Vi L-16007 N
SYNCOPATED SHUFFLE/BLUES OF THE VAGABOND PAE R1535 N
MOVE OVER CA 9025 V

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RED HOT PEPPER/DEEP CREEK Vi 38055 N
MUSHMOUTH SHUFFLE/I'M LOOKIN' FOR Vi 23004 E
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MY LITTLE DIXIE HOME/THAT'S LIKE IT Vi 38601 E+
WOLVERINE BLUES/MR. JELLY LORD BB 10258 N
JUNGLE BLUES/WILD MAN BLUES BB 10256 N
DR. JAZZ/ORIGINAL JELLY ROLL BLUES BB 10255 N
BEALE STREET BLUES/THE PEARLS BB 10252 N

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WORKING MAN BLUES/RIVERSIDE BLUES OK 40034 G
MABEL'S DREAM/RIVERSIDE BLUES PARA 20292 E

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WEARY WAY BLUES/THERE'LL COME A DAY PARA 12525 30.00
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CHIPPIE HILL

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SUNSHINE BABY/I'VE STOPPED MY MAN OK 8326 25.00
G'WAN I TOLD YOU/LISTEN TO MA OK 8346 25.00

SIPPIE WALLACE

JEALOUS WOMAN/A MAN FOR EVERY DAY OK 8301 25.00
I FEEL GOOD/MAIL TRAIN BLUES OK 8345 25.00
DEAD DRUNK BLUES/HAVE YOU EVER BEEN OK 8499 25.00

BLUE SINGERS

MARY JOHNSON, EDITH JOHNSON, ALICE MOORE —— 15.00

are first and foremost a jazz magazine and there has already been much criticism of the fact that the "Anthropologist" column has so frequently trespassed on other territories adjoining those of jazz proper.

IV

Mr. Dodge appears to ignore the whole argument on African music if he compares European polyphony to jazz counterpoint. It is neither the theme nor the abstract pattern of counterpoint but the *basic tenet of music* which differentiates jazz from all but African forms of counterpoint. I am well familiar with Mr. Dodge's earlier work and I am as fond as he is of the great polyphonic tradition, but I am also aware that little of it has survived, even in the self-consciously contrapuntal twelve-tone school, and I think that my definition of "classical," i.e., academic music as "symphonic" is therefore quite justifiable.

The difference in basic tenets to which I referred above will become amply clear if Mr. Dodge remembers that the whole European tradition was a striving for *regularity*—of pitch, of time, of timbre and of vibrato—whereas the whole of West-African music strove precisely for the negation of these elements. All Negro languages—and here I include more than those of West-Africa—refrained from direct statement and aimed instead at circumlocution. The direct *naming* of the thing was taboo. Thus our European goal of honesty and clarity ("call a spade a spade") seems little short of oafishness and ill-breeding to the African. Our rational philosophy, which aims at reducing all phenomena to their basic principles, is utterly alien to African mentality. The very opposite is sought for; the veiling of all contents in ever changing paraphrases is considered the criterion of intelligence and personality. Hence, language, too, is not a matter of consonants and vowels alone (for this could merely lead to precision) but also of intonation, and intonation, in West-Africa, includes pitch, timbre and rhythm among its defining marks. Music includes these same elements—not in a striving for regularity but in a striving to deny that regularity by teasing and eluding it. No note is ever attacked straight; the voice or instrument always approaches it from above or below, plays around the implied pitch without ever remaining on it for any length of time, and departs from it without ever having clarified its exact meaning. Similarly, the beat is rarely *stated;* it is *implied* or *suggested,* anticipated or retarded, tied or rubato. Finally, the timbre, especially that of the voice but also that of all wind instruments and of many string and percussion instruments, is varied by constantly changing vibrato and overtone effects. All this results in a musical mentality which is basically different from the European tradition even though "tune," "counterpoint" and "invention" are common to both musical traditions.

To sum up: Regularity of pitch, time and timbre are common to both traditions, even though the one aims at *stating* them and the other one at *avoiding* them; both may make use of the same scales, harmonies and instruments; the difference lies in the diametrically opposite goal of the whole performance.

The African musician and many of the best jazz musicians, white or colored, follow the African mentality without being aware of it. As creative artists, they have no need of rational awareness. The critic, however, whose process of appreciation is analytic rather than creative, must be quite consciously aware of this difference, or else he will miss the *sense* of the performance even though its *sound* may strike him as pleasant or unpleasant, according to his purely personal and quite unpredictable taste: Thus my statement that jazz can be *played* without rational knowledge of this process, but that it can never be *understood* without some rational insight into the jazz idiom's own rules.

I have no intention to dismiss what Mr. Dodge calls "the naive enthusiasm of the jazz fans." On the contrary, their fleeting enthusiasms and their peculiar standards of value are precisely indicative of what we defined above as "socially bad or useless" and as such they provide the most useful and informative material of anthropological research.

V

Mr. Dodge doubts my claim that collective improvisation is one of the defining marks of orchestral jazz. He refers us to his very intelligent suggestions on jazz notation. Clearly, there is a misunderstanding somewhere.

As far as twenty years back, Hornbostel developed a perfectly workable set of musical symbols to permit notation even of African music. No doubt that the same can be done with jazz. But what would be the object? If Mr. Dodge will accept the above analysis of the African tradition, he will see its implication in terms of notated music. Let me remind him that it was not lack of intelligence which prevented even the high-

est civilizations of Africa from committing their language to paper. It was the taboo on any form of abstraction and the deeply rooted faith in ambiguity as the criterion of man's freedom and spontaneity.

I have no doubt that a new American polyphonic tradition could be developed from the jazz idiom. The blues could be scored and twelve part counterpoint in the Palestrina manner could be written around it. But what should we gain in the process? The inevitable loss of the improvized jazz idiom would be a high price to pay. Let Mr. Dodge not forget that the very phenomenon of African survival in America was based on the illiteracy of the Negro. Teach him to write, and he will write as you do. Teach him notation and he will notice that his native music was "wrong" according to the laws of scale, meter, harmony and general purity. It was only through ignorance of our musical standards and our system of notation that the Negro was ever able to create jazz. If you rate our standards and our system of notation more highly than jazz itself, you should proceed to make a written language of the jazz idiom. But if you wish to preserve the idiom, you should not try to vitiate it by committing it to the rigidity of a written language.

JOPLIN

(*Continued from page* 12)

his wife, Mr. John Stark closed the New York office and returned to St. Louis. Scott Joplin stayed on. For once he didn't follow his publisher, but made New York his headquarters until his death there in 1917.

* * *

(In next month's issue there will appear another short installment, principally about Joplin's compositions published in New York. We feel that there should be plenty of material in New York for a good article about Joplin, and hope that someone located there will do it.)

* * *

We wish to express our thanks to Mr. Wm. P. Stark, of the Stark Music Printing Company of St. Louis for giving us some of the interesting early facts about Joplin and his joining their staff in Sedalia.

* * *

(Mr. Carew wishes to state that he was raised in Michigan, not up state New York as I stated last month—Ed.)

(To Be Continued)

THAT NEW ORLEANS TENOR

By
JEFF ALDAM

Record Critic for the London Publication, Jazz Music

I DISLIKE THE SAXOPHONE. A generalization, of course—and, as with other generalizations, allowance must be made for exceptions. There are quite a few saxmen in whose work I find pleasure. But even these I would prefer, if that were possible, on other instruments. Even in the case of Sidney Bechet, it would be better if he stayed on clarinet.

I'll take the original New Orleans triumvirate—cornet, trombone and clarinet—every time. The addition of the saxophone to this set-up was a retrograde step and one which has left its mark on all subsequent jazz.

That there are a handful of great soloists on alto and tenor sax, I should be the last to dispute. But not only are there an enormous number of nondescript blowers who have made names for themselves as allegedly "hot" players —there are even (particularly on tenor) players who have won world-wide fame as jazzmen, yet whose style, judged from the strictly hot point of view, is glaringly inadequate.

In my view, this can be traced back to the introduction of the saxophone into New Orleans groups just after the last war. Reed men who had mastered the clarinet did not bother to work out a new style to suit the possibilities of the new instrument; they played it just like a clarinet. An example of this is the doodling of Barney Bigard in the Oliver and Russell groups of the mid twenties. But Barney seems to have realized how little the tone of the tenor was suited to collective improvisations, so that he makes little attempt in ensemble to do more than play a few riffs.

Lester Young took the style to Kansas City and, to this day, plays in a manner out of keeping with the character of his instrument. His florid phrasing stems from New Orleans clarinet and is far removed from the ideal—if indeed there is an ideal—tenor style. (Probably that rather unpleasant honking tone he fea-

(*Continued on page* 77)

JAZZ IN YOUR TOWN

	AKRON, OHIO	
Billy Eckstein	Oct. 10	The Armory
Count Basie	Oct. 21 to 23	Palace Theatre
	BALTIMORE, MD.	
Count Basie	1 week, Nov. 3	Royal Theatre
Duke Ellington	1 week, Nov. 17	Royal Theatre
	BOSTON, MASS.	
Hal McIntyre	1 week, Nov. 23	RKO Theatre
Count Basie	1 week, Dec. 7	RKO Theatre
Count Basie	8 weeks, Dec. 18	Lincoln Hotel
Count Basie	Oct. 24	The Auditorium
	CLEVELAND, OHIO	
Hal McIntyre	1 week, Oct. 27	Palace Theatre
Duke Ellington	1 week, Nov. 3	Palace Theatre
King Cole Trio & B. Carter	1 week, Nov. 10	Palace Theatre
	COLUMBUS, OHIO	
Hal McIntyre	Oct. 24	Palace Theatre
	DETROIT, MICH.	
Count Basie	1 week, Oct. 13	Paradise Theatre
	FORT WAYNE, IND.	
Duke Ellington	1 week, Oct. 27	
	HARRISBURG, PENNA.	
Billy Eckstein	Oct. 12	The Mosque
Count Basie	Oct. 25	Chestnut St. Hall
	LOS ANGELES, CALIF.	
Erskine Hawkins	6 weeks, Nov. 3	Club Plantation
	LOUISVILLE, KY.	
Fletcher Henderson	2 weeks, Oct. 6	Club Madrid
	NEW YORK CITY	
Billy Eckstein	Oct. 15	Renaissance Ball Room
Count Basie	1 week, Oct. 27	Apollo Theatre
King Cole Trio & B. Carter	1 week, Nov. 17	Apollo Theatre
Duke Ellington	1 week, Nov. 24	Apollo Theatre
	PHILADELPHIA, PENNA.	
Billy Eckstein	Oct. 15	Town Hall
Count Basie	1 week, Nov. 17	Earle Theatre
	PITTSBURGH, PENNA.	
Count Basie	1 week, Nov. 24	Stanley Theatre
	ROCHESTER, N. Y.	
Count Basie	Dec. 1 to 3	
	ST. LOUIS, MO.	
King Cole Trio & B. Carter	3 weeks, Nov. 6	Plantation Club
	WASHINGTON, D. C.	
Count Basie	1 week, Nov. 10	Howard Theatre

NICK'S LAST STAND

A Plea for A Persecuted Minority

By Graham McInnes

At this hour of disgrace when the persecuted minority of white jazz lovers is rapidly dwindling under the withering crossfire of the Russells, Williams' and Bornemans of this world; when even Panassié is deserting the white boys from Chicago for the colored boys from New Orleans and Kansas City; when the militant black jazz lovers are presenting us with the white feathers (no insult meant, Leonard!) of treason and desertion—at this critical hour, I, like Custer, make my last stand and raise the flag of the white pioneers again—for LaRocca, soldiers, and for the NORK, and the Memphis Five and even, so help me, for the Five Pennies and no short change.

It was around 1927, if memory serves, that the Pennies began recording what to a lover of modified white Dixieland are those immortal chef d'oeuvres—*Buddy's Habits, Boneyard Shuffle, Ida Sweet As Apple Cider, Feelin' No Pain* and the rest. With Red Nichols' trumpet, Miff Mole's trombone, Jimmy Dorsey's clarinet, Vic Berton's drums, Eddie Lang's superb guitar and Arthur Schutt's delightful rambling on the piano, one could settle down to an evening of pure bliss. I began collecting these discs in 1927, and even when Brunswick, in response to the agitation of the British Rhythm Clubs, started to re-issue them in 1934, I still hung on to my battered old discs as a matter of sentiment and pride rather than of collectors' values.

Sure, the style dates—as what style, save Louis' trumpet, doesn't? Perhaps it's the dating that has charm for us as well as the glorious single string technique of Eddie Lang in *Boneyard Shuffle,* or the incredible a-rhythmic gyrations of Arthur Schutt in *Delirium,* or Berton's trick of tightening the tymp at the close of a phrase. And certainly, when the solos are over and they all get off with carefully rehearsed (and sometimes genuinely unrehearsed) drive, you can sell me for cash any day. My favorite, though, was always Miff Mole's sweet trombone, whether played tailgate style or ruffled up on legato with sometimes an octave between triple notes.

I had long given up hope of hearing the Five Pennies in the flesh until this spring when, in the company of Alastair Cooke (one of the first men to plug American folk music on the British radio), Edgar Loew (who is a cameraman now but used to run a fine band not so long ago) and Leonard Feather (who hadn't come with us, friends. Don't shoot now!), we visited Nick's in Greenwich Village. And there they were, operating at the old stand, the same old group—well, not quite the same. The style was the same, but not the men. Miff Mole was leading on trombone. Eddie Lang had a worthy successor in Eddie Condon. Pee Wee Russell, looking, as Cooke libellously remarked, like a third secretary to the Vichy legation in Argentina, had mellowed down a great deal since the days of the Pennies, but not so much as we had grown older—or so it seemed to us perhaps due to the influence of the Bourbons we had been consuming at Cafe Society Downtown while listening to Mary Lou playing away at the K. C. party piano.

Nick's, as you know, is not a night spot for dancing, and those who come, come to listen and listen critically. So the two-piano team which played in desultory fashion between acts got short shrift from the patrons; the Pennies were the thing to listen to. In fast numbers they did well—plenty of swift fugue-like interweaving and some nimble work on piano and drums. But it was in the slower numbers like *Mississippi Ramble* and *Honeysuckle Rose* that they gave their best. Then it became eminently clear that they didn't play Dixieland or Nicksieland or Chicago style but some brand of white jazz that seemed a good deal less than seventeen years removed from the era of the Pennies.

And once again, as I had done seventeen years ago, I admired their artistry, their shrewd and slightly whimsical combination of intellectuality and pure heat, their vestigial Bachian phrasing, their

(*Continued on page 77*)

JAZZ MISREPRESENTED ON WAX

By BILL RIDDLE

With Jimmie Noone's recent and untimely passing those of us who know and love the kind of music he played must realize that the number of really great jazz players who came from New Orleans is an ever diminishing one. When the last of these giants is gone we shall have left only the memories of those who were fortunate enough to have heard and seen them play, and their immortal phonograph records.

There were many great jazz classics recorded from fifteen to twenty-two years ago, but the unfortunate truth of the matter is that comparatively few great performances have been recorded in the last fifteen years. Since the very nature of the music itself makes it impossible to sell to the public in great quantities, it has no particular commercial value, and consequently the better jazz records of recent years have been made either by small independent companies or by the larger companies at a high percentage of loss risk. The men who supervised and planned these "dates" deserve much credit, but the records which they turned out during the last fifteen years should be far better than they are. I believe this sad state of affairs to be due largely to a lack of judgment and a misconception of values on the part of these men. With a few exceptions the bands consist entirely of second- or third-rate musicians or of musicians who, because of the variety of their styles, cannot play homogeneously. The really good bands of this period, such as Johnny Dodds' band of 1939 with Baby Dodds, Dominique, Lonnie Johnson, Lil Armstrong, and Sutie Reynard, were not recorded at all. Noone at the time of his death was playing a radio program with a band which was surely one of the greatest jazz bands ever assembled, but this band was not recorded. In fact, with one exception, Noone has not made a single record in many years playing the kind of music for which he was best suited or with a group which would show his wonderful clarinet to best advantage.

This condition is true not only of Noone but of other great jazzmen who have passed away in recent years. What of the great Johnny Dodds? We have nothing from 1930 to his death but six sides made with a group of "Harlem jump-style" musicians, and two sides made in Chicago at a time when he was ailing and with other men who, though they were New Orleans musicians, were not in good form. Jelly-Roll Morton, considered by many to be one of the two most important figures in jazz, recorded almost nothing after 1930. After a long and strenuous period of scuffling, which ruined his health and sent him to his grave at a time when a man of his stature should be in his prime, he was "re discovered." As a result he recorded an album of solos which proved him to be as good as ever, but it was too late; a year later he died. Hugues Panassie is to be thanked for sixteen remarkable sides by one of the last of the last of the New Orleans trumpet players, but do we have enough left of Tommy Ladnier's marvelous trumpet?

There we have four of the greatest jazzmen. Their cases are typical. Life was very hard for them in their last years because there wasn't a living to be made by just playing their music. Not because the years had made their playing bad (they were as good or better than ever, certainly far better than the youngsters who replaced them) but because no one would listen to them when it was possible to do so, they were forced to shine shoes, drive taxi-cabs, and do other such odd jobs in order to eat. These were men of musical genius, not to be cast aside like worn out vaudeville hoofers. Such men deserve understanding and appreciation while they are alive. Instead we ignore them when they are alive and then write sentimental and laudatory obituaries for them after they are gone.

How many records made during this period can be said to approach in excellence the classics made during the five year period from early 1923 through 1927? As an example of what can be done I think the sides made at the first three sessions supervised by Panassie in 1939 do compare favorably with those early records. Ladnier, de Paris, and Mesirow play superb ensemble. The rhythm of James P. Johnson, Elmer James, Bunn, and Zutty is flawless and in perfect taste. Again Ladnier and Mesirow play marvelously with the fine rhythm trio of Bunn, Foster, and Manzie Johnson. The wind trio on "Really the Blues" (Ladnier, Mesirow, and Bechet) is a treat to hear. These are great performances.

The records by Armstrong and Bechet,

and particularly those by Allen's group in the Decca New Orleans Album of 1940 certainly do not reach such artistic heights. The feeling of sympathy between the musicians on these Decca records or on Frankie Newton's Blue Note sides certainly cannot be compared with that of the ensemble passages on Morton's "Billy Goat Stomp"; the chorus by Noone, Armstrong, Hines, and Cara on Lillie Delk Christian's "You're a Real Sweetheart"; or the last chorus of Morton's orchestral record of "Big Fat Ham."

The enterprising owner of a New York record shop has made something of a name for himself by extensively recording the efforts of a group of transplanted white Chicago musicians, and quite a few people are paying a dollar per record to hear what they believe to be the best jazz music being played today. They have been educated to believe this by suggestive advertising and by magazine articles and books written by undiscerning critics. While records by these men have been published in great numbers the music of such giants as Jelly-Roll Morton, Albert Nicholas, and Santo Pecora has gone virtually unrecorded. It seems shameful that the few recordings by these men in recent years have not been outstanding because they have had to play either with inferior musicians or with musicians whose styles conflict rather than harmonize with theirs. It would be sheer idiocy to record Kid Ory with a group of men from Count Basie's orchestra, and yet this sort of thing occurs in the studio repeatedly. On the Morton General Tavern Tunes sides of 1939 we have Nicholas, Braud, Zutty, and Morton, all typical New Orleans ensemble style musicians, playing with Henry Allen on trumpet. I am told that the function of the trumpet in this style of ensemble playing is to play a simple, direct lead, the more economical the better. Obviously Allen was the wrong man. Further the two trombones (used at different sessions) and the alto saxophonist were equally ill chosen. Perhaps if these records had been made with a George Mitchell on trumpet and a good "tail-gate" trombonist they would have been great records.

In the Spanier-Bechet records made by the Hot Record Society in 1940 we have a fine cornet and a man who is unquestionably one of the greatest of the clarinetists. It has been clearly demonstrated elsewhere that these two men are well suited to the phenomenal New Orleans ensemble style, but instead of surrounding them with other musicians who play in the same manner and using traditional instrumentation, it was decided to experiment. The result is typical. The rhythm is totally inadequate; Bechet and Spanier play against each other with a distasteful display of virtuosity; and eight twelve-inch sides, which could easily have been classics under the conditions which they were recorded, are of little or no musical or historical value. These are but two examples. There are countless others.

Bechet is an outstanding ensemble clarinetist, but his playing becomes meaningless when he is recorded merely as a soloist and a virtuoso. Of all the records he has made in the last fifteen years, on how many does he play clarinet and with groups consisting entirely of other New Orleans musicians, or with musicians whose styles are suited to this type of ensemble playing?

Magazine articles by the few clear-sighted critics and the pioneering efforts of Heywood Hale Broun, Eugene Williams, and William Russell in making records in New Orleans using the best of the old-timers have slowly increased interest among collectors in the old-school New Orleans musicians. Perhaps out of this interest will come some truly important new jazz records, but we must choose the men for our future recording bands with a clear head and a discriminating ear.

One small recording company in Chicago, Session Records, has recently recorded four twelve-inch sides played by a group of last generation New Orleans musicians, some of whom have not recorded in years. The personnel is as follows: Bob Schaffner, Preston Jackson, Darnell Howard, Richard M. Jones, John Lindsay, and Baby Dodds. I am sorry to say these sides are very disappointing. At least half of the men on these sides *do not* play as they did fifteen years ago. Schaffner retains some of the old New Orleans trumpet style in his solo work but his melodic line is closer to that of the present day Harlem jump musicians. Preston Jackson seems to have no more than a vague idea of New Orleans ensemble style. He plays solos very much like those of Dicky Wells, a former Count Basie trombonist. Darnell Howard plays what are probably the brightest spots on these records. He plays both ensemble and solo in a fluid effortless style quite like that of Barney Bigard on the records he made around 1929. He is particularly fine on "Canal Street Blues" and "29th and Dearborn." Richard M. Jones' solos are dull and pointless; his ensemble playing weak and

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MANHATTAN MELANGE

By Herman Rosenberg

New York, Sept. 15, 1944. Benny Goodman doing USO shows with the quartet, using Teddy Wilson, piano, Sid Weiss, bass, Irving Kluge, drums; meanwhile Sid Weiss is helping him get together a big band . . . At Nick's, Monday, August 21st, Lou McGarity (formerly trombone with Benny Goodman and CBS house band) surprised the cash customers when he played jazz fiddle. Johnny Blowers, formerly with Bobby Hackett's first band at Nick's, now working at CBS, sat in for Tony Spargo, of Dixieland fame, and sure pepped up the band . . . August 13th. Milt Gabler staged a record date with Billy Butterfield, trumpet, Wilbur de Paris, trombone, Edmund Hall, clarinet, Dave Bowman, piano, George Wettling, drums, and Bob Haggart, bass. Tunes were: *Struttin' with Some Barbecue; How Come You Do Me Like You Do; Pitchin' a Witch; Heebie Jeebies.* Date was under George Wettling's leadership.

Irving Fazola, New Orleans clarinetist, who played with Ben Pollack, Bob Crosby, Claude Thornhill, Muggsy Spanier, and Horace Heidt, now working six days a week at Station WWL, New Orleans, with the long-hairs, and a commercial for Jax Brew, a New Orleans beer firm, and at nights he works with Tony Almerico's Band on the Streckfus steamship liner "President." The band has Abbie Brunis (a relative of George Brunis) on drums and Lester Bouchon on tenor . . . George Hartman, former bass man with Wingy Mannone at the Hickory House in New York, is now playing trumpet and sat in at several spots in town. George is working out his New York card, after which he intends to form a Dixieland band . . . Les Schreiber, of Black & White Records, held a session, August 19th, using Max Kaminsky, Rod Cless, Frank Orchard, Mac McGrath, Willie (the Lion) Smith. It was Willie's date. Tunes were: *Mop It, How Could You Let Me Down, Muskrat Ramble,* and *Bugle Call Blues* . . . September 2nd, at Black & White, Sterling Bose, trumpet; Rod Cless, clarinet; "Pop" Foster, bass, and James P. Johnson, piano. This band made four sides . . . Stuff Smith, now at the Onyx, garnered two record dates for his trio. The trio includes Stuff on jazz fiddle, John Levy, bass, Jimmy Jones, piano. First date for Savoy and the second date for Asch record. Tunes for the Savoy date: *Don't Pay Him No Mind; Iziz; Save Your Honey For Me; Two Faced Woman With One Track Mind*—all originals by Stuff Smith. The tunes for Asch were: *Midway; Skip It; Don't You Think; Stop, Look;* and *Desert Sands,* all Stuff Smith originals, and one tune, *Look At Me,* by John Levy, the bass player.

Dr. Rhythm, who made quite a few race dates for Decca a couple of years ago, stopped off in Baltimore on his way to New York, and met Chippie Williams, who formerly worked with the old Bennie Moten band, and was invited by Chippie to go with him to Ike Dixon's Comedy Club on Pennsylvania Avenue, to get a load of Sox Turner's Trio. When they got there, Doc Rhythm, who plays guitar, and Chippie, who plays tenor, sat in for a jam session. After that, they proceeded to the Orleans Club at Orleans Street and Edmiston Avenue, where Cuba Aus-

tin, former McKinney's Cotton Pickers drummer, has a trio. They also sat in there, and had a wild time . . . Charlie Creath, former trumpet and bandleader on the old Streckfus steamers (brother-in-law of Zutty Singleton), now an inspector at a Chicago aircraft shop . . . Joe Davis, president of Beacon Records, got a fine jazz group together August 30th, to accompany Una Mae Carlisle, vocalist, who also played piano on the date. The men were: Billy Butterfield, trumpet; Bill Stegmeyer, clarinet; Vernon Brown, trombone; George Wettling, drums; Bob Haggart, bass. Cut: *Teasing Me; Heart of Stone; I've Got a Crying Need for You,* and one other tune . . . Ben Webster left John Kirby in mid-August, after Post Lodge engagement, taking trio to Garrick Bar in Chicago . . . Bobby Hackett joined Joe Marsala at the Hickory House August 29th . . . Some time in October the Zanzibar management takes over the former Hurricane, Bway & 49th Street, and will move entire show there, minus Cab Calloway.

Benny Morton, trombonist, formerly with Edmond Hall at Cafe Society downtown, opened Sept. 6th at Cafe Society downtown, with the following band: Bobby Stark, trumpet; Benny Morton, trombone; Prince Robinson, clarinet; Jimmy Butts, bass; Sammy Benskin, piano; and Eddie Dougherty, drums, while Edmond Hall brings his band to uptown Cafe Society . . . Eddie Heywood, with Dick Vance on trumpet, Vic Dickenson, trombone, Lem Davis, clarinet, and also Al Lucas, bass, and Keg Purnell, drums, opened at the Deuces September 7th, replacing Charlie Shavers . . . According to John Kirby, he expects to take his group overseas in October . . . Cootie Williams' orchestra played the Apollo the last week in August, and Luis Russell's Band followed them . . . National Records had a session under the leadership of Emmett Berry, trumpet, with Don Byas, tenor; J. C. Heard, drums; Dave Divera, piano; Milton Hinton, bass; waxing Byas' Opinion, Blue Waters, original not named, and Sweet and Lovely. Date took place August 31st . . . Strolled into the Cinderella Cafe on West 3rd Street in the Village September 2nd, to find Cliff Jackson, piano; Eddie Williams, clarinet; and Buster Eady, drums, rocking things between fits of laughter at Al (Paris) Green's humorosities and general zaniness. Incidentally, Cliff opens at downtown Cafe Society Sept. 12th, with Everett Barksdale, guitar, and Ernest (Bass) Hill, on bass.

A great jamboree was held at the Lido Ballroom, 160 West 146th Street, August 19th, for the Negro Actors' Guild (some of whose members are Paul Robeson, Cab Calloway, Duke Ellington, Edgar Hayes) where Mamie Smith, Lucille Hegamin, Billie Holiday, W. C. Handy, Ovie Alston, and Allen Drew as M. C. provided the entertainment, assisted by the following musicians: Emmett Hobson, trumpet; Curtis Murphy, trombone; Robert Robinson, tenor; Franz Jackson, tenor; Butch Hammond, alto; Huey Long, guitar; William Bivins, piano; Jimmy Smith, drums, and Dave Smith, bass. Mamie Smith and Lucille Hegamin, according to the musicians, were in very good voice and were quite a surprise to the audience and the musicians . . . Jabbo Smith working at the Alcazar in Newark, N. J., with Larry Ringold's Band . . . September 11th, Gene Sedric, formerly with the late Fats Waller, opens at The Wonder Bar in Detroit with the following men: Henry Goodwin, trumpet; Gene Sedric, tenor and clarinet; Cedric Wallace, bass; Eddie Victor, piano; and Kaiser Marshall on drums.

Eddie Condon show changes time September 16th from 3:30 P.M. to 1:30 P.M. to accommodate football broadcasts.

St. Louis items:

Louis Jordan's Band and George Hudson's, a local band, with Buck and Bubbles are playing at the Plantation Club in St. Louis, according to a letter from Nat Story, formerly trombonist with Fate Marable and Chick Webb. Benny Carter and Band opens at the Plantation Club October 6th. "The Plantation Club is a big-time white night club in St. Louis," says Story. "The Billy Eckstine Band played so loud that the management had to pass out earmuffs to the customers at the door." Jeeter-Pillars Band finished out their contract with the Plantation Club. They are coming east in the near future. Story continues, "Dewey Jackson is a great trumpet player and was the last colored leader that had a band on the excursion boat running out of Pittsburgh, Pa., nightly." Andy Kirk played the Club Windsor, which is reputed to be a $50,000 colored night-club, air-conditioned. Beverly White and Meade Lux Lewis are on the Club Windsor for two weeks in September. Count Basie, Jimmie Lunceford, Erskine Hawkins and the Duke all played Labor Day night dances in St. Louis. Snookum Russell Orchestra and Lionel Hampton are playing dance dates in St. Louis . . . Sidney Bechet Orchestra, now playing at the Club Rio in Springfield, Ill., using Paul Barbarin on drums . . . Specs Powell left Guarnieri Trio at the Deuces

Sunday, Sept. 10th, having been given additional show at CBS, making three shows for Specs. Sammy Weiss (the solid beat man) returned to the Guarnieri Trio September 12th . . . Fate Marable playing at Club Victorian, a swank white club in St. Louis. Dewey Jackson still at the Club Windsor, in St. Louis . . . Basin Street show loses its sponsor October 8th and may go off the air.

According to Dave Dexter of Capitol Records, one night at the Jade Club the clarinet player brought a singing dog for Wingy Mannone's edification. After listening to the dog glibly croon "Swamp Mist" (Rex Stewart's tune), Wingy admitted the dog was the most unusual he'd ever seen or heard. "I'd like to hire him as a special attraction with my band, but," butted Wingy, "his intonation is bad" . . . U.C.L.A. students held a public meeting on the subject of jazz Sept. 14th to 17th, on the college campus. Some of the speakers were: Artie Shaw, Calvin Jackson, Gene Norman, and Jimmy Van Heusen, all good arrangers, and others. The musicians' congress also sponsored the very successful Jimmy Noone concert . . . Red Nichols, after leaving the Casa Loma Band, went to California and formed a new band which opened at the Hayward Hotel in downtown Los Angeles, the latter part of August . . . Dave Stuart on his way to California to talk over draft status with local board, as he contemplates quitting ATC post . . . August 18th, at Asch Record Studios Meade Lux Lewis waxed six sides of piano solos, including: *The Denapas Parade; The Boogie Tidal; Randini's Boogie; Lux's Boogie; Dorothy's Bounce;* and *Tap's Special,* all of which are now on the record counters. Also, the Mary Lou Williams Trio, which I mentioned in the last issue, three 10-inch sides . . . Charlie Shavers and Gene Krupa were the guests on the September 8th Mildred Bailey show. Jimmy Maxwell (former trumpet with Benny Goodman and Raymond Scott, now working as CBS house man) subbed for Roy Eldredge who was out of town with his band. Teddy Wilson took a solo on *Sweet Lorraine* that really sent the audience. Mildred sang a new Duke tune called *I Don't Know About You,* which is fairly reminiscent of another Duke tune *All Too Soon,* and Mildred was in very good voice, the band backing her up wonderfully. Gene Krupa, for his number, did *Jungle Bolero,* with the vocal group from the band called the G-Noters, two of whom were formerly with the Claude Thornhill vocal quartet.

Josh White, who accompanies himself so eloquently, has recently completed an album of songs for Asch Records. They will be released shortly. Josh, a young Negro folk-singer, sings the songs which he sang at Cafe Society and the Vanguard for his admiring public . . . Another Asch recording is contained in an album of *The Blues,* with artists like Mary Lou Williams, Josh White, Woody Guthrie, Sonny Terry, Champion Jack Dupree, and others . . . George Simon, of Metronome, erred in his September column. He mentioned as one of the sidemen of Mal Hallett's band a certain Buddy Wise, as a drummer. He plays tenor sax. The kid is only about 17 years old and plays wonderful tenor . . . Sept. 15th, a new show started at Kelly's Stables, bringing Pete Brown back to 52nd Street as a solo artist, and Linda Keene, who has been in California for the past year (who sang with Bobby Hackett's first band at Nick's; also with Red Norvo's band and Muggsy Spanier's orchestra), Nat Jaffe's Trio, and Nick Fontana's Band . . . Billy Butterfield entrained for California September 10th, to make an album of Gershwin tunes for Capitol Records . . . Miff Mole Muggsy still going strong at Nick's, in the Village, and the two piano players, Don Kirkpatrick (who has arranged for Chick Webb, Don Redman, Alvino Rey, Cootie Williams, and Count Basie) and Lloyd Phillips, who made numerous records for Decca, one under his own name. Don Kirkpatrick started with Chick Webb's original band and stayed with him until Ella Fitzgerald joined the band. He then joined Don Redman until 1940, and was out of the music business until he returned to music by going to work at Nick's . . . Starting September 24th, jam sessions will be held at Fraternal Clubhouse, 110 West 48th Street, Sunday afternoons, at 3:00 P.M. The set band will be Max Kaminsky, trumpet; Vic Dickenson, trombone; Don Byas, tenor; Specs Powell, drums; Al Lucas, bass; Clyde Hart, piano, and for intermission piano, James P. Johnson will do the honors. Admission is $1.00 at the door.

Sept. 26th at Keynote: George Hartman, trumpet; Boojie Centobie, clarinet; Vernon Brown, trombone; George Wettling, drums; Bob Haggart, bass; Frank Froeba, piano. Will make four sides . . . At Nick's, Monday night, Sept. 11th, there were two replacements: Micky McMickle, trumpet; Felix Giobbe, bass; and to fill out the horns, Ernie Caceres sat in on baritone, which made for a fine band and good music. McMickle played with Glenn Miller, until Glenn joined the army; now working in the studios at

NBC and CBS. Giobbe played with Jan Savitt, Joe Haymes, Joe Venuti, Teddy Powell, and Pops Whiteman, but now is playing on the Blue network . . . Earl Bostic got through at Small's Paradise and Clark Monroe (Billie Holiday's brother-in-law) brought his band in. The show stays the same . . . New show at the Zanzibar, October 6th, brings in Luis Russell's Orchestra, Ella Fitzgerald, and the Ink Spots . . . Sept. 12th, Herman Lubinsky, of Savoy Records, took Hot Lips Page and a pick-up band into the WOR studios for a record date; the men were Lips Page and Joe Keyes, trumpets; Vic Dickenson, trombone; Earl Bostic, alto; "Horse Collar," alto; Don Byas, tenor; Ike Quebec, tenor; Clyde Hart, piano; Al Lucas, bass; Tiny Grimes, guitar, and Jack (the Bear) Parker, drums. Earl Bostic arranged, and the tunes, all Lips' originals, were: BLOOEY, LIPS' BLUES, GOOD FOR STOMPIN', I GOT JUST WHAT IT TAKES . . . The band at Club Caravan, West 4th Street and West Broadway, under the direction of Billy Bowen, consists of Courtney Williams, trumpet; Billy Bowen, alto, clarinet, and vocal; George Jones, drums; Al Jarvis, piano; and George Prather, bass. Duke Keith plays relief piano . . . James P. Johnson, Monday, Sept. 12th, brought a swell band into the Pied Piper, with Frankie Newton, trumpet; Wilbur de Paris, trombone (slide); George James, alto; Eddie Williams, clarinet; Joe Brown, bass; Goldie Lucas, drums; and James P. played piano. Frankie and Wilbur took turns playing bass trumpet. Whoever missed this treat was out a good time and plenty of good music . . . At Tondelayo's on 52nd Street, Oscar Pettiford, bass; Tiny Grimes, guitar; and Clyde Hart, piano, supply the music, with Earl Garner playing knocked-out, relief piano . . . To replace Irving Kluger, Joe Marsala brought in Buddy Christian, who was left without a job when Ina Ray's band folded . . . Added to Nat Jaffe's trio are: Charlie Shavers on trumpet, Bill Stegemeyer on clarinet, formerly of Bob Crosby's band and radio studios, and Morris Raymond, bass . . . Sid Weiss left the Hickory and to replace him Irving Lang plays bass, piano, drums, trumpet, and some reed instruments, and good. In fact, he's an all around musician . . . James P. Johnson, with Eddie Dougherty on drums, will make some sides for Decca, on September 22nd.

Columbia Record Company will reissue 16 hot jazz albums during the coming months. The retail price will be $2.50 per album of 8 sides, or four records. The complete list of albums is as follows:

Set C–28—KING LOUIS: *Heebie Jeebies; Save It Pretty Mama; Potato Head Blue; No One Else But You; S.O.L. Blues; Twelfth Street Rag; Squeeze Me; Knockin' a Jug.*

Set C–29—JAZZ BY BIX BEIDERBECKE: *Royal Garden Blues; Ol' Man River; Goose Pimples; Wa-Da-Da; Thou Swell; For No Reason at All in C; Louisiana; Sweet Sue—Just You.*

Set C–30 — FLETCHER HENDERSON: *Sugar Foot Stomp; Hop Off; What-Cha-Call 'Em Blues; Snag It; Money Blues; Can You Take It?; Stampede; New King Porter Stomp.*

Set C–31—BESSIE SMITH: *Cold in Hand Blues; Lost Your Head Blues; You've Been a Good Ole Wagon; Baby Doll; Cake Walking Babies; Empty Bed Blues (Part 1); Empty Bed Blues (Part 2); Young Woman's Blues.*

Set C–38 — DUKE ELLINGTON Orchestra: *Lazy Rhapsody; Best Wishes; Blue Ramble; Bundle of Blues; Baby, When You Ain't There; Drop Me Off at Harlem; Lightnin'; Merry-Go-Round.*

Set C–40—COMES JAZZ, Bud Freeman and Famous Chicagoans: *Prince of Wails; Muskat Ramble; At the Jazz Band Ball; Forty-Seventh and State; Jack Hits the Road; After Awhile; That Da-Da Strain; Shim-me-sha-wabble.*

Set C–41—EARL HINES: *57 Varieties; Down Among the Sheltering Pines; I Ain't Got Nobody; Love Me Tonight; Caution Blues; Rosetta; A Monday Date; Deep Forest.*

Set C–43—FRANK TESCHEMACHER: *Nobody's Sweetheart; Liza; Sister Kate; Nobody's Sweetheart; China Boy; Shim-me-sha-wabble; Sugar; One Step to Heaven.*

Set C–44—BOOGIE WOOGIE: *Boo-Woo; Boogie-Woogie Prayer; Woo-Woo; Shout For Joy; Roll 'em Pete; Bear Cat Crawl; Boogie-Woogie.*

Set C–46—HOT TROMBONES: *Bugle Call Rag; Makin' Friends; Dee Blues; Original Dixieland One-Step; Got Another Sweetie Now; Higginbotham Blues; Tennessee Twilight; The Gold Diggers' Song.*

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JAZZ CRITIC LOOKS AT ANTHROPOLOGIST

(*Continued from page*)

a man. There are many important stages it must go through before becoming that man. So it is with music. We cannot compare the various stages or expect one to conform with the other. The life span of art, however, is so long that most people consider the product of the various stages as different species. There are those who would like to see one emulate the other. There are those who frown at a natural growth.

Mr. Borneman says that "musical susceptibility, however profound, is no test of literate judgment. Jazz can be *played* without academic knowledge of music but it can never be *understood* without some musical literacy." I agree that the "putting of jazz into its natural perspective" does need a wider knowledge of music, but that jazz cannot be understood without this knowledge I do not agree. He says: "What sounds good to you is not necessarily good of its own *standard.*" (Italics mine.) What "sounds good" is by its *own standard* good. That is, if we are sensitive to the musical art in question. "Good" as part of musical history is something else. It seems to me that for any of us the test of "sounding good" is all we can go by. Not the "rational act" as Mr. Borneman says.

If a person is cultured in more than one species of music, he can compare the "sounding good" of one kind to another. Doing this he acquires perspective, but a further widening of knowledge does not become the "rational act." Mr. Borneman seems peeved at the seemingly naïve enthusiasm of the jazz fans. Their passion for short-lived aspects of jazz is sometimes disconcerting and trying, but to dismiss their judgments is dangerous. It is about as logical as dismissing the African's likes or dislikes—the only basis of his creation and of his audience—because he lacks the historical view of music, and because he cannot, as Mr. Borneman would say, "rationalize." But if we keep acquiring these various cultural patterns, until the over-all aspects of one can be compared to the over-all aspects of another, I think we do reach a horizon which those in any one culture do not enjoy. There is a limit even to this, however, since the meaning of music, for any one of us, is not reached in a day. The more we skip about, the less we shall understand of each. We cannot cram in art.

Mr. Borneman says that jazz is not classical music, and again he uses the term "symphonic" as synonymous with classical. He also says that "the whole sense and purpose of jazz rests in this extraordinary ability of a group of musicians to improvise complex rhythmical and melodic counterpoint on a simple harmonic basis." I am afraid that this is how Mr. Borneman understands jazz. Nor is it at all surprising that for him the careful depositing of huge symphonies by "long hairs" is "classical music." This is the great fallacy into which all jazz critics fall. Any music that is to reach the proportions that our instrumental symphonies have attained must go through what jazz is going through today. In an article of mine published in *Hound and Horn* (Summer, 1934) I quoted from a letter written by a certain Andre Maugars in 1639 upon the occasion of a visit to Rome. I will quote him again.*

* Vide, Arnold Dolmetsch's "The Interpretations of the Music of the XVIIth and XVIIIth Centuries."

"I will describe to you the most celebrated and most excellent concert which I have heard. . . . As to the instrumental music, it was composed of an organ, a large harpsichord, two or three archlutes, an Archiviole-da-Lyra and two or three violins . . . Now a violin played alone to the organ, then another answered; another time all three played together different parts, then all the instruments went together. Now an archlute made a thousand divisions on ten or twelve notes each of five or six bars length, then the others did the same in a different way. I remember that a violin played in the true chromatic mode and although it seemed harsh to my ears at first, I nevertheless got used to this novelty and took extreme pleasure in it. But above all the great Frescobaldi exhibited thousands of inventions on his harpsichord, the organ always playing the ground. It is not without cause that the famous organist of St. Peter has acquired such a reputation in Europe, for although his published compositions are witnesses to his genius, yet to judge of his profound learning, you must hear him improvise."

I see *no* difference between this and what our jazz musicians are doing. We see the ability of Frescobaldi as improvisor and Frescobaldi's writings compared by a man of that day. We can be sure that what was improvised on that occasion differed in no way from what Frescobaldi may have turned out on paper in his study. There need be no real difference between improvisation and notated music. After a time a difference

does develop. Jazz did not wait for this time but has instituted scored music *before* making a practice of first committing her improvisations to paper. After all, notation is a means of preservation out of which has come an art dependent upon this medium. The art coming afterwards must be a consequence of notation's primary need, that of preservation; otherwise we get the hunting artist or arranger, hunting through the debris of European music for what he can find to syncopate and score.

I have tried to show in H.R.S. *Society Rag* (January and February, 1941) how jazz might slowly become notated. The musicians are not yet ready and the attempts by Henderson, to which Mr. Borneman refers, constitute no argument that jazz is peculiarly an improvised music and that such orchestrations as we have are proof that it cannot be notated and orchestrated. Musical notation developed with the notation of previous music. Jazz finds itself with a notation too perfect for its present needs and a kind of orchestration alien to it but useful to its commercial establishment. To say that "the European tradition has developed all *alternatives* of scored music to such peaks of perfection that all jazz arrangers' attempts at originality of scored writings are doomed to look like parodies of the real thing" (Italics mine) is true of jazz arrangers. But it is by no means true that "all alternatives of scored music" have been reached. The development from improvisation to scored music may follow European music very closely, but whatever difference there is, that difference together with the present new material (blues and instrumental figurations) will be enough to launch a new scored music. Like improvised counterpoint and invention, it will compare to our classic music, but it will be a state of music in its own right, satisfying something that classic music does not.

Mr. Borneman feels that we are talking at cross-purposes and that if we recognized a thing for what it was we would not compare it with something of another kind. In speaking of jazz he says "it could not *possibly* be good by such standards as were evolved from the history of European music." (Italics mine.) Whatever new ingredient there is in jazz, and certainly there are many, the general manipulation, the general working out and those things that we *can* compare, put jazz in a position where, even if it did not have these other qualities, so dear to a listening public, and those special differences that Mr. Borneman has found, it would still compare "well" with early classic music. But jazz has seemingly more than early classic music had. I say "seemingly" because we cannot, as so many do, take the notated music as a faithful facsimile of all that transpired during the 17th and 18th centuries. They had their many "ways" of playing and significant playing style to which no notation could do justice. The musical literature of the period is witness to this fact. But in spite of notation's inadequacy, what came to us through it is great art. Jazz notated is comparable to this music and I have seen many musicians, though not liking jazz, still being astounded at the counterpoint and invention. I know we cannot compare something utterly new to something else but jazz, as different as it is, is not altogether far removed from the past.

Mr. Borneman says: "However well the Tin Pan Alley boys arrange their jazz pieces, the academically trained composer still keeps his head start of five centuries and all attempts to beat him at his own game are therefore doomed to folly and failure." It is as though he had said that competition in orchestration is futile. Is not every jam session competing with 17th and 18th century counterpoint and is not every soloist competing with the inventive writing of those centuries? The trouble is that our orchestra men were too impatient and did not go *along* with jazz but wanted a quick job. They borrowed wholeheartedly and the results are our hybrid styles of orchestration which become dated over night. Mr. Borneman says that "collective improvisation compares with solo improvisation as an exciting race compares with the dull clocking of individual competition." Am I to understand this to be the case through all music or only the case in jazz? Counterpoint is exciting, but excitement is not the end of art.

Mr. Borneman continues this subject in his June article. In speaking of duets he says: "In comparison with the tense counterpoint of these records, even the best of the solo records are disclosed in their mistaken ambition. Jazz is an orchestral music, not a solo art." No great solos in any musical art came from an art that was *only* a "solo art." One learns to play in an ensemble, learns to be creative, to acquire rhythmic sense and timing. We must first bear in mind that solos come after ensemble incubation and that it is not a "mistaken ambition" that prompts a soloist to take off. Unless, of course, we want to cross off

all the great solo work of the 17th and 18th century contrapuntalists. Bach's great contrapuntal solo harpsichord fugues did not come about through the harpsichord. This session spoken of in my 17th century quotation was the incubation to Bach's harpsichordal contrapuntal writing. Even the solo writing for the instruments capable of only one melodic line (such as the violin) had their genesis in such sessions as are spoken of in my quotation.

Mr. Borneman dismisses a great deal as not jazz. True he takes the best jazz, that which comes from the place of its birth, and calls only this jazz. What are we to call the rest—Bix and the like? To me they are a representation of another jazz dialect. When Mr. Borneman segregates Tatum, Goodman, Wilson and Bix into some unnamed category, we must first understand that there is a difference between hybrid jazz, vitiated jazz, and a jazz, though not New Orleans, yet born of dance music and speaking the rhythm of dance in its outline. Hybrid is the mixing of two or more breeds, both having been born out of previous digestion and going through no new digestion. Vitiated jazz is a jazz that has lost, through smoothness, flowing qualities of the instrument and a reliance on the sensuous quality of its tone, any stamina it may have had. Classic musicians have satisfyingly done these very things but it has either been part of a composition or the underlying chordal structure has been highly significant. Unless it is done in good taste, it ends up in the endless ripples of either or both hands on the keyboard in the manner of a Liszt. It is a sort of music coming more from indulgence in virtuosity rather than from inner expression. Tatum is a musician *par excellence* of vitiated jazz. Any emulation by other instrumentalists only leads away from jazz, without the good taste we find in classic music.

There is very little that is hybrid in improvisation. Just as the earliest New Orleans jazz or pre-New Orleans jazz is the complete digestion of what otherwise would have created a hybrid music, so whatever we see of Debussy in the best of Bix was completely digested. Bix's piano is not the best of Bix and for Mr. Borneman to say "Bix Beiderbecke's little piano pieces which have been compared to Debussy would therefore tend to make us doubt rather than confirm his value as a jazz musician" is no logical dismissal when we know that James P. Johnson also makes excursions to that whole-tone Frenchman. I might add that his digestion is not one half so complete as was that of Bix, therefore bordering much more on the hybrid. However, for me, such excursions do not in the least detract from Johnson's greatness as a true jazz musician. Of course a digestion of bad influences is not beneficial and maybe the complete digestion by Bix and his followers of the latest academic musical distillations had more of a disastrous effect than the hybrid excursions of Johnson. Jazz it is, however, and therefore comparable to other forms of jazz.

I find great satisfaction when Mr. Borneman says: "All untrained singers, Africans as well as Occidentals, tend to sharpen the accented beats and to flatten the unaccented ones." Even if he may be wrong, such statements are basic, something we need in jazz analysis. It reminds me of Grimm's Law of Phonetics. When Mr. Borneman follows this with "strong beats shifted to weak ones by syncopation tend to be flattened in the process," I see reasons for certain changes. But his other statements, the statements of his that I have been quoting, I cannot agree with him upon. I know that there are many jazz enthusiasts who are in accord with Mr. Borneman's views in this matter of *jazz through improvisation* and *classic music through notation*. Mr. Borneman weakens the basic strength of the things that *can* be said with finality by putting equal stress on his later hypothesis. I can thank Mr. Borneman for putting his case quite directly and therefore in a position for my attack.

Corrugated 10" Record
SHIPPING CARTONS
For Sale—19c Each
PFC. BORIS ROSE
Det. B, Bks. T-143, Pvg. Gnd. Det.
ABERDEEN PROVING GROUNDS, MD.

For Sale at 19c Each
10" Victor, Brunswick, Decca, Columbia, Capitol, Sonora, Philharmonic 4-pocket albums in excellent condition, never used.
PFC. BORIS ROSE
Det. B, Bks. T-143, Pvg. Gnd. Det.
ABERDEEN PROVING GROUNDS, MD.

NEW ORLEANS TENOR

(*Continued from page* 65)

tures also derives in some measure from clarinet technique). How much more satisfying was the work of his old teammate the late Herschel Evans, who adapted the Hawkins style.

As to Hawkins, his early work was frankly corny. But once he had worked out a suitable approach to the problems of his instrument—influenced somewhat by the phrasing of the New Orleans brassmen who were his colleagues in the old Henderson gang—his method of constructing and intoning improvisations became recognised as the ultimate for tenor. Most good tenor men have adopted a similar approach. (Unfortunately far too many of them have followed Hawk in his latter-day lapses into "rhapsodic" style, of which a little goes a very long way. But that is another story!)

White New Orleans reed-men appear to have followed a course similar to Biard, Young & Co. Those whose tenor has been recorded reveal a disconcerting, though not unexpected, tendency still to think in terms of clarinet. Dave Winstein on Sharkey's Deccas is a fair example.

Bud Freeman's phrasing, if this analysis be followed, does not seem to contain very much which is peculiarly Chicagoan. Here was yet another musician who listened to and absorbed the New Orleans style of clarinet and then tried to play in the same vein on a dissimilar instrument. But, not being a "native" to the style and being subjected to various other influences, the result in his case is several stages further removed. And as regards his own distinctive additions to hot phraseology, so assiduously copied by others, the less said the better.

Clarinetists like Joe Marsala have modified the traditional style by the addition of their own local accent. The very great similarity of phrasing between Bud's tenor and Joe's clarinet, particularly in slow tempo, seems to bear out the point I am trying to make.

I have no love whatever for the sour tone and indeterminate pitch of much of Freeman's playing, yet practically the same phrases similarly intoned by Marsala on clarinet do not grate on my ear. Judged by the few examples of his clarinet I have heard, Bud should have stuck to that instrument. Moreover, so should Marsala. Freeman's tenor is bad enough, without the "second line" of honkers and doodlers.

Mezz has always had a closer feeling for what is *right* in jazz. So that it is no surprise to find that his tenor on various McKenzie and Condon sessions ("I've Found a New Baby"; "Nobody's Sweetheart") is simpler and more suited to the instrument. He does not try to play it like a clarinet. Mezz's somewhat unusual approach on the Ladnier Bluebirds may, I think, be due to a striving to produce a saxophone noise similar to that of Bechet's soprano. (Happy Cauldwell feels the same way on Jelly Roll's last Bluebirds.)

To sum up: I heartily dislike the pyrotechnical tenor sax of Lester Young, Bud Freeman and their imitators. But, realizing that it is not sufficient merely to dislike a thing, I have tried to discover the cause. And this cause has its roots in New Orleans, where a number of excellent clarinetists began to double on an unfamiliar instrument and, in doing so, failed to realize that quite a different approach was necessary.

Jazz was the loser when the saxophone was introduced, but the result might have been less lamentable had there not been this sad lack of insight on the part of a number of otherwise talented jazzmen. Indiscriminate imitation has done the rest.

NICK'S LAST STAND

(*Continued from page* 67)

abounding circuslike energy and, above all, their warmth. When they play sweet, they're hot; and when they play hot, they're sweet. And I venture that Miff Mole will someday be remembered as the finest exponent of legato style jazz trombone.

Perhaps the charm of white jazz to us, the persecuted minority of its lovers and adherents, lies in the fine illusion it presents in a sea of bottles at three o'clock in the morning when it seems so temptingly like the sort of music which, if you had only a little more time and skill, you could play yourself. And that, fellow-believers, I couldn't say of Louis, or Bessie, or Bechet.

A LIST OF HUNDREDS OF
OUT-OF-PRINT JAZZ RECORDS
MOSTLY PRE-1940
will be sent on request.
Ready about Oct. 20.
JOHN G. HEINZ
2417 James St., Syracuse, N. Y.

LEMME TAKE THIS CHORUS

Beginning with the August issue of the *Record Changer,* we have attempted to separate the magazine into two sections —advertising and reading material. Now, by unfastening the staples and removing the advertising in the center you have two separate and distinct booklets which lend themselves more readily to filing or binding.

The quality of the writing appearing in the *Record Changer* is out of all proportion to the humble finances of the publication. The success of our venture is due in most part to the efforts of Eugene Williams, William Russell, Ernest Borneman, Ralph Gleason, Roy Carew, Nesuhi Ertegun, Fred Ramsey and the many others who, in knocking out a constant stream of informative and intelligent articles, have received little more for their pains than loud words and extravagent promises. Little money, if any, has changed hands. If you like the *Record Changer,* these are the men to tell it to.

* * *

This month we have commercial accounts with Blue Note Records and the Columbia Recording Corp. (center spread). Give these people your business. Even if you can't use what they've got to sell, write to them and tell them why.

Incidentally, it would be no waste of time to write Columbia and tell them what records you want reissued. If YOU don't tell them, nobody else will. And they have barely touched the best of the jazz on the old Okeh and Columbia labels. Bob Franklin, chief of the advertising department, will forward your letters to the interested parties. Their address is Bridgeport, Conn. Think of those Oliver Okehs, those New Orleans Bootblacks . . .

* * *

CORRECTION: Bunk Johnson did *not* record for Decca, as Mr. Rosenberg reported last month. He recorded for Decca's affiliated World Broadcasting System transcriptions, and the sides will not be released on records.

* * *

From George Montgomery, Los Angeles: "In honor of the late Jimmy Noone, the local Musicians Congress sponsored a memorial program which was held here at the Trocadero on August 13. As a whole, the affair was very successful, both as a tribute to Noone, and as an aid to his family. The speakers who told the story of Jimmie's life and of his music did not seem too familiar with their subject, but were adequate.

"The entertainment began with some good Dixieland by a band which included Nappy Lamare, Matty Matlock and Eddie Miller; Joe Sullivan carried on with a couple of good solos, and then Wingy Manone's band played *Riverside Blues* and a knocked out version of the *Muskrat Ramble.* The musical low point of the afternoon was some jive by Rex Stewart and Sidney Catlett and a weak clarinet solo by Barney Bigard with rhythm accompaniment.

"The climax of the program was furnished by the great New Orleans band with which Noone played on the radio just prior to his passing, and which could pay the only proper respects to Jimmy's music. Carey, Scott, Ory, Bigard, Garland, Wilson, and Singleton got together and played *Jimmy's Blues High Society, That's a Plenty, Savoy Blues* and *The Blues Jumped a Rabbit.* The music was wonderful, and Ory's solo on Savoy was one of the best I've ever heard."

George Montgomery also writes that *The Capitol* (house organ for Capitol records) carries an account of the record date Zutty Singleton's Creole Jazz Band made for that label. It is stated that this was the same band featured for six months on Orson Welles' radio show. However, Zutty's band did not include Mutt Carey and Kid Ory who played every show and who probably contributed more to the success of Welles' program than any others. Of Orson Welles' CBS series, Dave Dexter, editor of *The Capitol,* says, "Musicians of the caliber of Bigard, Singleton, Scott, Wilson and Garland racked up an enviable mark despite the trumpet and trombone they were forced to work with. Kid Ory and Mutt Carey, aged and unsure, nevertheless gave the Welles Creole group the musty 'New Orleans' atmosphere which warped wax collectors demand." Everybody's a warped wax collector but me, see?

Get a load of the poem *Ma Rainey* by Sterling Brown. It was published two years before Panassie's *Le Jazz Hot*, and established, in my opinion, Mr. Brown as the world's greatest authority on a great number of subjects. Native Washingtonian, professor of literature at Howard University, schoolmate of Duke Ellington and Claude Hopkins, Sterling Brown has traveled the South extensively and has written many books and poems on that section. He has a fine collection of blues records. This fall he is planning to form a jazz club at Howard University, which is the best news to come out of Washington for a long time. I hope that we can print more of Sterling Brown's work.

* * *

Our new feature *Jazz in Your Town* is conducted by Herman Rosenberg. We would like those of you outside New York to write us telling us where your best local musicians are playing. Give us the name of the outfit, the dates of the engagement and the job they are playing. Include, if possible, information on booking up to six weeks in advance of our publication date.

* * *

We now have a form showing exactly how you can go about setting up full-page and half-page record ads. If you didn't receive one with this month's issue, drop us a card. Display ads will not be printed for lists less than a half-page.

IMPORTANT NOTICE

For the December and subsequent issues of the *Record Changer*, the deadline for display advertising will be the 10th of the preceding month.

MANHATTAN

(*Continued from page* 73)

Set C–51—DORSEY BROTHERS: *Prayin' the Blues; I'm Gettin' Sentimental Over You; Oodles of Noodles; By Heck; Anything; Shim Sham Shimmy; Jazz Me Blues; Mood Hollywood.*

Set C–57—LOUIS ARMSTRONG AND HIS HOT FIVE: *Gut Bucket Blues; Cornet Chop Suey; Yes! I'm in the Barrel; My Heart; Muskat Ramble; You're Next; Skid-dat-de-dat; Oriental Strut.*

Set C–61—TEDDY WILSON - BILLIE HOLIDAY: *Miss Brown to You; I Must Have That Man; I Wished on the Moon; Foolin' Myself; What a Little Moonlight Can Do; Easy Living; If You Were Mine; When You're Smiling.*

Set C–66—HOT TRUMPETS: *I'm Comin' Virginia; Dear Old Southland; Alexander's Ragtime Band; Body and Soul; Darktown Strutters' Ball; Echoes of Harlem; One and Two Blues; Why Was I Born?*

Set C–73—LOUIS ARMSTRONG AND EARL HINES: *Weather Bird; West End Blues; A Monday Date; Muggles; Chicago Breakdown; Tight Like This; Don't Jive Me; Heah Me Talkin' to Ya?*

JAZZ MISREPRESENTED

(*Continued from page* 69)

devoid of rhythmic and harmonic invention. He is probably more to be blamed than anyone else for the poor quality of these performances. Four fine tunes are spoiled by banal, arranged passages and repeated riffs, played in the manner of the Goodman Sextet, in the place of improvised ensemble. As a result the records, instead of increasing in tension and excitement as they progress, become tiresome and dull in the last three or four choruses of each side. Lindsay and Dodds are apparently still great players but they don't belong in such a group. Baby puts on quite a show, as he does on the recent lamentable Tut Soper records, but this is not the Baby who played on the Oliver, Morton and Dodds' Black Bottom Stompers records.

A few of the "greats" are left whose music has not changed, but if they are to be recorded it must be done soon. Time grows short. If we give such men as Ory, Baby Dodds, Mesirow, Mutt Carey, Pop Foster, and Tubby Hall the chance to record again in the proper musical atmosphere we shall be handsomely rewarded.

There is also a handful of comparative youngsters (all white) who should be encouraged to play and record with these proved giants. It seems natural for Yank Lauson, Nappy Lamare, and Ray Bauduc to play in the old style. There are others who are almost unknown, such as George Lugg. An experiment in jazz, the Lu Watters' Yerba Buena Jazz Band, has also given us, in Turk Murphy and Ellis Horne, at least two musicians who show great potentialities. Ben Strickler, former hill-billy trumpet player who has recently joined forces with Horne and Murphy, is said to be very good. Further, I understand that another West Coast trombonist, who is but seventeen years of age, has learned to play very convincingly in the style of the early New Orleans men—Ory, Palmer, George Bryant. Perhaps in these men there is still a future for the real jazz.

THE RECORD OF THE MONTH

For Complete Cataiog Write to

BLUE NOTE RECORDS

767 LEXINGTON AVENUE, NEW YORK CITY

THE *Record Changer*

NOV 9 1944

November ★ 44 20c

NOV -7 1944

We regret that the printing of the reading material scheduled for this issue of The Record Changer must be deferred to the December issue.

EDITOR.

Collectors! Jazz Lovers!

Calling your attention to the following releases by

COW COW DAVENPORT

ON COMET LABEL

$1.05 each

C1—GOTTA GIRL FOR EVERY DAY IN THE WEEK JUMP LITTLE JITTERBUG

Vocal and Piano by Cow Cow Davenport

C2—JEEP BOOGIE—CHIMIN AWAY

C3—HOBSON CITY STOMP—RUN INTO ME

C4—COW COW STOMP—GIN MILL STOMP

All six sides piano solos by Cow Cow Davenport, one of the greatest of all jazzmen!

TWO DISCS ON NATIONAL LABEL by the

EMMETT BERRY FIVE

Emmett Berry, trumpet; Don Byas, tenor sax; Milt Hinton, bass; Dave Rivera, piano; J. C. Heard, drums.

$1.05 each

9001—SWEET AND LOVELY/WHITE ROSE KICK

9002—DEEP BLUE DREAM/BYAS'D OPINION

EACH ONE A MUST FOR EVERY COLLECTOR!

Send in your order now to assure prompt deliveries. Send money order or order C. O. D. Minimum shipment—three records.

RECORD MART 814 Prospect Avenue
CLEVELAND, OHIO.

Please send me the following records: ☐ C. O. D. ☐ Money Order enclosed.

☐ C1 ☐ C3 ☐ 9001
☐ C2 ☐ C4 ☐ 9002

Name .....

Address .....

City ..... State .....

THE RECORD CHANGER.

Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson, circulation manager; Don Anderson, staff artist; Herman Rosenberg, New York correspondent. Published every month at Fairfax, Virginia; copyright, 1944, Gordon Gullickson. $1.50 (U. S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION." The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

Column 1 of these sections shows the abbreviation of the label of each record:

AJ—Ajax	CMS—Com. Music Shop	ED—Edison	MAD—Madison	RO—Romeo
AP—Apex	CI—Collectors Item	EM—Emerson	ME—Melotone	RY—Royale
AU—Autograph	CO—Columbia	GE—Gennett	OK—Okeh	SA—Soloart
BA—Banner	COE—English Columbia	GL—General	OR—Oriole	SIG—Signature
BB—Blue Bird	COF—French Columbia	GRF—French Gramoph.	PARL—Parlophone	SIL—Silvertone
BN—Blue Note	CQ—Conqueror	HA—Harmony	PAE—Eng. Parlophone	SW—Swing
BR—Brunswick	CR—Crown	HW—Hit of the Week	PAF—French Parlophone	UHCA—Unit. Hot Clubs
BRE—English Brunswick	CX—Claxtonola	HMV—His Mas. Voice	PARA—Paramount	VE—Velvetone
BRF—French Brunswick	DE—Decca	HRS—Hot Record So.	PAT—Pathe	VI—Victor
BS—Black Swan	DEE—English Decca	JI—Jazz Information	PE—Perfect	VO—Vocalion
BU—Buddy	DEF—French Decca	JM—Jazz Man	PU—Puritan	VOE—English Vocalion
Ca—Cameo	DI—Diva	LI—Lincoln	QRS—QRS	VR—Variety
CH—Champion	DO—Domino	MAS—Master	RE—Regal	VS—Varsity

Condition of each record for disposition is shown by the following abbreviations:

N (New): Surface noise equal to an unplayed record; no visible or audible wear perceptible; original finish intact.

E (Excellent): Surface noise low, smooth, uniform. Not irregular or crackling, easily disregarded in listening. No perceptible distortion.

V (Very Good): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting.

G (Good): A moderate amount of surface noise; background may be somewhat irregular and crackling; some foreign noises, and a little distortion; on the whole, reasonably satisfactory listening without undue distraction of attention. Foreign noises definitely less prominent than the music.

F (Fair): Foreign noises, taken together, are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless, under these conditions, listening should be fairly satisfactory.

P (Poor): Foreign noises, collectively, are louder than the recorded music; continuous concentration is required, and there is little satisfaction in listening.

Column 4 of the "FOR DISPOSITION" section shows the method by which each record is to be disposed.

"SAL": The record is for sale at the price indicated. First offer takes the record.

"AUC": The record is at auction. The highest bid takes record. Bid only what the record is worth to you.

"TRA": The record is for trade only. If you are not familiar with the wants of the advertiser send for his want list. If you have certain records in which he may be interested, mention these in your letter.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on page 20

Advertising Rates

CLASSIFIED "WANTED" AND "FOR DISPOSITION" SECTIONS:

Wants ..... 5c each
Items for disposition ..... 10c each

Note: The above rates apply only to advertising submitted on our special ad forms.

The rate for classified advertising not submitted on these blanks is

15c PER ITEM

DISPLAY ADS

	Full Page	Half Page	Col. Inch
Collectors' ads	$10.00	$ 6.00	$ 1.00
Ads to set in type	20.00	12.00	2.00
Ads ready to photograph	10.00	6.00	1.00

Subscription Rate **$1.50 PER YEAR**

The Record Changer
Fairfax, Va.

Advertisers whose addresses are not shown elsewhere

ALEX: C. I. Alexander, 725 S. Glenwood, Tyler, Texas.

ANDE: Mrs. M. L. Anderson, 1902 Ekin Ave., New Albany, Indiana.

BAKE: W. R. Baker, 28½ Dexter Streets, St. Catherines, Ontario, Canada.

BAWD: John Bawden, Jr., 1833 Spruce St., Philadelphia 3, Penna.

BR,E: Elbert O. Brown, 215 Lorita, San Antonio, Texas.

BUCK: Dr. W. H. Buck, 5009 Walnut St., Philadelphia 39, Penna.

BURK: T. J. Burke, 123 South Street, Jersey City 7, New Jersey.

CAMP: C. M. Campbell, Y1/c, USCG, 971 W. 30th St., Apt. No. 1, Los Angeles 7, Calif.

CAUG: Dave Caughren, Jr., 827 9th St., Santa Monica, Calif.

CHOY: Robert Choy, 21 John St., San Francisco 11, Calif.

CONA: R. W. Conant, Jr., 3774 Effingham Pl., Los Angeles 27, Calif.

COOK: John Cook, 401 Mountain St., Aurora, Illinois.

COPE: Van D. Copeland, 1386 West 20th St., Los Angeles, Calif.

CROS: Charlotte Crosby, 2140 W. Touhy Ave., Chicago 45, Ill.

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EARN: William H. Earnest, RFD No. 2, York County, Dover, Penna.

EAST: Lt. H. M. Easterling, USN, U. S. McGowan, c/o F.P.O., San Francisco, Calif.

EDEL: Sanford Edelstein, 975 Walton Ave., Bronx 52, New York.

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ERWI: Ward G. Erwin, 3775 Jardin, Houston 5, Texas.

FAY: S. P. Fay, Jr., Stone House, Framingham Centre, Mass.

GENT: N. P. Gentieu, 86 South Lansdowne Ave., Lansdowne, Penna.

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GRAV: Judge David C. Graves, Probate & Juvenile Court, Columbus, Kansas.

GROV: Thurman & Mary Grove, 4709 Frankford Ave., Baltimore, Maryland.

HASS: Dale Hassell, 2174 North Talbot St., Indianapolis, Indiana.

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HERZ: Robert K. Kerzfelder, 245 West 107th St., New York, N. Y.

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HUBB: Joseph E. Hubbard, 222 24 Place, Manhattan Beach, Calif.

HURN: John Hurn, 2536 Polk St., San Francisco 9, Calif. (See my wants in September Record Changer.)

IDER: J. Van Iderstine, Box 146, Wortendyke, New Jersey.

JENS: Pvt. Jensen, Plat 5, St. Norbert, De Pere, Wisconsin.

KAPL: Benjamin Kaplan, 1201 E. 22nd St., Brooklyn, N. Y.

KA,M: Martin Kaplan, 1053 2nd Ave., New York 22, N. Y.

KELS: Robert B. Kelsey, 75 Burbank St., Boston 15, Mass.

KRAV: Philip Kravitz, 30 Mylod St., Walpole, Mass.

KUNE: James P. McKune, Eastern District, Y. M. C. A., Brooklyn 11, N. Y.

LAMB: Sgt. Robert C. Lambert, 116th A.A.F. Base Unit, A.A.B., Fort Dix, N. Jersey.

LAUF: George Laufer, 2079 Wallace Ave., New York, N. Y.

LEVI: Sanford Levine, 350 Central Park West, New York, N. Y.

MART: James J. Martin, Box 283, Lancaster, New Hampshire. (Other wants in September Record Changer.)

MA,W: W. O. Martin, Jr., 720 W. Ottawa St., Lansing 15, Mich.

MASL: Lee Masland, 1188 So. Bronson Ave., Los Angeles 6, Calif.

MAYO: David Mayo, 740 Whipple Ave., Redwood City, Calif.

MELL: Edward Mello, 318 Excelsior Ave., San Francisco 12, Calif.

MELT: Sam Meltzer, 737 Fox Street, Bronx 55, N. Y.

MEND: Sal Mendola, 75 E. 7th St., New York 3, N. Y.

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POWE: Pfc. E. L. Powers, 927 S. E. St. Francis St., Brownsville, Texas.

REIT: Ed Reith, 937 Lincoln Ave., Alameda, Calif.

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RUTH: Ruth's Music Shop, 211 W. 11th St., Fort Worth 2, Texas.

SAUL: Milton Saul, 837 Westgate, University City, Missouri.

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SILV: Herbert Silverman, 12 Dewey St., Newark 8, New Jersey.

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THRU: Herbert Thrune, 220 East Winslow St., Freeport, Illinois.

TUCK: Lt. Comdr. H. C. Tucker, 17 Greenway Road, New London, Conn.

VOGE: Leon D. Vogel, 1219 Steelton Ave., Baltimore 24, Maryland.

WALL: Robert Waller, 325 W. Adams Blvd., Los Angeles, Calif.

WHIT: Ray Whitney, 30 Gordon St., Framingham, Mass.

ZARA: Andy Zaras, 106 No. Munn Ave., Newark 6, N. Jersey.

CLOSING DATES FOR BIDS
On all Records advertised for auction in this issue will be DEC. 1, 1944.
UNLESS OTHERWISE STATED.

Corrugated 10" Record
SHIPPING CARTONS
For Sale—19c Each
PFC. BORIS ROSE
Det. B, Bks. T-143, Pvg. Gnd. Det.
ABERDEEN PROVING GROUNDS, MD.

For Sale at 19c Each
10" Victor, Brunswick, Decca, Columbia, Capitol, Sonora, Philharmonic 4-pocket albums in excellent condition, never used.
PFC. BORIS ROSE
Det. B, Bks. T-143, Pvg. Gnd. Det.
ABERDEEN PROVING GROUNDS, MD.

The form on which classified advertising is to be submitted is shown below. If you do not submit your ads on these forms, the charge is 15¢ per item. Advertising not conforming with these regulations will be returned. Drop us a card for a supply of these forms. If you need more than 20 let us know. Listings for display ads need not be submitted on these forms.

USE THIS SIDE FOR RECORDS WANTED

Use a separate blank for each recording group.

Enter the name of the recording group in the space at the extreme left of the form, writing vertically from bottom to top.

Enter records by that recording group from top to bottom, starting with top line of form.

You may use both sides of this blank. Use the reverse side to list items for disposition.

Recording group	Names of tunes (30 typewriter spaces available)	Label	Serial Number	Price offered	First four letters of your name

WANTED

4 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 5 & 6.
3 PRICE OFFERED FOR RECORD.
2 CATALOG NUMBER OF RECORD.
1 LABEL OF RECORD

	1	2	3	4
ALABAMA RASCALS				
GEORGIA GRIND (N TO E)	Ro	5136	10.00	MELT
LOUIS ARMSTRONG				
SHINE/GIGOLO	OK	41486	——	GRAV
STARDUST	OK	41530	——	TUCK
LAZY RIVER	OK	41541	——	TUCK
SOME OF THESE DAYS	OK	41298	——	TUCK
HOME/ALL OF ME	OK	41552	——	TUCK
I'M IN THE MOOD FOR LOVE	DE	579	——	TUCK
(MANY HOT 5 & 7)	OK	——	3.50+	FAY
(MANY ACCOMPANIMENTS)	OK	——	——	FAY
GEORGIA BO BO/DROP THAT SACK	Vo	1037	——	FAY
BIG FAT MA/SWEET LITTLE PAPA(N)	OK	8379	——	CAUG
BIG BUTTER AND EGG MAN/SUNSET CAFE(N)	OK	8423	——	CAUG
MELANCHOLY BLUES/KEYHOLE BLUES(N)	OK	8496	——	CAUG
SWEET LITTLE PAPA (N OR E) (N -E)	OK	8397	15.00	MELT
SONG OF THE VIPERS	"	BrF 500492	10.00	MELT
(MANY HOT 5 & 7)	"	OK ——	——	REIT
WEST END BLUES/MUGGLES	"	Co 36377	——	BAKE
GULLY LOW BLUES	"	ANY ——	1.25	BAKE
CORNET CHOP SUEY	"	ANY ——	1.25	BACK
MUSKRAT RAMBLE	"	ANY ——	1.25	BAKE
HIGH SOCIETY	"	ANY ——	1.25	BAKE
I CAN'T GIVE YOU ANYTHING BUT LOVE	DE	2042	1.50	BAKE
OK 8379, 8396, 8447, 8482, 8496,	—	——	——	RUSK
OK 8519, 8551, 8609, 8641, 8690,	--	——	——	RUSK
OK 8669, 8714, 8800, 41422, 41468, 41478	—	——	——	RUSK
MEDLEY OF HITS (12")	Vi	36084	——	RUSK
HOTTER THAN THAT/SAVOY BLUES(N TO E)	OK	8535	5.00	CONA
ANDY BOY				
CHURCH ST/HOUSE RAID	BB	6858	5.00	WALL
BOB ATCHER				
THINKIN'TONIGHT OF MY BLUE EYES	OK	——	——	DERA
LOVIE AUSTIN				
(ANY WITH DODDS)	PARA	——	——	EDEL
(ANY)	—	——	——	REIT
MILDRED BAILEY				
IS THAT RELIGION/LULLABY	BR	6558	——	EARN
GEORGE BARNES				
I'M FOREVER BLOWING BUBBLES	OK	05798	1.50	MART
SIDNEY BECHET				
(ANY EXCEPT THE MOOCHE)	—	——	——	MAYO
I KNOW THAT YOU KNOW (N TO E)	Vi	27574	1.00	ALEX
LIMEHOUSE BLUES (N TO E)	Vi	27600	1.00	ALEX
LIMEHOUSE BLUES/TEXAS MOANER	Vi	27600	——	GRAV
SHAG/I FOUND A NEW BABY	BB	10022	——	GRAV
BECHET-SPANIER BIG FOUR				
CHINA BOY	HRS	2001	——	SCHW
THAT'S A PLENTY	HRS	2002	——	SCHW
SQUEEZE ME	HRS	2003	——	SCHW
LAZY RIVER	HRS	2000	——	SCHW
LAZY RIVER	HRS	2000	——	TUCK
CHINA BOY	HRS	2001	——	TUCK
THAT'S A PLENTY	HRS	2002	——	TUCK
SQUEEZE ME	HRS	2003	——	TUCK
BIX BEIDERBECKE				
(ALBUM; H.R.S. #2; E TO N)	HRS	——	20.00	HASS
BUNNY BERIGAN				
FLASHES	Vi	26121	——	HOLL
IN A MIST	Vi	26123	——	HOLL
(ANY BIX ON VICTOR)	Vi	——	——	CONA
(MANY OTHERS; STATE PRICES)	—	——	——	CONA
AL BERNARD				
ST.LOUIS BLUES	RE	9496	——	PENN
BERTRAND'S WASHBOARD WIZARDS				
LITTLE BITS	Vo	1035	——	GROV
I'M GOING HUNTING	Vo	1099	——	GROV
47TH STREET STOMP	Vo	1060	——	GROV
BIG BILL				
I WANT YOU BY ME SIDE	Vo	04041	2.00	WALL
HARD HEADED WOMAN	ME	13281	1.50	WALL
I WANTA SEE MY BABY	ME	13457	1.50	WALL
SOUTHERN FLOOD BLUES	ME	70468	1.50	WALL
COME HOME EARLY	ME	71057	1.50	WALL
EVIL HEARTED ME	ME	71066	2.00	WALL
IT'S TOO LATE NOW	PE	80158	2.00	WALL
BLUEBIRD MILITARY BAND				
ST. LOUIS BLUES(BUFF LABEL ONLY)	BB	7824	——	PENN
JIMMY BLYTHE				
WEARY BLUES	Vo	1135	25.00	MELT
SHARKEY BONANO				
HIGH SOCIETY	Co	35678	——	ANDE
(ANY)	Vo	——	——	EINH
HIGH SOCIETY/I'M SATISFIED	Co	35678	——	PEAC
HIGH SOCIETY/MY GAL	Co	35788	——	FAY
CONNIE BOSWELL				
IT'S THE TALK OF THE TOWN(N TO E)	Br	6032	——	RING
TIME ON MY HANDS (N TO E)	Br	6210	——	RING
PERRY BRADFORD				
LUCY LONG	Vo	15165	——	HURN
WILL BRADLEY				
STARDUST	Co	35939	——	PAYT
CLEO BROWN				
(SEVERAL ON DECCA)	—	——	——	RUSK
HENRY BROWN				
DEEP MORGAN/EASTERN CHIMES	PARA	12988	8.00	WALL
BUCKTOWN FIVE				
MOBILE BLUES/SOMEDAY	GE	5405	——	TUCK
PINETOP BURKS				
(ANY)	ANY	——	2.50	WALL
DAVID BURTON				
ST.LOUIS BLUES	OR	1004	——	PENN
BUTERBEANS & SUSIE				
HE LIKES IT SLOW	OK	8355	——	KRAV
JOHNNY CALI & TONY GOTTUSO				
(ANY GUITAR DUETS (E)	Vi	25691	——	MART
CALLAHAN BROTHERS				
ST. LOUIS BLUES	Vo	4358	——	PENN
CAB CALLOWAY				
WILLOW WEEP FOR ME	OK	6109	1.00	MA,W
GOT THE WORLD ON A STRING	BR	6424	——	EARN
CANNON'S JUG STOMPERS				
(ANY)	—	——	——	WALL
FRANKIE CARLE				
(ANY 1400 SERIES DECCA)	DE	——	——	MART
CHICAGO FOOT WARMERS				
SWEEP 'EM UP	OK	8792	15.00	MELT
(ANY)	OK	——	——	REIT
CHICAGO RHYTHM KINGS				
I'VE FOUND A NEW BABY	UHCA	7-8	——	SCHW
MADAME DYNAMITE	UHCA	63-64	——	SCHW
I'VE FOUND A NEW BABY	UHCA	7-8	——	TUCK
CHOCOLATE DANDIES				
(MANY; SEND LIST)	—	——	——	BAKE
STARDUST	OK	8668	3.00	GROV
I NEVER KNEW	Co	2875	3.00	GROV
CHICK AND ANDY				
ST. LOUIS BLUES	Ro	1694	——	PENN
CLIFFORD'S LOUISVILLE JUG BAND				
GET IT FIXED BLUES(N TO E)	OK	8269	3.00	KUNE
(ANY RED OKEH; N TO E; STATE PRICES)	OK	——	——	KUNE
JUNIE C. COBB				
SMOKE HOUSE DRAG	Vo	1269	15.00	MELT
KING COLE TRIO				
(ALL)	—	——	——	ERWI
SWEET LORRAINE/THIS SIDE UP	DE	8520	——	RUSK
RUSS COLUMBO				
(ANY; NEW ONLY)	—	——	——	MEND
EDDIE CONDON				
I'M SORRY I MADE YOU CRY	UHCA	27-28	——	SCHW
HOME COOKING/THE EEL	Co	35680	——	SCHW
I'M SORRY I MADE YOU CRY	OK	41142	5.00	GROV
COOKIE'S GINGERSNAPS				
MESSING AROUND	OK	8392	6.00	GROV
ROB COOPER				
BB 5459 AND ANY OTHER COLOS)	BB	——	——	MART

WANTED

IDA COX				
FOUR DAY CREEP	VO	—	—	STUR
BING CROSBY				
ST.LOUIS BLUES("A" MASTER,BLACK & GOLD)	BR	20105	—	PENN
PLEASE	DE	3450	—	PAYT
BOB CROSBY				
HIGH SOCIETY	DE	2848	—	ANDE
MILK COW BLUES	DE	1962	—	ANDE
EAST OF THE SUN/AND THEN SOME	DE	502	—	RUSK
DIGA DIGA DO, 1 & 2	DE	2275	—	RUSK
MARCH OF BOB CATS/WHO'S SORRY NOW	DE	1865	—	FAY
FIDGETY FEET/STUMBLING(BOBCATS)	DE	1593	—	FAY
(MANY OTHER BOBCATS ON DECCA)	DE	—	—	FAY
EMERY DEUTSCH				
WHEN A GYPSY MAKES HIS VIOLIN	ANY	—	—	ROTH
MARLENE DIETRICH				
JOHNNY/PETER (N TO E)	BR	7726	—	RING
ASSEZ (N TO E)	BR	—	—	RING
(ANY OTHERS) (N TO E)	ANY	—	—	RING
DIXIE DAISIES				
ST.LOUIS BLUES	CA	9035	—	PENN
DIXIE JAZZ BAND				
ST. LOUIS BLUES	OR	1515	—	PENN
DIXIELAND FIVE				
ORIGINAL DIXIELAND 1 STEP/FIDGETY	VI	25	—	MART
DIXIELAND JUG BLOWERS				
HEN PARTY BLUES	VI	20649	—	WALL
DIXIE STOMPERS				
WANG WANG BLUES/WABASH BLUES (N)	HA	407	—	CAUG
VARIETY STOMP/ST.LOUIS BLUES(N)	HA	4514	—	CAUG
JOHNNY DODDS				
PENCIL PAPA	VI	38038	—	STUR
PENCIL PAPA	VI	38038	—	REIT
LOVELESS LOVE/19TH BLUES	PARA	12483	—	REIT
DUB OF: NEW ORLEANS STOMP	—	—	—	REIT
(ANY)	—	—	—	MAYO
(ANY"CHICAGO FOOTWARMERS"ON OK)	OK	—	—	FAY
(ANY"JIMMY BLYTHE OWLS")	VO	—	—	FAY
PIGGLY WIGGLY/40 AND TIGHT	VO	1403	—	FAY
WILD MAN/BLUES	BR	3567	—	FAY
MESSIN' AROUND/ADAMS APPLE	PARA	12376	—	FAY
WILDMAN BLUES/MELANCHOLY (N)	BR	3567	—	CAUG
WILDMAN/MELANCHOLY (E)	BR	3567	—	HURN
TOMMY DORSEY				
EAST OF THE SUN (NEW ONLY)	BB	10726	—	MEND
FABLE OF A ROSE (NEW ONLY)	VI	26555	—	MEND
YOUR LONELY AND I'M LONELY	VI	—	—	MEND
DUCO BROTHERS				
ST. LOUIS BLUES	PAT	21212	—	PENN
JOHNNY DUNN				
HAM AND EGGS	CO	14358	—	CAMP
HAM AND EGGS	CO	14358	—	CAMP
DUKE ELLINGTON				
DUCKY WUCKY/SWING LOW	ANY	—	—	KAPL
BIG HOUSE BLUES/SWING CHARIOT	CO	14670	—	KAPL
EERIE MOON/ANYTIME	BR	6467	—	KAPL
BATTLE OF SWING/JAZZ POT POURRI	BR	8293	—	KAPL
ROSE ROOM/DON'T MEAN A THING	ANY	—	—	KAPL
HARLEM SPEAKS/SHADE OF OLD APPLE	BR	6646	—	KAPL
STORMY WEATHER/SOPH LADY	CO	—	—	KAPL
NEW BLACK AND TAN FANTASY/STEPPIN	BR	8063	—	KAPL
STORMY WEATHER/SOPHISTICATED LADY	BR	6600	—	GRAV
CLARINET LAMENT/ECHOES	BR	7656	—	EARN
HOT AND BOTHERED	ANY	—	—	EARN
JUNGLE BLUES (#2 ONLY)	—	—	10.00	MITC
ROCKIN' CHAIR(#1 ONLY; EX ONLY)	—	—	5.00	MITC
NASHVILLE NIGHTINGALE	BLU-DISC	—	50.00	MITC
PARLOR SOCIAL STOMP	—	—	5.00	MITC
GEORGIA GRIND	—	—	5.00	MITC
IT'S ALL COMIN' HOME TO YOU	—	—	5.00	MITC
ANIMAL CRACKERS/LIL FARINA(E)	GE	3342	15.00	MITC
(ACC. TO OZIE WARE)	VI	21377	10.00	MITC
MOOD INDIGO,HOT BOTHERED,ETC(V+)	VI	16006	5.00	MITC
(ORIGINAL LABEL ONLY; E OR N)	VO	1064	12.50	MITC
(ORIGINAL LABEL ONLY; E OR N)	VO	1077	12.50	MITC
(ORIGINAL LABEL ONLY; E OR N)	BR	6265	3.50	MITC
(ORIGINAL LABEL ONLY; E OR N)	BR	6607	3.50	MITC
(ORIGINAL LABEL ONLY; V TO N)	OK	8521	15.00	MITC
(ORIGINAL LABEL ONLY; E OR N)	OK	8662	6.00	MITC
(ORIGINAL LABEL ONLY; V TO N)	OK	8869	7.50	MITC

(DUKE ELLINGTON CONTINUED NEXT COLUMN)

(DUKE ELLINGTON, CONTINUED)

(ORIGINAL LABEL ONLY; E OR N)	VI	38065	3.00	MITC
(ORIGINAL LABEL ONLY; E OR N)	VI	21284	3.50	MITC
RUTH ETTING				
CLOSE YOUR EYES (N TO E)	BR	6657	—	RING
PAST PRESENT & FUTURE (N OR E)	BR	6671	—	RING
EVERYTHING I HAVE IS YOUR(N OR E)	BR	6719	—	RING
TIRED OF IT ALL (N OR E)	BR	6761	—	RING
THIS LITTLE PIGGIE (N OR E)	BR	6769	—	RING
RIPTIDE (N OR E)	BR	6892	—	RING
WITH MY EYES WIDE OPEN (N OR E)	BR	6914	—	RING
NO MORE LOVE/BUILD LITTLE HOME(N-E)	BR	6697	—	RING
CIGARS, CIGARETTES (N OR E)	PE	12737	—	RING
WITHOUT THAT MAN (N OR E)	BA	32214	—	RING
KISS WALTZ/DON'T TELL HER(N OR E)	CO	311	—	RING
OUT OF NOWHERE/WERE YOU SINCERE(N-E)	CO	546	—	RING
TOMORROW WHO CARE (N OR E)	CO	2954	—	RING
TOO LATE/CUBAN LOVE SONG(N OR E)	CO	2580	—	RING
WHAT ABOUT ME/OUT IN THE COLD(N OR E)	CO	2955	—	RING
GUILTY/NOW THAT YOU'RE GONE(N OR E)	CO	2529	—	RING
REACHING FOR THE MOON (N OR E)	CO	2377	—	RING
VERNON GEYER				
ST.LOUIS BLUES (BUFF LABEL ONLY)	BB	7207	—	PENN
BENNY GOODMAN				
JUNK MAN/OL' PAPPY	CO	2892	—	KRAV
EMALINE/JUBILEE	CO	2907	—	KRAV
(ANY ON BLUE COLUMBIA)	CO	—	—	KRAV
COKEY/MUSIC HALL RAG	CO	3011	—	TUCK
HUNKADOLA/DIXIELAND BAND	VI	25009	—	TUCK
TAKE MY WORD (N OR E)	CO	2947	—	GHIR
NOT THAT I CARE (N OR E)	CO	2542	—	GHIR
JUNK MAN (N OR E)	CO	2892	—	GHIR
YOU TURNED TABLES ON ME (N)	VI	25391	—	GHIR
SILHOUETTED IN MOONLITE(N)	VI	25711	—	GHIR
S'WONDERFUL (N)	VI	26090	—	GHIR
BLUES IN YOUR FLAT(N)	VI	26044	—	GHIR
CUCKOO IN THE CLOCK(N)	VI	26175	—	GHIR
SMILES(N)	VI	25660	—	GHIR
SWEET LORRAINE/DIZZY (N)	VI	25822	—	GHIR
LIONEL HAMPTON				
SHOE SHINER'S DRAG	VI	26011	1.00	MA,W
FLYIN' HOME	VI	26595	1.00	MA,W
BLUE BECAUSE OF YOU	VI	26724	—	ERWI
WARREN G. HARDING				
(ANY)	—	—	—	GRAV
HARLEM HAM FATS				
EMPTY BED BLUES	—	—	—	PAYT
COLEMAN HAWKINS				
JAMAICA SHOUT/HEART BREAK BLUES	OK	41566	—	RUSK
FLETCHER HENDERSON				
TOZO/ROCKY MOUNTAIN BLUES(N)	CO	970	—	CAUG
STOCKHOLM STOMP/HAVE IT READY(N)	BR	3460	—	CAUG
FIDGETY FEET/SENSATION(N)	BR	3521	—	CAUG
FIDGETY FEET/SENSATION(N)	VO	1092	—	CAUG
FIDGETY FEET/SENSATION(N)	VO	2710	—	CAUG
PDQ BLUES/LIVERY STABLE BLUES(N)	CO	1002	—	CAUG
COME ON BABY/EASY MONEY(N)	CO	14392	—	CAUG
STARDUST	CR	3093	—	GROV
HOT & ANXIOUS	CO	2449	—	GROV
CLARINET MARMALADE	CO	2513	—	GROV
SINGIN' THE BLUES	VI	22721	2.50	GROV
SINGIN' THE BLUES	ME	12145	2.50	GROV
HONEYSUCKLE ROSE	CO	2732	—	GROV
KATHERINE HENDERSON				
ST. LOUIS BLUES	QRS	7024	—	PENN
WOODY HERMAN				
WHISTLER'S MOTHER-IN-LAW(BING)	DE	—	1.00	SMIT
MILT HERTH & TRIO OR QUARTET				
(MOST)	—	—	—	MAYO
(ANY)	DE	—	—	PAYT
HILDEGARDE				
I WAS IN THE MOOD (N OR E)	CO	1247	—	RING
I BELIEVE IN MIRACLES (N OR E)	CO	1552	—	RING
FOR ME FOR YOU/DARLING (N OR E)	CO	1556	—	RING
I'M IN THE MOOD FOR LOVE(N OR E)	CO	1170	—	RING
CHEEK TO CHEEK (N OR E)	CO	1190	—	RING
THANKS A MILLION (N OR E)	CO	1266	—	RING
I DREAM TOO MUCH (N OR E)	CO	1308	—	RING
LIFE BEGINS WHEN YOU'RE(N OR E)	CO	1354	—	RING
TOUCH OF YOUR LIPS (N OR E)	CO	1401	—	RING
HILDEGARDE LOOKS BACK (N OR E)	CO	1541	—	RING
FOR SENTIMENTAL REASON (N OR E)	CO	1641	—	RING
TRYING TO SAY I LOVE YOU(N OR E)	CO	1700	—	RING

BERTHA HILL

PRATT CITY	HRS	—	—	STUR
LONESOME ALL ALONE	OK	8339	—	CAMP
LOVESICK/LONESOME WEARY BLUES	OK	8453	—	CAMP
LONESOME WEARY BLUES/LOVESICK(N)	OK	8453	—	CAUG
PRATT CITY BLUES	OK	8420	—	RUSK
LOVE SICK BLUES	OK	8453	—	RUSK

EARL HINES

PIANO MAN/FATHER STEPS IN	BB	10377	—	RUSK
RIFF MEDLEY/XYZ	BB	10531	—	RUSK
FAT BABIES/MAPLE LEAF RAG	DE	218	—	RUSK
RHYTHM LULLABY	DE	389	—	RUSK
ROCK AND RYE	DE	577	—	RUSK
JULIA	DE	654	—	RUSK
HONEYSUCKLE ROSE	VO	3586	—	RUSK

BILLIE HOLIDAY

WHERE IS THE SUN (N OR E)	VO OR OK	3543	—	RING
SOLITUDE (N OR E)	VO OR OK	6270	—	RING
BORN TO LOVE (N OR E)	VO OR OK	3605	—	RING
HE'S FUNNY THAT WAY (N OR E)	VO OR OK	3748	—	RING
YOU CAN'T BE MINE (N OR E)	VO OR OK	4396	—	RING
BILLIE'S BLUES/SUMMERTIME(N-E)	VO OR OK	3288	—	RING
CAN'T GET STARTED (N OR E)	VO OR OK	4457	—	RING
GOT MY LOVE TO KEEP ME(N - E)	VO OR OK	3431	—	RING
YOU GO TO MY HEAD (N OR E)	VO OR OK	4126	—	RING
I CAN'T PRETEND (N OR E)	VO OR OK	3333	—	RING
MAN I LOVE/NIGHT(N OR E)	VO OR OK	5377	—	RING
SAME OLD STORY (N OR E)	VO OR OK	5806	—	RING
BODY AND SOUL (N OR E)	VO OR OK	5481	—	RING
I'M PULLING THROUGH (N OR E)	VO OR OK	5991	—	RING
GEORGIA ON MY MIND (N OR E)	VO OR OK	6134	—	RING
GLOOMY SUNDAY	OK	6451	—	EARN

HUNTER & JENKINS

LOLLYPOP	VO	02613	2.00	GRAV

JESSE JAMES

SOUTHERN CASEY JONES	DE	7213	—	WALL

BUNK JOHNSON

PANAMA/DOWN BY THE RIVER	JM	—	—	FAY
BUNK'S BLUES/STORYVILLE BLUES	JM	—	—	FAY

MARY JOHNSON

BARREL HOUSE BLUES	PARA	12996	12.00	MELT
KET TO THE MOUNTAIN BLUES	PARA	12996	—	CAMP
GOOD CHIB BLUES	PARA	—	—	CAMP
MUDDY CREEK BLUES	BR	—	—	CAMP

PEGGY JOHNSON

I YOU CAN'T GET GIVE (N OR E)	BB	—	—	RING

JONES-COLLINS

DUET STOMP	BB	8168	—	STUR

JUNGLE KINGS

FRIARS POINT SHUFFLE	UHCA	3-4	—	TUCK

IRVING KAUFMAN

ST. LOUIS BLUES	BA	6323	—	PENN
ST. LOUIS BLUES	BA	6508	—	PENN

GENE KRUPA

DRUMMER BOY/LOOKING FOR YOU	OK	5747	—	GRAV

TOMMY LADNIER

WEARY BLUES (N OR E)	BB	10086	2.00	CONA
REALLY THE BLUES (N OR E)	BB	10089	1.50	CONA

FRANCES LANGFORD

CAN'T BELIEVE IT'S TRUE (N OR E)	CO	2696	—	RING
I'M IN THE MOOD FOR LOVE (N OR E)	BR	7513	—	RING

LEE'S BLACK DIAMONDS

SOUTH AFRICAN/PIGGLY	BROADWAY	1294	—	EDEL

MEADE LUX LEWIS

DEEP FIVES (N OR E)	SA	12003	7.50	MART
FAR AGO BLUES (N OR E)	SA	12004	7.50	MART

TED LEWIS

DALLAS BLUES/ROYAL GARDEN	CO	35684	—	TUCK
EGYPTIAN ELLA/I'M CRAZY	CO	2428	—	TUCK
FAREWELL BLUES/WABASH BLUES	OK	41580	—	TUCK
ME AND MY SHADOW	ANY	—	—	ROTH

GUY LOMBARDO

ST. LOUIS BLUES	OR	3082	—	PENN

LOUISIANA SUGAR BABES

(BOTH VICTORS)	VI	—	—	MART

WINGIE MANNONE

MANNONE BLUES	BB	7633	—	EINH
ROYAL GARDEN BLUES	OK	41570	—	EINH

MCKINNEY'S COTTON PICKERS

MILENBERG JOYS	VI	21611	—	RUSK

(MCKINNEY'S CONTINUED NEXT COLUMN)

(MCKINNEY'S COTTON PICKERS, CONTINUED)

I WANT YOUR LOVE	VI	22653	2.00	GROV
TALK TO ME	VI	22640	2.00	GROV
SHE'S MY SECRET PASSION	VI	22628	2.00	GROV
DO YOU BELIEVE IN LOVE AT FIRST	VI	22811	2.00	GROV
STOP KIDDIN'	VI	38025	2.00	GROV
JUST A SHADE CORN	VI	23012	2.50	GROV
SOME SWEET DAY	VI	21730	2.00	GROV
TRAVELIN' ALL ALONE	VI	38112	3.00	GROV
ROCKY ROAD	VI	22932	2.00	GROV
WHEREVER THERE'S A WILL	VI	22936	3.00	GROV
SELLIN' THAT STUFF	VI	38052	2.50	GROV
PLAIN DIRT	VI	38097	3.00	GROV
HELLO	VI	23031	2.50	GROV

REV. F. W. MCGEE

FIFTY MILES OF ELBOW ROOM	ANY	—	10.00	WALL

MILLS BROTHERS

O.K. AMERICA (12")	BR	20112	—	PEIN

MIFF MOLE & MOLERS

THAT'S A PLENTY (V TO N ONLY)	OK	41232	2.00	ALEX
(MANY)	—	—	—	ALEX

RAY MILLER

THAT'S A PLENTY/ANGRY	BR	4224	—	TUCK

LEE MORSE

LET'S DO IT	—	—	—	ANDE

JELLY ROLL MORTON

TIA JUANA/MAMANITA	GE	3043	—	CAMP
JELLY ROLL BLUES	GE	5552	—	CAMP
KING PORTER/PEARLS	VO	1020	—	CAMP
CANNONBALL BLUES,(NEW)	VI	20431	—	CAMP
BOOGABOO/KC STOMPS (NEW)	VI	38010	—	CAMP
LONDON BLUES (N OR E)	RIALTO	535	—	CAMP
(MANY VI, GE, PARA, VO, TRI.)	—	—	—	REIT
BIG HAM	PARA	12050	—	KRAV
MUDDY WATER BLUES	PARA	20251	—	KRAV
MR. JELLY LORD	GE	3259	—	KRAV
LONDON BLUES	OK	8105	—	KRAV
HIGH SOCIETY	BB	10434	—	EAST
LOW GRAVY	BB	8302	—	EAST
LOAD OF COAL	VI	23429	—	EAST
FUSSY MABEL	VI	38125	—	EAST
WOLVERINE BLUES	ANY	—	—	EAST
SHOE SHINER'S DRAG	ANY	—	—	EAST
FAT FRANCES	BB	10257	—	EAST
DEEP CREEK	VI	38055	—	EAST
COURTHOUSE BUMP	VI	38093	—	EAST
DOWN MY WAY	VI	38113	—	EAST
MUSH MOUTH SHUFFLE/BLUE BLOOD BL	BB	8201	—	FAY
STROKIN' AWAY/LOW GRAVY	BB	8302	—	FAY
STEAMBOAT STOMP/SMOKE HOUSE	BB	8372	—	FAY
WILD MAN BLUES/JUNGLE BLUES	BB	10256	—	FAY
MR. JELLY LORD/WOLVERINE BLUES	BB	10258	—	FAY
(MANY ON VICTOR)	VI	—	3.50+	FAY
BILLY GOAT STOMP	VI	20772	—	HURN
SIDEWALK BLUES	VI	20252	—	HURN
SOMEDAY SWEETHEART	VI	20405	—	HURN
(OTHERS NOT REISSUED)	VI	—	—	HURN
SMOKE HOUSE BLUES/STEAMBOAT STOMP	VI	20296	—	RUSK
SIDEWALK BLUES/DEADMAN BLUES	VI	20252	—	RUSK
DOCTOR JAZZ STOMP	VI	20415	—	RUSK
GRANDPAS SPELLS/CANNON BALL BL	VI	20431	—	RUSK
DEAD MAN BLUES	VI	20222	5.00	CONA
(MANY; STATE PRICES)	—	—	—	CONA

MOUND CITY BLUE BLOWERS

HIGH SOCIETY/MUSKRAT RAMBLE	DE	1274	—	FAY
ONE HOUR/HELLO LOLA	VI	38100	—	RUSK

GERTRUDE NIESEN

TONY'S WIFE/YOU'RE MINE YOU(N OR E)	CO	2759	—	RING
HOLD YOUR MAN/I'VE GOT TO (N OR E)	CO	2787	—	RING
BE STILL MY HEART/CONTINENT(N OR E)	CO	2972	—	RING
WOULD THERE BE LOVE/DEVIL M(N OR E)	CO	3021	—	RING
IN THE MIDDLE OF A KISS (N OR E)	CO	3047	—	RING
WHERE ARE YOU/JAMBOREE (N OR E)	BR	7837	—	RING
TOP OF THE TOWN (N OR E)	BR	7818	—	RING
HARLEM ON MY MIND/SUPPER(N OR E)	VI	24435	—	RING
JEALOUSY/SMOKE GETS IN YOUR(N OR E)	VI	24454	—	RING

NEW ORLEANS BOOTBLACKS

MIXED SALAD	CO	14465	—	REIT
FLAT FOOT/MAD DOG	CO	14337	—	REIT
FLAT FOOT/MAD DOG	CO	14337	—	CAMP
(ANY ON COLUMBIA)	CO	—	—	FAY

WANTED

NEW ORLEANS RHYTHM KINGS

TIN ROOF BLUES/THAT'S A PLENTY	UHCA	87-88	—	PEAC
MAPLE LEAF RAG	UHCA	45-46	—	PEAC
PANAMA/TIGER RAG	GE	4968	—	PEAC
DA DA STRAIN/SHIM-ME-SHA-WABBLE	GE	5106	—	PEAC
CLARINET MARMALADE/MR.JELLY LORD	GE	5220	—	PEAC
FAREWELL BLUES/ORIENTAL	GE	4966	—	GRAV
MR. JELLY LORD/CLARINET MARMALADE	GE	5220	—	GRAV
WEARY BLUES/WOLVERINE BLUES	GE	5102	—	GRAV
THAT'S A PLENTY/TIN ROOF BLUES	UHCA	87-88	—	SCHW
BABY BROWN/NO LOVERS ALLOWED	DE	401	—	TUCK
PANAMA/JAZZ IT BLUES	DE	162	—	FAY
TIN ROOF BLUES/SAN ANTONIO	DE	161	—	FAY
MAPLE LEAF RAG/SWEET MAN	GE	5104	—	FAY

NEW ORLEANS WANDERERS

GATE MOUTH/PERDIDO STREET	UHCA	15-16	—	EINH
(ANY ON U.H.C.A. OR COLUMBIA)	—	—	—	FAY

JIMMY NOONE

MANY	ANY	—	—	ALEX
MY DADDY ROCKS ME (N OR E)	VO	2779	2.00	ALEX
OH SISTER	VO	1215	—	HOLL

DONALD NOVIS

ROCKABY MOON/WHISPER WALTZ (N OR E)	BR	6489	—	RING

KING OLIVER

HIGH SOCIETY	HRS	12	—	REIT
(MANY ON VOCATION & BRUNSWICK)	—	—	—	REIT
NEW ORLEANS STOMP/CHATTANOOGA ST.	CO	13003	10.00	HERZ
WEST END BLUES (N OR E)	VO	1189	8.00	MELT
CAMP MEETING BL (N OR E)	CO	14003	17.00	MELT
ROOM RENT BLUES(NAME YOUR OWN PRICE)	—	—	—	MELT
MABEL'S DREAM(NAME YOUR OWN PRICE)	—	—	—	MELT
ROOM RENT BLUES	OK	8148	—	CAMP
SNAKE RAG/HIGH SOCIETY	OK	4933	—	CAMP
CANAL STREET BLUES	GE	5133	—	KRAV
DIPPERMOUTH	GE	5132	—	KRAV
CHIMES BLUES	DE	5135	—	KRAV
(ANY; ANY CONDITION)	—	—	—	KRAV
CANAL STREET BLUES	UHCA	67-68	—	SCHW
DIPPERMOUTH	UHCA	77-78	—	SCHW
HIGH SOCIETY/TEARS	HRS	12	—	FAY
(ANY ON GE, CO, OR OK)	—	—	—	FAY
SNAKE RAG/HIGH SOCIETY	OK	4933	—	RUSK
SUGAR FOOT STOMP/WA WA WA	VO	1033	—	RUSK
WEST END BLUES/TIN ROOF BLUES	VO	1189	—	RUSK
DIPPER MOUTH BLUES/WHERE DID YOU	OK	4918	—	RUSK
BUDDY'S HABITS/TEARS	OK	40000	—	RUSK
CALL OF THE FREAKS/TRUMPET PRAYER	VI	38039	—	RUSK
NEW ORLEANS SHOUT	VI	23388	—	RUSK
SHAKE IT AND BREAK IT	VI	23009	—	RUSK
TACK ANNIE	VO	1049	—	HOLL
NELSON STOMP	VI	23388	—	HOLL
EDNA	VI	38137	—	HOLL

ORIGINAL DIXIELAND JAZZ BAND

LAZY DADDY/FIDGETY FEET	VI	18564	—	HURN

ORIGINAL TUXEDO JAZZ ORCHESTRA

BLACK RAG/CARELESS (N OR E)	OK	8198	17.00	MELT
BLACK RAG/CARELESS LOVE	OK	8198	—	CAMP
BLACK RAG/CARELESS LOVE	OK	8198	10.00	WALL

ORY'S CREOLE BAND

SOCIETY BLUES/ORY'S TROMBONE	NORD	—	—	REIT

TINY PARHAM

JIM JACKSON'S KANSAS CITY BLUES	PARA	12586	—	CAMP

BEN POLLACK

I'M IN MY GLORY/SNAKE CHARMER	DE	1488	—	EINH

QUINTET OF THE HOT CLUB OF FRANCE

SOLITUDE/ROSE ROOM	HMV	—	—	STUR

MA RAINEY

PARA 12706,12760,12804,12902,12926,12963	—		$2-4	WALL
JELLY BEAN BL/COUNTING BL (N)	PARA	12238	—	CAUG
STACK O' LEE BLUES/YONDER (N)	PARA	12357	—	CAUG
OTHERS	—	—	—	CAUG

RED & MIFF'S STOMPERS

SLIPPIN' AROUND (N OR E)	VI	21397	—	MART

KID RENA

(ANY OR ALL IN DELTA ALBUM)	--	—	—	FAY

RHYTHM CATS

SKELETON JANGLE (78 RPM) TRANSCRIPTION	—	—	—	DERA

RHYTHMAKERS

WHO'S SORRY NOW/BALD HEADED MAMA	UHCA	112	—	FAY
SHINE ON YOUR SHOES	UHCA	111	—	FAY

IKEY ROBINSON

READY HOKUM	BR	7057	8.00	MELT

WILLARD ROBISON

ST. LOUIS BLUES	PAT	32287	—	PENN

IKE ROGERS

IT HURTS SO GOOD (N OR E)	PARA	12816	12.00	MELT
MALT CAN BLUES (N OR E)	BR	7086	12.00	MELT
MALT CAN BLUES	BR	7086	—	CAMP
SCREENING THE BLUES	PARA	12816	—	CAMP

ADRIAN ROLLINI

BOUNCING IN RHYTHM/HONEYSUCKLE ROSE	VI	25208	—	EINH
WEATHER MAN/I GOT A NEED FOR YOU	VI	25072	—	EINH

LAURA RUCKER

ST. LOUIS BLUES	PARA	13015	—	PENN

LUIS RUSSELL

SWEET MUMTAZ	VO	1010	—	REIT
PLANTATION JOYS	OK	8424	—	REIT
SWEET MUMTAZ	OK	8454	—	REIT

PEE WEE RUSSELL

BABY WON'T YOU PLEASE COME HOME	HRS	1000	—	SCHW
THERE'LL BE SOME CHANGES MADE	HRS	1001	—	SCHW

SARGENT AND MARVIN

ST. LOUIS BLUES	OK	40178	—	PENN

SAVANNAH SIX

(ANY TITLES WITH CLARINET)	HA	—	—	PEAC

OMER SIMEON

BEAU KOO JACK/SMOKEHOUSE	BR	7109	—	REIT
BEAU KOO JACK/SMOKEHOUSE	BR	7109	—	KRAV

LEE SIMS

(ANY) (N OR E)	BR	—	—	RING

SIMS CREOLE ROOF ORCHESTRA

SOAPSTICK/HOW DO YOU LIKE IT	OK	8373	—	WALL

SLIM AND SLAM

(ANY)	—	—	—	ERWI

BESSIE SMITH

ONE AND TWO BLUES/MONEY MAN BL(N)	CO	14172	—	CAUG
TROMBONE CHOLLY/LOCK AND KEY(N)	CO	14232	—	CAUG
MEAN OLD BED BUG/A GOOD MAN(N)	CO	14250	—	CAUG
THINKING BLUES/I USED TO BE (N)	CO	14292	—	CAUG
KITCHEN MAN/I GOT WHAT IT TAKES(N)	CO	14435	—	CAUG
BLUE BLUES/IN THE HOUSE BLUES(N)	CO	14611	—	CAUG
DO YOUR DUTY/I'M DOWN(N)	OK	8946	—	CAUG
GIMME A PIGFOOT/TAKE ME(N)	OK	8949	—	CAUG
(OTHERS)	—	—	—	CAUG

JABBO SMITH & RHYTHM ACES

JAZZ BATTLE	BR	4244	—	KRAV
SLEEPY TIME	BR	7058	—	KRAV
TAKE YOUR TIME	BR	7061	—	KRAV
GET TOGETHER	BR	7065	—	KRAV
MICHIGANDER BLUES	BR	7069	—	KRAV
(ANY ON BRUNSWICK)	BR	—	—	FAY

KATE SMITH

MOON SONG (N OR E)	BR	6497	—	RING

TRIXIE SMITH

THE WORLD'S JAZZ CRAZY(N)	PARA	12262	—	CAUG

MUGGSY SPANIER

SEPTEMBER IN THE RAIN	CMS	1517	—	PENN

JESS STACY

WORLD IS WAITING FOR SUNRISE	DE	18110	—	RUSK

STATE STREET SWINGERS

OH RED/WHIPPIN' THAT JELLY	VO	03319	—	EINH

JOE SULLIVAN

(ANY)	CO	—	—	HOLL

MAXINE SULLIVAN

EASY TO LOVE (N OR E)	VO	3848	—	RING
I'M COMING VIRGINIA/LOCH(N OR E)	VO	3654	—	RING

ERSKINE TATE

STOMP OFF LET'S GO	VO	15372	—	HURN
STOMP OFF LET'S GO	VO	1027	—	RUSK

JACK TEAGARDEN

GOT A RIGHT TO SING THE BLUES	ANY	—	—	EARN

TEN BLACK BERRIES

ST. LOUIS BLUES	RE	10145	—	PENN

SONNY TERRY

(ANY)	ANY	—	—	WALL
(ANY SOLO EXCEPT ON ASCH)	—	—	2.00	WALL

HOCIEL THOMAS

LISTEN TO MA (N OR E)	OK	8345	17.00	MELT

SIPPI THOMAS

I'M A MIGHTY TIGHT WOMAN	VI	38502	7.50	EDEL

FRANKIE TRUMBAUER

OSTRITCH WALK	UHCA	29-30	——	SCHW
LOUISE	OK	41231	3.00	GROV
BORNEO	OK	41039	3.00	GROV

SOPHIE TUCKER

I YOUR KISSES CAN'T HOLD (N OR E)	VOE	——	——	RING
LOUISVILLE LADY (N OR E)	PARL	1851	——	RING
MY EXTRAORDINARY MAN (N OR E)	PARL	1852	——	RING
LAWD YOU MADE THE NIGHT (N OR E)	PARL	1869	——	RING
I AIN'T GOT NOBODY (N OR E)	PARL	3353	——	RING
WHAT LL YOU DO (N OR E)	PARL	3455	——	RING

RUDY VALLEE

HARMONY & VELVETONE; SEND LIST	—	——	——	MEND

VENUTI-LANG

FAREWELL/SOMEDAY	VO	15858	——	KRAV
AFTER YOU'VE GONE/BEALE ST.	VO	15864	——	KRAV
FAREWELL BLUES	UHCA	106	——	SCHW
AFTER YOU'VE GONE	UHCA	108	——	SCHW

'SIPPI WALLACE

FLOOD BLUES	OK	——	12.00	MELT

FATS WALLER

BACK OF TO ME	VI	25536	——	MART
LOOKIN' GOOD FEELIN BAD	VI	38086	——	RUSK
RIDIN' BUT WALKIN	VI	38119	——	RUSK
HARLEM FUSS/MINOR DRAG	VI	38050	——	RUSK
LOOKIN' FOR ANOTHER SWEETIE	VI	38110	——	RUSK
RIDIN' BUT WALKIN/DON'T YOU	VI	38119	——	EARN
GEORGIA BLUES/I LIKE THE (N OR E)	CO	14565	——	RING
THREE LITTLE WORDS (N OR E)	CO	2346	——	RING
IF YOU CAN'T HOLD THE MAN(N OR E)	CO	14134	——	RING
BABY SURE KNOWS HOW TO LOVE(N OR E)	CO	14411	——	RING
KEEP AN EYE ON YOUR MAN(N OR E)	CO	14458	——	RING
HEAT WAVE/HARLEM ON MY MIND(N OR E)	CO	2826	——	RING
WE DON'T NEED EACH OTHER(N OR E)	CO	14462	——	RING
AFTER ALL THESE YEARS (N OR E)	CO	14199	——	RING
ORGAN GRINDER BLUES (N OR E)	CO	14365	——	RING
CAN'T GIVE YOU ANYTHING(N OR E)	BR	6517	——	RING
ST. LOUIS BLUES (N OR E)	BR	6521	——	RING
LOVE IS THE THING/STORMY(N OR E)	BR	6564	——	RING
DON'T BLAME ME (N OR E)	BR	6617	——	RING
CAN'T GIVE YOU ANYTHING BUT(N OR E)	BR	6758	——	RING
YOU BROUGHT A NEW KIND OF LOVE(N-E)	CO	2222	——	RING
SHINE ON HARVEST MOON/RIVER(N OR E)	CO	2511	——	RING
I JUST COULDN'T TAKE IT (N OR E)	CO	2853	——	RING
SOMEDAY SWEETHEART/SOME OF(N OR E)	CO	14264	——	RING
MY HANDY MAN/GUESS WHO'S(N OR E)	CO	14353	——	RING

DICKY WELLS

DICKY WELL S BLUES	JI	27318	——	PEAC

MAE WEST

A GUY WHAT TAKES HIS TIME(N OR E)	BR	6495	——	RING
I'M NO ANGEL/NEW WAY TO GO(N OR E)	BR	6675	——	RING
SISTER HONKY TONK/I WANT(N OR E)	BR	6676	——	RING
MY OLD FLAME (N OR E)	—	—	—	RING
(ANY OTHERS; N OR E)	—	——	——	RING

WHOOPEE MAKERS

DIRTY DOG	PE	15223	——	STUR
ST. LOUIS BLUES	PAT	36945	——	PENN

ALEC WILDER OCTET

(ANY; ALL)	—	——	——	ERWI

CLARENCE WILLIAMS

PAPA DE DA DA (N OR E)	OK	8215	——	CAMP
CAKE WALKING BABIES (N OR E)	OK	40321	25.00	MELT
(ANY WASHBOARD BANDS)	—	——	——	REIT
(ANY WITH LOUIS ARMSTRONG)	HRS,OK	——	——	REIT
WILD CAT/KANSAS CITY MAN	OK	4925	——	KRAV
NEW ORLEANS HOP SCOP	OK	4975	——	KRAV
TEXAS MOANER BLUES	OK	8171	——	FAY
COAL CART BLUES	OK	8245	——	FAY
PAPA DE DA DA	OK	8215	——	FAY
(ANY ON GENNETT)	GE	——	——	FAY
TEXAS MOANER BLUES	OK	8171	——	RUSK
COAL CART BLUES	OK	8245	——	RUSK
SQUEEZE ME/SANTA CLAUS	OK	8254	——	RUSK

EDITH WILSON

I DON'T KNOW/I DON'T CARE	CO	14008	1.50	KUNE

TEDDY WILSON

BLUES IN C# MINOR	CO	36314	1.00	MA,W
SUGAR PLUM/THESE THAT THOSE(N OR E)	BR	7577	——	RING
YOU'RE GONNA SEE A LOT OF ME(N OR E)	BR	8281	——	RING

(TEDDY WILSON CONTINUED NEXT COLUMN)

(TEDDY WILSON, CONTINUED)

MY LAST AFFAIR/SHOWED ME THE WAY(N-E)	BR	7840	——	RING
MOANIN' LOW/FINE AND DANDY(N OR E)	BR	7877	——	RING
EVERYBODY'S LAUGHING (N OR E)	BR	8259	——	RING
JUST A MOOD, I & 2 (N OR E)	BR	7973	1.50	BAKE
BLUES IN C# MINOR (N OR E)	BR	7684	1.25	BAKE
PENNIES FROM HEAVEN (N OR E)	BR	7789	1.25	BAKE
LISA/SWEET LORRAINE (N OR E)	CO	3571.	1.25	BAKE
MOANIN' LOW/FINE AND DANDY	BR	7877	——	EARN

GOODROW WILSON

(ANY)	—	——	——	GRAV

WINDY CITY RHYTHM KINGS

SOUTH AFRICAN/PIGGLY WIGGLY	PARA	12770	——	EDEL
SOUTH AFRICAN BLUES/PIGGLY WIGGLY	PARA	12770	15.00	MELT

JACK WINN

ST. LOUIS BLUES	VO	15860	——	PENN

WOLVERINES

RIVERBOAT SHUFFLE	HRS	9	——	SCHW

- - -

ALBUMS

LOUIS ARMSTRONG	DE	233	——	SCHW
FASHIONS IN SWING	DE	133	——	SCHW
NEW ORLEANS JAZZ	DE	144	——	SCHW
CHICAGO JAZZ	DE	121	——	SCHW

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JAZZ INFORMATION, VOL. I #32	—	——	1.00	MELT

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(ANY)	—	——	——	GRAV

WOODWIND ENSEMBLES AND SOLOS

HORN, OBOE, CLARINET, BASSOON, FLUTE		——	——	BR,E

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Nice Work if You Can Get It—A Foggy Day—Things Are Looking Up—I Can't Be Bothered Now—Have You Met Miss Jones—I'd Rather Be Right—Sweet Sixty-Five—Take and Take and Take De 15037

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JAMES P. JOHNSON.....$1.58

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JELLY ROLL MORTON AND HIS ORCH......79c

Sweet Substitute—Panama Gen 1703

Good Old New York—Big Lip Blues Gen 1704

Shake It—If You Knew Gen 1707

Mama's Got a Baby—My Home Is a Southern Town Gen 1710

Dirty Dirty—Swinging the Elks Gen 1711

Get the Bucket—Why Gen 1705

BOB CROSBY ORCH.....79c

South Rampart St. Parade — Dogtown Blues De 15038

Chain Gang—Ex Stacy De 15064

STAN KENTON.....79c

Gambler's Blues De 15063

JIMMY DORSEY.....79c

Song of the Volga Boatmen—I Cried for You De 15041

CHICK WEBB-ELLA FITZGERALD 79c

Hallelujah—I Want to Be Happy De 15039

Victor Records, 52c

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Delta Serenade—Solitude Vi 24755

Jack the Bear—Morning Glory Vi 26536

BENNY GOODMAN TRIO—

Body and Soul—After You've Gone Vi 25116

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AC 103—I Got Rhythm—Tiger Rag

AC 104—Honeysuckle Rose — Nobody's Sweetheart

AC 105—Marie—Limehouse Blues

AC 106—At Sundown — Some of These Days

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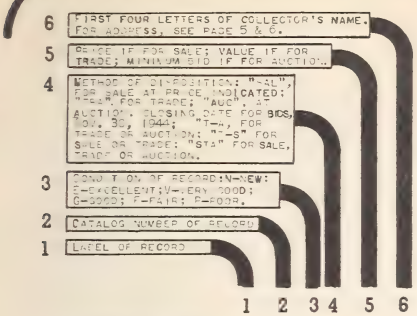

ALABAMA RED PEPPERS

RED HEAD BLUES	RO	552	G	T-A	——		PENN
IRVING AARONSON							
SWEET WATCHA/SCANDI. GAL	VI	21778	N	AUC	——		THRU
LET'S MISBEHAVE/AN'FURTHERM.	VI	21260	E	AUC	——		ANDE
HENRY ALLEN							
CAN I FORGET YOU/LOVE OR	VO	3690	N	AUC	——		CHOY
K. K. BOOGIE	OK	6281	[illegible]	T-A	——		BAWD
INDIANA	OK	6357	N	T-A	——		BAWD
FEELIN' DROWSY/SWING OUT	BB	0702	[illegible]	STA	1.00		EINH
ALGIERS STOMP(V)/WHEN DID YOU	VO	3302	G	AUC	——		ANDE
GALVESTON GAL/GONNA LOSE	ME	12842	V+	STA	——		STUR
GONNA LOSE YOUR GAL	BPE	.664	[illegible]	TRA	——		CAMP
GALVESTON GAL/HUSH MY MOUTH	BPE	1709	E	TRA	——		CAMP
RIVERS TAKIN' CARE OF ME	ME	12769	E	TRA	——		CAMP
SHADOWS ON THE SWANEE	ME	12759	E	TRA	——		CAMP
ALL STAR BAND							
ROYAL FLUSH/I GOT RHYTHM	CO	36499	N	STA	1.00		EINH
ALMANAC SINGERS							
SOD-BUSTER BALLADS, (ALBUM)	GL	621	N	AUC	5.00		GENT
ALBERT AMMONS RHYTHM KINGS							
EARLY MORNING BLUES/MILE-O-MO	DE	975	V	STA	——		STUR
AMMONS & JOHNSON							
FOOT PEDAL BOOGIE/MOVIN' BOOG.	VI	27507	N	T-A	——		CROS
6TH AVE. EXPRESS/PINE CREEK	VI	27506	N	T-A	——		CROS
ARKANSAS TRAVELERS							
SEE YOU IN DREAMS/HOW I LOVE	OK	40277	V+	T-A	——		LAUF
BIRMINGHAM BREAKDOWN/I AIN'T	HA	505	E+	T-A	——		LAUF
LIL ARMSTRONG							
6TH STREET/SECRET FLAME	DE	7739	N	AUC	——		SIEG
BLUEP THAN BLUE/BORN TO SW.	DE	1299	N	AUC	——		SIEG
(SEVERAL ON DECCA)	DE	——	E	STA	.75		EINH
LOUIS ARMSTRONG							
GOT NO BLUES/WEST END BLUES	VO	3204	N	AUC	——		MASL
HEEBIE JEEBIES/POTATO HEAD	CO	35660	E	AUC	——		PAYT
SQUEEZE ME/S.O.L. BLUES	CO	35661	E	AUC	——		PAYT
SAVE IT PRETTY MAMA/NO ONE	CO	35662	E	AUC	——		PAYT
KNOCKIN'A JUG/12TH ST. RAG	CO	35663	E	AUC	——		PAYT
OUT BUCKET BLUES/YES	CO	36152	E	AUC	——		PAYT
SKIC-DAT-DE-DAT/MUSKRAT	CO	36153	E	AUC	——		PAYT
CORNET CHOP SUEY/MY HEART	CO	36154	E	AUC	——		PAYT
ORIENTAL STRUT/YOU'RE	CO	36155	E	AUC	——		PAYT
DEAR OLD SOUTHLAND	CO	36282	N	AUC	——		VOGE
2:19 BLUES/PERDIDO ST. BLUES	DE	18090	N	AUC	——		VOGE
BYE & BYE	DE	3946	N	AUC	——		VOGE
WEST END BLUES/IF IT'S GOOD	DE	2480	E	AUC	——		VOGE
SHINE/I AIN'T GOT NOBODY	VO	3102	V	AUC	——		VOGE
TIGHT LIKE THIS/HEAR ME TALK.	VO	3303	N	AUC	——		DERA
SAVE IT PRETTY MAMA/HEAR ME	DE	2405	N	AUC	——		DERA
IF IT'S GOOD/WEST END BLUES	DE	2480	E+	AUC	——		DERA
ST.LOUIS BLUES/BASIN ST. BL.	CO	9124	E+	STA	——		STUR
TRY MY CABBAGE(MAGGIE JONES)	CO	14063	V	T-A	——		EDEL
DEAR OLD SOUTHLAND	CO	36282	E	T-A	——		LAMB
BODY AND SOUL/SHINE	CO	2707	G	AUC	——		MEND
ST.LOUIS BLUES/DUSKY	VI	24320	G+	AUC	——		MEND
BIG FAT MA	OK	8379	G+	AUC	——		KA,M
IRISH BLACK BOTTOM	OK	8447	V	AUC	——		KA,M
WEARY BLUES	OK	8519	G+	AUC	——		KA,M
KEYHOLE BLUES/MELANCHOLY BL.	OK	8496	G+	AUC	——		POWE
KEYHOLE(N)/MELANCHOLY(V)	VO	3137	—	AUC	——		POWE
KNOCKIN' A JUG/MUGGLES	OK	8703	V	T-A	——		EDEL

(LOUIS ARMSTRONG, CONTINUED)

(ALBUM; 7TH SIDE DISTORTED)	CO	57	N	T-A	——		EARN
I'M GONNA GITCHA/DON'T FORGET	PAE	2829	N	TRA	——		HURN
WILDMAN BLUES/MELANCHOLY BL.	PAE	2162	N	TRA	——		HURN
STRUTTIN' WITH BARBECUE(SKIP)	OK	8566	G	TRA	——		HURN
SWEETHEARTS ON PARADE	VO	3337	E	AUC	——		MELT
SUPER-TIGER RAG	BRF	500490	V	TRA	——		MELT
LYIN'/EV'NTIDE	DE	835	N	AUC	——		MAYO
CONFESSIN'/MONDAY DATE	DE	2615	N	AUC	——		MAYO
LAWDY MAMA/DO CALL BLOOY	DE	3756	N	AUC	——		MAYO
PERDIDO ST/2:19 BLUES	DE	18090	N	AUC	——		MAYO
I COVER THE WATERFRONG	DE	3700	N	AUC	——		MEND
HARLEM STOMP	DE	3092	N	AUC	——		MEND
ST. LOUIS BLUES/BASIN ST. BL.	VO	3008	G	AUC	——		MEND
MAHOGANY HALL STOMP	OK	8680	G	T-A	——		KAPL
HOTTER THAN THAT/SAVOY BL	OK	8535	V	T-A	——		KAPL
NEW TIGER RAG/LOVE YOU FUNNY	CO	2631	G+	T-A	——		KAPL
AIN'T MISBEHAVIN'/I CAN'T GIVE	DE	2042	N	AUC	——		KAPL
GABRIEL LIKES/SHOE SHINE BOY	DE	672	V	T-A	——		KAPL
EV'NTIDE/LYIN' TO MYSELF	DE	835	N	AUC	——		ROTH
HURDY GURDY MAN/SKELETON	DE	949	N	AUC	——		ROTH
SWEET LITTLE PAPA(ROUGH START)	OK	8379	V	T-A	——		LEVI
GUT BUCKET BLUES	OK	8261	V	T-A	——		LEVI
JEEPERS CREEPERS	DE	2267	E+	T-A	——		LEVI
I GOT A RIGHT TO SING BLUES	BB	5173	E	T-A	——		LEVI
SATCHEL MOUTH SWING	DE	1636	E	T-A	——		LEVI
WEST END BLUES/GOT NO BLUES	VO	3204	N	AUC	2.50		GENT
STARDUST/TROUBLES IN DREAMS	VO	3172	E	AUC	——		SIEG
RASCAL YOU/SLEEPY TIME DOWN	DE	4140	N	AUC	——		SIEG
WEST END BLUES/MAHOGANY HALL	DE	3793	N	AUC	——		SIEG
GUT BUCKET BL/IN THE BARREL	CO	36152	N	AUC	——		HERZ
CORNET CHOP SUEY/MY HEART	CO	36154	N	AUC	——		HERZ
(MANY)	DE	——	N	AUC	3.00		ZARA
(ALBUM; HOT FIVE)	CO	C-57	N	STA	3.50		EINH
I'M IN THE MOOD/BRAN NEW SUIT	DE	579	E	STA	1.00		EINH
CUBAN PETE/SHE'S THE DAUGHTER	DE	1353	N	STA	1.00		EINH
YOURS & MINE/SUN SHOWERS	DE	1369	N	STA	1.00		EINH
HONEY DO/HONEY DON'T YOU	BB	7787	N	STA	1.00		EINH
GUTBUCKET BLUES	CO	36152	N	T-A	1.25		REIT
(ALBUM; LOUIS & EARL)	CO	C-73	N	T-A	——		REIT
SLEEPY TIME DOWN SOUTH	OK	41504	V	TRA	——		REIT
GOT NO BLUES/WEST END	VO	3204	N	TRA	——		REIT
PERDIDO STREET/2:19 BLUES	DE	18090	N	T-A	——		REIT
SAVOY BLUES/HOTTER THAN THAT	OK	8535	V	TRA	——		WALL
I'M NOT ROUGH/GOT NO BLUES	OK	8551	V	TRA	——		WALL
I GOT RHYTHM/YOU CAN DEPEND	CO	2590	V	AUC	——		HEAR
I GOT RHYTHM/YOU CAN DEPEND	CO	2590	G	AUC	——		HEAR
BOOG IT(MILLS BROTHERS)	DE	3180	V	AUC	——		HEAR
FLAT FOOT FLOOGIE(MILLS)	DE	1876	E	AUC	——		HEAR
SAVOY BLUES/HOTTER THAN HOT	OK	8535	V	AUC	——		HEAR
PEANUT VENDOR/YOU'RE DRIVING	OK	41478	V	AUC	——		HEAR
BLUE AGAIN/WHEN YOUR LOVER	OK	41498	E	AUC	——		HEAR
YOU RASCAL YOU(EDGE CHIP)	OK	41504	V	AUC	——		HEAR
YOU RASCAL YOU(CATCH)	OK	41504	E	AUC	——		HEAR
GEORGIE AULD							
JUKE BOX JUMP/ROMANCE	VS	8159	E	T-A	——		KELS
GENE AUSTIN							
MY MELANCHOLY BABY	VI	21015	V	AUC	——		DERA
LOVIE AUSTIN							
CHARLESTON MAD	PARA	12278	G+	T-A	——		HOLL
CONFIDENTIAL(IDA COX,VOC.)	PARA	12086	G+	T-A	——		HOLL
STEPPIN'ON BL/TRAVELING	PARA	12255	V+	AUC	——		LEVI
BAILEY'S LUCKY SEVEN							
FLAG THAT TRAIN/(NATHAN GLANTZ)	GE	3011	V	AUC	——		ANDE
MY MAMMA KNOWS/GIN GIN GINNY	GE	4831	E	AUC	——		ANDE
MILDRED BAILEY							
OLD FOLKS/HAVE YOU FORGOTTEN	VO	4432	N	T-A	1.50		COOK
ST.LOUIS BLUES/ARKANSAS BLUES	VO	4801	N	AUC	——		MEND
BARRELHOUSE MUSIC/YOU DON'T	VO	4802	N	AUC	——		MEND
WASHBOARD BLUES	VO	4139	N	AUC	——		MEND
TENNESSEE FISH FRY	CO	35532	N	AUC	——		MEND
MORE THAN YOU KNOW	DE	4267	N	AUC	——		MEND
ROCKIN' CHAIR	DE	3755	N	AUC	——		MEND
WHEN THAT MAN IS DEAD & GONE	DE	3661	N	AUC	——		MEND
GEORGIA ON MY MIND	DE	3691	N	AUC	——		MEND
HOME/TO LATE	VI	22874	N	AUC	——		MEND
MY MELANCHOLY BABY	VO	4474	N	AUC	——		MEND
GEORGIA ON MIND/I'M AFRAID	DE	3691	V	SAL	1.10		CHOY
DON'T BE THAT WAY/I CAN'T	VO	4016	V	T-A	——		CROS
ST. LOUIS BLUES/ARKANSAS BLUE	VO	4801	N	AUC	——		MEND

FOR DISPOSITION

BILLY BANKS & BLUE RIBBON BOYS
HEAT WAVE/MOOCHER'S WEDDING OR 2469 V SAL 5.00 KUNE
BAREFOOT BILL
MY CRIME BLUES CO 14510 E AUC —— MELT
ROY BARGY (PIANO SOLOS)
JUSTIN TYME/JIM JAMS VI 19537 E T-A —— KELS
PIANOFLAGE/KNICE & KNIFTY VI 18969 V T-A —— KELS
CHARLIE BARNET
POMPTON TURNPIKE/I DON'T BB 10825 E AUC —— IDER
HARLEM SPEAKS/SWINGIN' BB —— E AUC —— IDER
TAPPIN' AT THE PAP/COMANCHE BB 10584 E AUC —— IDER
(MANY; SEND FOR LIST) BB —— N T-S .75 ROHS
HARLEM SPEAKS/SWINGIN' ON BB 11281 N AUC —— SIEG
COUNT BASIE
IT'S TORTURE/WANT LITTLE GIRL OK 5773 N AUC .75 MA,W
LET ME SEE/BASIE BOOGIE OK 6330 E AUC 1.50 NORR
FIESTA IN BLUE/TAKE ME BACK OK 6440 E+AUC —— SAUL
FEEDING THE BEAN PAE 2814 E T-A —— PENN
WHAT GOES UP MUST COME DOWN VO 4734 V+T-A —— MART
BASIE BOOGIE/LET ME SEE OK 6330 N AUC —— SIEG
9:20 SPECIAL/CHICAGO BLUES OK 6244 N AUC —— SIEG
1 O'CLOCK JUMP/JONH'S IDEA DE 1363 N AUC —— SIEG
SWINGING BLUES/YESTERDAY DE 1880 N AUC —— SIEG
EVERY TUB/NOW BE GOOD DE 1728 N AUC —— SIEG
9:20 SPECIAL/GOIN' TO CHICAGO OK 6244 G AUC 5.00 ZARA
JUMPIN' AT THE WOODSIDE/DARK DE 2212 N AUC 5.00 ZARA
1 O'CLOCK JUMP/JOHN'S IDEA DE 1363 N AUC 5.00 ZARA
EVERY TUB/NOW WILL YOU BE DE 1728 N AUC 5.00 ZARA
HELEN BAXTER (LEMUEL FOWLER, PIANO)
SATISFIED/EASE IT TO ME OK 8080 E T-A —— ALEX
BECHET-SPANIER
CHINA BOY/4 OR 5 TIMES HRS 2001 N AUC —— MASL
SIDNEY BECHET
VIPER MAD/SWEET PATOOTIE DE 3521 E AUC —— JENS
I'M COMIN' VIRGINIA/GEORGIA C VI 27904 E SAL 1.50 CHOY
MOOCHE/BLUES IN THE AIR VI 20151 N SAL 1.50 CHOY
VIPER MAD/SWEET PATOOTIE DE 7429 E AUC —— SEIG
(MANY) VI —— N AUC 2.00 ZARA
BUNNY BERIGAN
I CAN'T GET STARTED BR —— N T-A —— HOLL
CAN'T GET STARTED (12") VI 36208 N AUC —— COPE
SKYLARK/LITTLE COUSIN ELITE 5020 N T-A —— IDER
TIS AUTUMN/TWO IN LOVE ELITE 5005 N T-A —— IDER
CHANGES MADE/JAZZ ME VI 26244 N T-A —— IDER
PIANO TUNER MAN/HEIGH HO VI 25776 V T-A —— IDER
CAN'T GET STARTED/PRISONERS VI 36208 N AUC 5.00 ZARA
BIX BEIDERBECKE
IN A MIST/RINGIN' OK 3150 E T-A —— LAMB
NO REASON IN C/WRINGIN & PARL 2532 N AUC 2.00 HERZ
PAUL BIESE TRIO
MOANIN' MELODY/BABYLON CO 2999 N AUC —— THRU
BARNEY BIGARD
READY EDDY/LAMENT FOR JAVA BB 11098 N AUC —— VOGE
MARDI GRAS MADNESS/WATCH VO 5595 N AUC —— VOGE
C BLUES/BROWN SUEDE BB 11581 N T-A —— KELS
C BLUES/BROWN SUEDE BB 11581 N AUC —— MELT
LAMENT/READY EDDY BB 11098 N AUC —— CHOY
JACK BLAND
WHO STOLE THE LOCK ME 12513 V T-A —— HOLL
JIMMIE BLYTHE (KEPPARD & DODDS)
ADAMS APPLE SIG 906 N AUC —— MELT
BOSTON SYMPHONY ORCHESTRA
HARRIS SYMPHONY, 1933 CO M191 N AUC 10.00 GEN→
BOSWELL SISTERS
HEEBIE JEEBIES/FUTURE PASSED OK 41444 V+AUC —— DERA
PERRY BRADFORD'S JAZZ PHOOLS
(CHARLESTON/BOOLA BOOLA PARA 20309 G AUC 1.00 HERZ
WILL BRADLY
3 RING RAGOUT/I SHOULD CO 35871 E AUC —— IDER
SCRUB ME MAMA/THERE I GO CO 35743 E AUC —— IDER
CALL ME A TAXI/SHADOWS CO 36082 E AUC —— IDER
IN HALL MT.KING/LAND CO 36286 E AUC —— IDER
ALL THAT MEAT/GET THEE CO 36248 E AUC —— IDER
THINK OF ME/TEA FOR TWO CO 36101 N T-A —— IDER
CHICKEN GUMBOOGIE CO 35939 E T-A —— MART
JOHNSON RAG CO 35333 E T-A —— MART
BROADWAY BELL HOPS
MARY LOU/(REV., LOU GOLD) HA 243 V AUC —— COPE
LES BROWN
MEXICAN HAT DANCE/WHEN LIGHTS OK 6696 E T-S 1.25 COOK

HENRY BROWN (WITH IKE ROGERS)
21ST ST. STOMP SIG 909 N AUC —— MELT
CHICK BULLOCK
STILL NO LUCK WITH YOU ME 60707 E T-A —— MART
CRYING FOR CAROLINES(LEWIS) PE 12590 V AUC —— ANDE
IT'S BEEN SO LONG/YOU LET(G) ME 60302 V AUC —— ANDE
TEDDY BUNN
BLUES WITHOUT WORDS BN 504 E T-A —— PENN
PINETOP BURKS
SUN DOWN BLUES/FANNY MAE BL VO 4107 N T-A —— CAMP
AGGRAVATIN' MAMA BLUES VO 3979 N T-A —— CAMP
ERSKINE BUTTERFIELD
BEALE ST. MAMA DE 8510 N AUC —— BUCK
CAB CALLOWAY
OLD MAN OF MOUNTAIN (¼" CHIP) ME 12487 E T-A 1.25 IDER
CALLING ALL BARS/PAPA'S OK 5731 N T-A —— ROHS
HARLEM/BEE GEZINDT VO 5267 N T-A —— ROHS
VUELVA/CHILE CON CONGA VO 5315 N T-A —— ROHS
BLUE IN MY HEART/LEVEE BA 32221 V+T-A —— ROHS
MOOD INDIGO/FAREWELL BLUES PE 15457 V T-A —— ROHS
HOAGY CARMICHAEL
GEORGIA ON MIND/BESSIE VI 22864 E AUC —— MASL
ENRICO CARUSO
YOUR EYES HAVE TOLD ME WHAT VI 87159 V+AUC —— ANDE
FOR YOU ALONE VI 87070 E AUC —— ANDE
BENNY CARTER
SOMEBODY LOVES ME/PARDON ME DE 18256 E S-A 1.10 JENS
NIGHTFALL VOE 4 E AUC —— MELT
I GOT TO GO VOE 16 N AUC —— MELT
SOMEBODY LOVES ME/PARDON ME DE 18256 G AUC —— SILV
PRETTY BABY DE 18256 G AUC —— SILV
CASA LOMA
BUSINESS IN F/BUSINESS IN G PE 15681 V+T-A —— LAUF
ALEXANDER'S RAGTIME BAND BR 6100 V AUC —— HERZ
CELESTIN'S ORIGINAL TUXEDO JAZZ BAND
IT'S JAM UP/WHEN I'M WITH YOU CO 14323 V+AUC —— COPE
JOSEPHINE/STATION CALLS(SKIP) CO 636 E T-A —— ROHS
CHARLESTON CHASERS (RED NICHOLS)
NO PAIN CO 1229 V T-A —— KRAV
IMAGINATION CO 1260 E T-A —— KRAV
MELANCHOLY BABY CO 1335 V T-A —— KRAV
MY GAL SAL CO 1539 V T-A —— KRAV
MISBEHAVIN' CO 1891 V T-A —— KRAV
MISSISSIPPI MUD/MELANCHOLY CO 1335 V AUC —— ANDE
CHICAGO RHYTHM KINGS
CHANGES/I FOUND A NEW BABY BRE 03413 N AUC —— HUBB
CHICKASAW SYNCOPATORS
CHICKASAW STOMP CO 14301 N T-A —— MELL
AXEL CHRISTENSEN
TEASING THE KLASSICS(PIANO) OK 4973 E T-A —— LAUF
COLUMBIA PHOTO PLAYERS
JUST A LITTLE CLOSER CO 2256 V AUC —— WHIT
RUSS COLUMBO
TIME ON MY HANDS/MADNESS BB 6503 N T-A —— ROHS
JUST FRIENDS/MY EVERYTHING VI 22909 E T-A —— ROHS
GOODNIGHT SWEETHEART/PARADISE VI 27636 N AUC —— SIEG
EDDIE CONDON (TESCH)
OH BABY/INDIANA PARL 2932 N SAL 3.00 MELT
ZEZ CONFREY
KITTEN ON THE KEYS VI 20777 N AUC 5.00 GENT
CONNIES INN (HENDERSON)
YOU RASCAL YOU/HOUSE OF DAVID ME 12216 N T-A —— EDEL
DOC COOK
MOANFUL MAN GE 5373 E T-A —— HOLL
COTTON PICKERS
HOT LIPS(G)/STATE STREET BL BR 2292 V AUC —— ANDE
BILLY COTTON
MAN FROM HARLEM/ANTS OK 41576 V T-A —— KELS
NOEL COWARD
HALF CASTE WOMAN/ANY LITTLE VI 22819 E AUC —— COPE
WILTON CRAWLEY
CRAWLEY CLARINET MOAN/LOVE OK 8539 E T-A —— LAUF
BING CROSBY
MY KINDA LOVE(BORSEY BROS.) PARL 2475 N T-A —— STUR
LOVE IN BLOOM/STRAIGHT FROM BR 6936 V+T-A —— LAUF
STARDUST/DEEP PURPLE DE 2374 N AUC —— MEND
DANCING UNDER THE STARS DE 1616 N AUC —— MEND
TWO FOR TONIGHT DE 543 N AUC —— MEND
BLUE PRELUDE/WE'LL MAKE HAY ME 13128 E AUC —— COPE

(BING CROSBY CONTINUED NEXT PAGE)

(BING CROSBY, CONTINUED)

FOOL ME SOME MORE	VI	22561	V	AUC	——		WHIT
I SURRENDER DEAR	VI	22618	G	AUC	——		WHIT
TEMPTATION	BR	6695	P	AUC	——		WHIT
I'M SORRY DEAR	BR	6226	G	AUC	——		WHIT
BOB CROSBY							
BIG NOISE FROM WINNETKA	DE	3611	E	AUC	——		MAYO
MILK COW BLUES/SQUEEZE ME	DE	1962	N	AUC	——		ROTH
AIR MAIL STOMP	DE	2992	N	AUC	——		ROTH
DIXIELAND BAND/BETWEEN	DE	3335	N	AUC	——		ROTH
COME BACK SWEET PAPA/SMOKE	DE	3336	N	AUC	——		ROTH
ROYAL GARDEN BLUES/SQUEEZE	DE	3339	N	AUC	——		ROTH
BURNIN' THE CANDLE/MARK	DE	3694	N	AUC	——		ROTH
MAMA'S GONE GOODBYE (BOBCATS)	DE	3056	N	AUC	——		ROTH
SQUEEZE ME BLUES/MILK COW	DE	1962	N	AUC	——		SIEG
BIG CHIEF DESOTO/CROSS PATCH	DE	841	N	AUC	——		SIEG
DIXIELAND BAND/BEALE STREET	DE	479	E	STA	.75		EINH
SWEETHEARTS ON PARADE/TIPPER.	DE	18355	E	AUC	——		ANDE
XAVIER CUGAT ORCH. (NOT RELEASED)							
SWING CONGA(TEST PRESSING)	CO	3493	N	AUC	——		HERZ
JOE DANIELS HOT SHOTS							
ARKANSAS BLUES/DARKTOWN STRUT.	DE	4416	N	AUC	——		COPE
WALTER DAVIS							
MR. DAVIS BLUES/M & O BLUES	VI	38618	V+T-A		——		LAUF
VAUGHN DE LEATH							
THINK YOU'RE FOOLING BABY	OK	4597	V	T-A	——		KELS
DIXIE DASIES							
DOIN'THE RACOON/(REV.,7 BEARS)	CA	3383	V+AUC		——		ANDE
DIXIELAND JUG BLOWERS							
NATIONAL BLUES/SOUTHERN SH.	VI	20954	N	T-S	2.00		HURN
DIXIE STOMPERS							
CHINESE BLUES(V)/PANAMA	HA	92	V+AUC		——		ANDE
HARD TO GET/STATIC(LAM.CR.)	HA	197	V	T-A	——		ROHS
HI DIDDLE DIDDLE	HA	179	V	T-A	——		ROHS
DIXIE TRIO							
JOHN HENRY BLUES/ST.LOUIS	RA	7023	G	AUC	——		ANDE
JOHNNY DODDS							
JOE TURNER BLUES/WHEN ERASTUS	BR	3997	F	AUC	——		MASL
SAN	BR	3574	V+T-A		——		HOLL
OH LIZZIE	BR	3583	V+T-A		——		HOLL
BUCKTOWN ST/B.WASHBOARD	BB	8549	N	STA	——		STUR
WILD MAN BLUES/29TH & DEAR.	DE	2111	E	AUC	1.00		MA,W
JOE TURNER(G+)/WHEN ERASTUS	BR	3997	V	AUC	——		ANDE
BUCKTOWN/BLUE WASHBOARD	BB	8549	N	TRA	——		REIT
RED ONION/GRAVIER ST.	DE	18094	N	T-A	——		REIT
COME ON AND STOMP STOMP	BR	3681	G	TRA	——		WALL
JOE TURNER BLUES	BR	3997	G	TRA	——		WALL
AL DONAHUE							
JAVA JIVE/MANY	OK	6086	N	T-A	——		MEND
COPENHAGEN	VO	5314	N	T-A	——		MEND
CHARLES DORNBERGER							
BREAKING MY HEAR/SUNSHINE OF	VI	19184	E	AUC	——		COPE
DORSEY BROTHERS							
MILENBURG JOYS(G)/ST.LOUIS(V)	DE	119	-	T-S	1.00		COOK
GETTING SENTIMENTAL/LONG MAY	DE	115	E	AUC	——		POWE
SHE'S FUNNY THAT WAY	BR	7542	V	T-A	——		PENN
MILENBERG JOYS/ST.LOUIS	DE	119	N	AUC	——		ROTH
SANDMAN/MISSOURI MISERY	DE	297	N	AUC	——		SIEG
SANDMAN/MISSOURI MISERY	DE	297	N	AUC	——		SIEG
HONEYSUCKLE ROSE, 1 & 2	DE	296	N	STA	1.00		EINH
JIMMY DORSEY							
HEP-TE HOOTIE/DOLOMITE	DE	3312	V	AUC	——		IDER
JOHN SILVER/THAT FEELING(V/E)	DE	1860	-	AUC	——		IDER
RIGAMAROLE/SWAMP FIRE	DE	2918	N	AUC	——		DERA
BOSTON TEA PARTY	DE	901	N	AUC	——		ROTH
TOMMY DORSEY							
SERENADE TO THE SPOT	VI	27374	E	AUC	——		IDER
PALE MOON(SINATRA)/HALLA.	VI	21591	E	AUC	——		IDER
QUIET PLEASE/SO WHAT	BB	10810	E	AUC	——		IDER
DAVENPORT BLUES/IT'S EASY	VI	26135	V	AUC	——		IDER
RHYTHM SAVED WORLD(CLAM 7)	VI	25314	E	AUC	——		IDER
IF I HAD RHYTHM/MUSIC GOES	VI	25201	G	AUC	——		SAUL
IN THE MIDDLE/YOU GROW SWEETER	VI	26226	E	AUC	——		SAUL
IT STARTED ALL OVER AGAIN	VI	20-1522	N	AUC	——		MEND
WE THREE/SINATRA	VI	26747	N	AUC	——		MEND
YOU LUCKY PEOPLE(SINATRA)	VI	27350	N	AUC	——		MEND
I GUESS I'LL DREAM THE REST	VI	27526	N	AUC	——		MEND
LOVE ME AS I AM (SINATRA)	VI	27483	N	AUC	——		MEND
I'LL NEVER SMILE AGAIN	VI	26628	N	AUC	——		MEND

(TOMMY DORSEY CONTINUED NEXT COLUMN)

(TOMMY DORSEY, CONTINUED)

YOU AND I (SINATRA)	VI	27532	N	AUC	——		MEND
STARDUST (SINATRA)	VI	27233	N	AUC	——		MEND
NOT SO LONG AGO (SINATRA)	VI	27219	E	AUC	——		MEND
HOW DO YOU DO WITHOUT ME (")	VI	27710	E	AUC	——		MEND
APRIL PLAYED THE FIDDLE(")	VI	26606	N	AUC	——		MEND
OUR LOVE AFFAIR(SINATRA)	VI	26736	N	AUC	——		MEND
I KNOW YOU ANYWHERE(SINATRA)	VI	26770	N	AUC	——		MEND
I'LL NEVER LET A DAY(SINATRA)	VI	27461	N	AUC	——		MEND
DO I WORRY (SINATRA)	VI	27338	N	AUC	——		MEND
DO YOU KNOW WHY (SINATRA)	VI	26798	N	AUC	——		MEND
THE ONE I LOVE (SINATRA)	VI	2660	N	AUC	——		MEND
WHISPERING (SINATRA)	BB	10771	N	AUC	——		MEND
MAKE ME KNOW IT/WHEN I SAW	VI	26786	E+AUC		——		COPE
BOOGIE WOOGIE/WEARY BLUES	VI	26054	E	TRA	——		IDER
SONG OF INDIA/MARIE	VI	25523	N	TRA	——		IDER
SWING LOW CHARIOT/FOR YOU	VI	36399	N	AUC	——		SIEG
WHERE DO YOU KEEP	VI	26653	N	T-A	——		SMIT
I'D KNOW YOU ANYWHERE	VI	26770	N	T-A	——		SMIT
POOR YOU	VI	27849	N	T-A	——		SMIT
OUR LOVE AFFAIR	VI	26736	N	T-A	——		SMIT
NOT SO LONG AGO	VI	27219	N	T-A	——		SMIT
HOW DO YOU DO	VI	27710	N	T-A	——		SMIT
LOOKING FOR YESTERDAY	VI	26738	N	T-A	——		SMIT
YOURS IS MY HEART ALONE	VI	26616	N	T-A	——		SMIT
YOU LUCKY PEOPLE YOU	VI	27350	N	T-A	——		SMIT
ONE I LOVE	VI	26660	N	T-A	——		SMIT
TAKE ME(SINATRA)/CAREFUL	VI	27923	V+AUC		——		ANDE
MORTON DOWNEY							
LOVE'S OLD SWEET SONG	DE	1955	N	AUC	——		MEND
BLIND WILLIE DUNN GIN BOTTLE FOUR							
JET BLACK BLUES/BLUE BLOOD	OK	8689	E	AUC	——		MASL
JOHNNY DUNN							
FRANKIE/OLD TIME(E.WILSON)	CO	3506	G+SAL		1.00		BUCK
FO' DAY BLUES/1620 TO 1895	CO	14086	V	STA	——		STUR
CLIFF EDWARDS							
SOMEBODY LOVES ME	PE	12152	V	AUC	——		GENT
ROY ELDRIDGE							
DOES YOUR HEART/WHO TOLD	VS	8144	E	T-A	——		KELS
DUKE ELLINGTON							
RING DEM BELLS/3 LITTLE	VI	22528	V	AUC	——		IDER
JIVE STOMP/I'M SATISFIED	BR	6638	G	AUC	——		VOGE
ACCENT ON YOUTH/TRUCKIN'	BR	7514	G	AUC	——		VOGE
COTTON/MARGIE	BR	7526	V	AUC	——		VOGE
HIP CHIC/BLUES SERENADE	BR	8221	G	AUC	——		VOGE
DIGA DIGA DO/DOING THE NEW	OK	8602	G	AUC	——		VOGE
BIRMINGHAM BREAKDOWN(3½" LABEL)	VO	1064	N	AUC	——		KA,M
HARLEM SPEAKS(2ND MASTER)	DE	438	E	T-A	——		MELT
ALL TOO SOON/I NEVER FELT	VI	27247	E	T-A	——		KAPL
I CAN'T GIVE YOU ANYTHING	BB	6280	V	T-A	——		KAPL
I GOT IT BAD/CHOCOLATE SHAKE	VI	27531	E	AUC	——		COPE
ROCKS IN MY BED/BLIP-BLI	VI	27639	E+AUC		——		COPE
DINAH/BUGLE CALL RAG	VI	22938	V	AUC	——		SILV
STORMY WEATHER/SOHPISTICATED	CO	3556	N	AUC	——		SIEG
I MET MY WATERLOO	VI	24719	G	AUC	——		WHIT
SEGER ELLIS (WITH LOUIS ARMSTRONG)							
S'POSIN'/IN LOVE	OK	41255	E	T-A	——		KRAV
RUTH ETTING							
BODY & SOUL/IF I COULD BE	CO	2300	E	T-A	——		MART
10 CENTS A DANCE/FUNNY	CO	2146	E+T-A		——		MART
WILL EZELL, C.JACKSON, SPAND							
HOME TOWN SKIFFLE(FEW BAD GROOVES)	ARA	12886	F+T-A		——		ALEX
BUD FREEMAN							
TILLIE'S DOWNTOWN/THE BUZZARD	PAE	2210	N	AUC	——		HUBB
KEEP SMILIN'/WHAT IS THERE	PAE	2285	N	AUC	——		HUBB
JAZZ BAND BALL/AFTER AWHILE	PAE	2877	N	AUC	——		HUBB
OH BABY/SENSATION	BRE	3226	N	AUC	——		HUBB
CHINA BOY/THE EEL	BB	10386	E+AUC		1.00		MA,W
JAZZ BAND BALL/PRINCE OF WAILS	CO	35853	E+AUC		1.00		MA,W
FRIAR'S SOCIETY ORCHESTRA							
TIGER RAG/PANAMA	GE	4968	G	T-A	——		PENN
ECCENTRIC	GE	5009	G	T-A	——		PENN
FAREWELL BLUES/ORIENTAL	GE	4966	G	T-A	——		PENN
PANAMA/TIGER RAG	GE	4968	E	T-A	——		LAUF
GEORGIANS							
WITHOUT YOU SWEETHEART	CA	2742	V	T-A	——		IDER
GEORGIA WASHBOARD STOMPERS							
SOPHISTICATED LADY/PRETTY	BB	5089	E	TRA	——		IDER
BOBBY GORDON & HIS RHYTHM							
LADY FROM ST.PAUL(CHIP 5 GR.)	VO	2926	V	AUC	——		COPE

FOR DISPOSITION

JEAN GOLDKETTE

SLOW RIVER	VI	20926	N	T-A	——	LAMB
BLUE RIVER	VI	20981	N	T-A	——	LAMB
MEET SWEETIE NOW/SHILKRET,REV)	VI	20675	N	AUC	——	THRU
SUNDAY/GIRL IN YOUR ARMS	VI	20273	E	T-A	——	ROHS
GIMME LITTLE KISS/LONESOME	VI	20031	E+T-A		——	ROHS
DINAH/AFTER I SAY	VI	19947	E+T-A		——	ROHS
FOUR LEAF CLOVER	VI	20466	N	T-A	——	ROHS
SUNNY DISPOSISH	VI	20493	E+T-A		——	ROHS
ROSES	VI	20033	N	T-A	——	ROHS
BLUE RIVER	VI	20981	V+T-A		——	ROHS
DON'T BE ANGRY	VI	20256	G	T-A	——	ROHS
JUST BIRD'S EYE VIEW/LITTLE	VI	20268	E	AUC	——	ANDE

BENNY GOODMAN

ZAGGIN' WITH ZIG/BUSY AS BEE	Co	35356	V	S-A	1.25	JENS
WHERE OR WHEN/I CRIED FOR YOU	BB	11456	E+AUC		——	VOGE
FRENESI/HARD TO GET	Co	35863	E	AUC	——	VOGE
CHINA BOY/OH LADY BE GOOD	VI	25333	E	AUC	——	VOGE
PETER PIPER/ORGAN GRINDER	VI	25442	E+AUC		——	VOGE
RUNNIN'WILD/TEA FOR TWO	VI	25529	G+AUC		——	VOGE
I'M A DING DONG DADDY/DIZZY	BB	10903	E	T-A	1.00	COOK
COCONUT GROVE/HOUR OF PARTING	Co	35527	N	AUC	——	POWE
HE AIN'T GOT RHYTHM/KISSES	VI	25505	G	T-A	——	LAMB
HERE'S LOVE/TURNED THE TABLE	VI	25391	G	T-A	——	LAMB
TIPI-TIN/PLEASE	VI	25814	G	T-A	——	LAMB
DIXIELAND BAND/BUGLE CALL(E/G)	Co	36109	—	AUC	——	SAUL
BODY & SOUL/AFTER YOU(TRIO)	VI	25115	N	AUC	——	SAUL
SWEET SUE/MY MELAN(QUARTET)	VI	25473	N	AUC	——	SAUL
SOMEDAY SWEETHEART/WHO	BB	10463	E	T-A	——	PENN
DIXIELAND BAND/BUGLE CALL	BR	7644	N	TRA	——	CAMP
BEALE ST.BASIN ST.	Co	2415	N	TRA	——	CAMP
TEXAS TEA PARTY/DR.HECKLE	Co	2845	N	TRA	——	CAMP
BLUE MOON/THROWIN STONES	Co	3003	N	TRA	——	CAMP
COKEY/MUSIC HALL RAG	Co	3017	N	TRA	——	CAMP
OL' PAPPY/JUNK MAN	CoE	730	N	TRA	——	CAMP
EMALINE/GEORGIA JUBILEE	CoE	759	N	TRA	——	CAMP
GOTTA RIGHT TO SING BLUES	Co	2835	N	TRA	——	CAMP
WHISPERING(QUARTET)	VI	25481	N	TRA	——	CAMP
TEA FOR TWO/RUNNING WILD	VI	25529	N	TRA	——	CAMP
MORE THAN YOU KNOW/(TRIO)	VI	25345	V	AUC	——	MEND
SWEET GEORGIA BROWN(QUARTET)	VI	26091	V	AUC	——	MEND
SWING LOW SWEET CHARIOT	VI	25492	V	AUC	——	MEND
HOUSE HOP/ANYTHING	VI	25350	V	AUC	——	MEND
SLEEPY TIME DOWN SOUTH	VI	25634	V	AUC	——	MEND
EXACTLY LIKE YOU (TRIO)	VI	25406	V	AUC	——	MEND
DIZZY SPELLS/DING DONG	BB	10903	V	AUC	——	MEND
WHAT'LL THEY THINK OF NEXT	Co	35374	V	AUC	——	MEND
I CRIED FOR YOU(QUINTET)	BB	11456	N	AUC	——	THRU
WANG WANG BLUES/WAY YOU LOOK	Co	36594	N	AUC	——	COPE
JERSEY BOUNCE(G)/STRING(E)	OK	6590	E	AUC	——	COPE
STOMPING AT SAVOY/VIBRAPHONE	VI	25521	V	T-A	1.00	ALEX
HAD TO BE YOU/HONEY'S ARMS	BB	11056	N	T-A	——	ROHS
WAY YOU LOOK/WANG WANG	Co	36594	N	T-A	——	ROHS
KALAMAZOO/SERENADE	Co	36622	N	T-A	——	ROHS
SIX APPEAL/FOOLISH THINGS	Co	35553	N	T-A	——	ROHS
BACH GOES TO TOWN	VI	26130	E	T-A	——	BAWD
CAMEL HOP	VI	25717	V	T-A	——	BAWD
FAREWELL BLUES	BB	10973	N	T-A	——	BAWD
MAN I LOVE/BENNY RIDES(12")	Co	55001	N	AUC	——	SIEG
WHERE OR WHEN/CRIED FOR YOU	BB	11456	N	AUC	——	SIEG
MORE THAN YOU KNOW/SUPERMAN	Co	55002	N	AUC	——	SIEG
SING SING SING, 1 & 2 (12")	VI	36205	N	AUC	5.00	ZARA
AND ANGELS SING/SENT FOR YOU	VI	26170	N	AUC	5.00	ZARA

GRAPELLY-REINHARDT

LIMEHOUSE BLUES/I'VE FOUND	DE	23021	E+AUC		——	DERA

TEDDY GRACE (FREEMAN'S SUMMA CUM LAUDE)

SEE WHAT THE BOYS IN BACK	DE	3428	E	AUC	——	MASL

CECIL GANT

CECIL BOOGIE/I WONDER(PIANO)	GILT EDGE	5006	N	AUC	1.10	CAUG

GLEN GRAY

SHUT EYE/I PROMISE YOU	DE	2307	E	AUC	——	DERA
LOVERS' LULLABY/YOUR'S IS MY	DE	3053	N	AUC	——	DERA
SHADOWS/BEAUTIFUL LOVE	DE	2748	N	AUC	——	DERA
CASA LOMA STOMP/FOR YOU	DE	1412	E	SAL	1.50	CHOY
CASA LOMA STOMP/FOR YOU	DE	1412	N	AUC	——	SIEG

LIL GREEN

ROMANCE IN DARK/WHAT HAVE I	BB	8524	E	AUC	——	SIEG

SONNY GREER

BEGGARS BLUES	Co	1868	G	AUC	——	WHIT

BOBBY HACKETT

EMBRACEABLE YOU/MISBEHAVIN	OK	4877	N	STA	2.00	STUR
EMBRACEABLE YOU/MISBEHAVIN	Vo	4877	V+AUC		——	DERA
BUGLE CALL RAG/DARDANELLA	Vo	5375	E	T-A	——	IDER
AFTER I SAY I'M SORRY/OLD GANG	OK	5620	N	AUC	——	SIEG
AFTER I SAY I'M SORRY/OLD GANG	Vo	5620	N	T-A	——	REIT

SLEEPY HALL & COLLEGIANS

JUST A GIGOLO/IT MUST BE TRUE	ME	12066	E+T-A		——	LAUF
LIFE IS JUST BOWL OF CHERRIES	ME	12256	E	T-A	——	LAUF

LIONEL HAMPTON

JACK BELLBOY/CENTRAL AVE.	VI	26652	N	AUC	1.25	MA,W
OPEN HOUSE	VI	27341	N	AUC	1.00	MA,W
EARLY SESSION/SWEET LETTER	VI	26343	V	T-A	——	ROHS
CHARLIE WAS SAILOR/MARTIN	VI	26739	N	T-A	——	ROHS
SMART ALEX	VI	27278	N	T-A	——	BAWD
I'VE FOUND A NEW BABY	VI	26447	N	T-A	——	BAWD
DRUM STOMP/CONFESSIN	VI	25658	E	AUC	5.00	ZARA
(MANY)	VI	——	N	AUC	2.00	ZARA
PIANO STOMP/I SURRENDER	VI	25666	N	AUC	——	SIEG

HANDY'S ORCHESTRA

LIVERY STABLE BLUES/JAZZ DANCE	Co	2419	G	SAL	.50	BUCK
SNAKY BLUES/FUZZY WUZZY RAG	Co	2421	G	SAL	.35	BUCK
LOVELESS LOVE/WAY DOWN SOUTH	Vs	8162	N	T-A	——	ROHS
ST.LOUIS BLUES/YELLOW DOG BL.	PAR	970	V	AUC	——	ANDE

ANNETTE HANSHAW

MUST HAVE THAT MAN/CAN'T GIVE	VE	1706	V+AUC		——	ANDE
BLACKBIRDS/IF YOU WANT	VE	1766	E	T-A	——	MART

MARION HARRIS

I'M GONNA DO IT IF I LIKE IT	Co	3367	E	AUC	——	ANDE

COLEMAN HAWKINS

NETCHA'S DREAM/HONEYSUCKLE R.	DE	3881	E+T-A		1.50	COOK
I AIN'T GOT NOBODY/SUNNY SIDE	PAE	1825	N	AUC	——	HUBB
NETCH'S DREAM/WHAT HARLEM	PAE	5775	N	AUC	——	HUBB
GET HAPPY	SIG	28104	N	SAL	1.50	MELT
BLUE MOON/AVALON	HMV	8388	N	AUC	——	MELT
SOME OF THESE DAYS	DEE	5581	N	AUC	——	MELT
BOUNCING WITH BEAN	HMV	9087	N	AUC	——	MELT
THE DAY YOU CAME ALONG	PARL	1685	N	AUC	——	MELT
LADY ME GOOD	PARL	2007	N	AUC	——	MELT
I WISH I WERE TWINS	DEE	5457	E	T-A	——	PENN
ON THE SUNNY SIDE OF ST.	PAE	1825	E	T-A	——	PENN
SOME OF THESE DAYS	DEE	5581	V	T-A	——	PENN
BODY & SOUL/FINE CANADIAN	BB	10523	N	T-A	——	IDER

ERSKINE HAWKINS

TUXEDO JUNCTION	BB	10409	E	T-A	——	EARN
NO SOAP/SWINGING ON LENOX	BB	10292	N	AUC	——	SAUL
SHIPYARD RAMBLE/NITE AFTER	BB	11218	V+AUC		——	ANDE
SWINGIN' ON LENOX AVE/NO	BB	10292	N	AUC	——	ROTH
SHIPYARD RAMBLE	BB	11218	N	AUC	——	ROTH
(MANY; SEND FOR LIST)	BB	——	N	T-S	.75	ROHS
SOMETIMES/I DON'T WANT TO	BB	11439	E+AUC		——	ANDE

EDGAR HAYES

STARDUST/IN THE MOOD	DE	1882	N	AUC	——	MEND

FLETCHER HENDERSON

SHANGHAI SHUFFLE(ARMSTRONG)	VO	14935	E	T-A	——	MELL
ST.LOUIS SHUFFLE/VARIETY ST.	BB	10246	N	AUC	——	DERA
TIGER RAG/YOU RASCAL YOU	VS	6016	E	T-A	——	PENN
HENDERSON STOMP/THE CHANT	Co	817	N	TRA	——	CAUG
WHITEMAN STOMP/I'M COMING	Co	1059	N	TRA	——	CAUG
JUST HOT/DOWN SOUTH BLUES	Vo	14691	E	SAL	1.50	CHOY
COTTON PICKERS' BALL	Vo	14759	E	SAL	1.50	CHOY
ROSE ROOM/BACK IN BACKYARD	Vo	3511	N	STA	1.25	EINH
STAMPEDE/GREAT CEASAR'S	Vo	3534	N	STA	1.25	EINH
ALABAMY BOUND (LOUIS SOLO)	Do	3458	V+T-A		——	LAUF
DICTY BLUES/DO DOODLE	Co	3995	N	T-A	.50	REIT
YOU'VE GOT TO GET HOT	Vo	14726	N	T-A	.75	REIT
MONEY BLUES/I'LL COME BACK	Co	383	E	TRA	——	REIT
SUGARFOOT/WHAT CHA	Co	395	E	TRA	——	REIT
CHARLEY MY BOY(CRACKED)	RE	9680	P	AUC	——	WHIT
MY ROSE MARIE/(LANIN'S ARCAD)	PE	14337	E	AUC	——	ANDE

HORACE HENDERSON

KITTY ON TOAST/OH BOY	Vo	5433	E	STA	.75	EINH
HONEYSUCKLE ROSE/THEY JITTER	Vo	5579	E	STA	.75	EINH

WOODY HERMAN

BOOGIE WOOGIE BUGLE BOY	DE	3617	N	AUC	——	ROTH
BLUE FLAME/FUR TRAPPERS BALL	DE	3643	E	AUC	——	SIEG

MILT HERTH QUARTET

JUMP JUMP'S HERE/GOBLIN(TRIO)	DE	2237	N	AUC	——	ANDE

BERTHA CHIPPIE HILL(CRACK, NOT IN GROOVES)

MESS KATIE MESS	OK	8437	V	AUC	——	LEVI

FOR DISPOSITION

EARL HINES

BODY AND SOUL	BB	10642	N	AUC	——		GENT
(ALBUM)	Co	C-41	N	AUC	5.00		NORR
BEAU KOO JACK	BB	7040	V	T-A	——		PENN
JERSEY BOUNCE/SALLY COME	BB	11126	E	AUC	——		COPE
B-W ON ST.LOUIS BLUES/#19	BB	10674	E	AUC	——		COPE

ART HODES

INDIANA/GET HAPPY	DE	18438	E	AUC	——		MAYO
GET HAPPY/INDIANA	DE	18438	E+AUC		——		LEVI

JOHNNY HODGES

DANCE OF GOON/HOME TOWN	OK	4941	E	AUC	——		SAUL
THE RABBIT'S JUMP	VO	5100	V	AUC	——		MELT
DREAM BLUES/I KNOW WHAT YOU	VO	5353	E	STA	1.00		EINH

BILLIE HOLIDAY

ST.LOUIS BLUES/LOVELESS LOVE	OK	6064	N	AUC	——		VOGE
JIM/LOVE ME OR LEAVE ME	OK	6369	E	AUC	——		VOGE
GLOOMY SUNDAY/I'M IN A LOW.	OK	6451	N	AUC	——		VOGE
IF MY HEART COULD ONLY TALK	VO	3440	G	AUC	——		VOGE
TELL ME MORE/LAUGHING AT LIFE	OK	5719	N	STA	——		STUR
BODY AND SOUL/WHAT IS THIS	OK	5481	N	STA	——		STUR
ONE NEVER KNOWS/LOVE TO KEEP	OK	3431	N	STA	——		STUR
STRANGE FRUIT/FINE & MELLOW	CMS	526	E	T-A	——		LAMB
LET'S CALL A HEART A HEART	VO	3334	V+T-A		——		LAUF
LOVE ME OR LEAVE ME	OK	6369	N	AUC	——		MELT
LET'S CALL A HEART A HEART	VO	3334	G	AUC	——		MEND
LET'S CALL THE WHOLE THING OFF	VO	3520	G	AUC	——		MEND
NO REGRETS/DID I REMEMBER	VO	3276	G	AUC	——		MEND
WHAT SHALL I SAY(T.WILSON)	BR	8314	V	AUC	——		MEND
NIGHT & DAY/THE MAN I LOVE	VO	5377	N	STA	1.00		EINH
YOU'RE A LUCKY GUY/NO ACCT.	VO	5302	N	STA	1.00		EINH
FALLING IN LOVE AGAIN/GHOST	VO	5609	N	STA	1.00		EINH

WILL HUDSON

WHY PRETEND/CHINA CLIPPER	BR	8147	N	T-A	——		IDER

SPIKE HUGHES (WITH HAWKINS)

SOMEONE STOLE GABRIEL'S HORN	DE	3563	E	T-A	——		PENN

ALBERTA HUNTER

FINE & MELLOW/YELPING	DE	7633	V+T-A		——		MART
VAMPING BROWN/YOU CAN TAKE	PA	1328	V+AUC		——		ANDE

PAPA CHARLIE JACKSON

SHAVE 'EM DRY/COFFE POT BL	PARA	10042	V	AUC	——		MASL

DEWEY JACKSON ORCH.

CAPITOL BLUES/SHE'S CRYING	VO	1040	E	T-A	——		CAMP

HARRY JAMES

TRUMPET RHAPSODY, 1 & 2	Co	36160	N	T-A	——		MART
TRUMPET BLUES/SLEEPY LAGOON	Co	36549	N	AUC	——		SIEG
TRUMPET RHAPSODY, 1 & 2	Co	36160	N	AUC	——		SIEG
MAYBE(G)/ONE LOOK AT(V)	VS	8353	V	AUC	——		ANDE
RECORD SESSION/MOTHIN	Co	36399	E	AUC	——		IDER
MUSIC MAKERS/MONTEVIDEO	Co	35932	V	AUC	——		IDER
WHO TOLD YOU I CARED(SINATRA)	CO	35261	G	AUC	——		MEND
MY BUDDY(SINATRA)	Co	35242	N	AUC	——		MEND
MY SILENT LOVE (HAYMES)	Co	36434	N	AUC	——		MEND
JUBILEE/CAN'T I	BR	8038	N	AUC	——		COPE
B-19/DON'T WANT TO WALK	Co	36478	N	AUC	——		COPE
TRUMPET BLUES/SLEEPY LAGOON	Co	36549	V	AUC	——		COPE
ALICE BLUE GOWN	VS	8201	N	T-A	——		IDER

JAM SESSION AT VICTOR

BLUES(N)/HONEYSUCKLE R.(E)	VI	25559	—	AUC	——		POWE

JERRY JEROME

RAINBOW BLUES/GIRL OF DREAMS	ASCH	500	E+AUC		——		DERA

BUDDY JOHNSON

TRYLON SWING/SOUTHERN	DE	8562	V	AUC	——		IDER

BUNK JOHNSON (LIMITED EDITIONS)

TALKING RECORD(BOTH SIDES)	JM	——	N	T-A	——		CAMP
TALKING RECORD/YES LORD I'M	JM	——	N	T-A	——		CAMP

CHARLIE JOHNSON

BOY IN THE BOAT/WALK	BB	10248	N	T-A	——		EARN
PARADISE WOBBLE(J.HARRISON)	VI	20551	E+T-A		——		HOLL

JAMES P. JOHNSON

MY HANDY MAN/GUESS WHO'S IN	Co	14353	V	AUC	.75		MA,W
HARLEM STRUT	BS	2026	E	TRA	——		CAMP
BACKWATER BL(RUBY SMITH,ALLEN)	VO	4903	E	AUC	——		LEVI
HARLEM STRUT	BS	2026	E+TRA		——		REIT

LONNIE JOHNSON

BROKEN LEVEE BLUES	OK	8618	N	T-A	——		MELL
FURNITURE MAN BLUES, 1 & 2	VO	03260	N	AUC	——		POWE
TOOTHACHE BLUES, 1 & 2	VO	03243	N	AUC	——		POWE
FIVE O'CLOCK BLUES/TRIO ST.	OK	8417	G	T-A	——		EARN
SUNDOWN BLUES/PLEASE DON'T	OK	8754	G+SAL		.75		BUCK
JELLY ROLL BAKER/FEELING LOW	BB	9006	V	AUC	——		SIEG

TOMMY JOHNSON

MAGGIE CAMPBELL BL/BYE BYE	VI	21409	V+T-A		——		LAUF

AL JOLSON

I'LL SAY SHE DOES(BILLY MURRAY)	CO	2746	G	AUC	——		ANDE

ISHAM JONES

MISS HANNAH/WAH-WAH	BR	4868	E	T-A	——		EARN
SQUARE DANCE/NO HARM	DE	338	E	T-A	——		EARN
IT MUST BE LOVE/YOU'RE TALK	VO	3499	N	AUC	——		ANDE
BURNING SANDS/AUNT HAGAR'S	BR	2358	E	AUC	——		ANDE
ROSE/MY MAMMY	BR	5046	E+AUC		——		ANDE
SAMPSON & DELILAH/PILGRIMS	BR	2244	N	AUC	——		ANDE
SIREN OF SOUTHERN SEA	BR	5059	E	AUC	——		ANDE

RICHARD M. JONES

JAZZIN' BABIES/12TH ST. RAG	GE	5174	V	T-S	4.00		HURN
DUSTY BOTTOM BL/SCAGMORE	OK	8431	G	AUC	1.00		HERZ

LOUIS JORDAN

CHICKEN AIN'T NOTHIN' BUT	DE	8501	E+T-A		——		MART
I'M ALABAMA BOUND/JUNE 10TH	DE	7723	E	AUC	——		SIEG
I'M ALABAMA BOUND/JUNE 10TH	DE	7723	E	AUC	——		SIEG

HAL KEMP

MY TROUBLES ARE OVER/GYPSY	BR	4151	N	T-A	1.50		COOK
LOVELINESS OF YOU/DANGER LOVE	VI	25628	E	AUC	——		ANDE

STAN KENTON

ADIO /TABOO	DE	4038	N	AUC	——		SAUL

JOHN KIRBY

LITTLE BROWN JUG/IMPROMPTU	VO	5570	E	STA	.50		EINH
REHEARSING/PASTEL BLUE	DE	2367	E+STA		.50		EINH
FRASQUITA SERENADE/SEXTET	OK	5705	N	STA	.50		EINH
ROYAL GARDEN BL/BLUE SKIES	VO	5187	E	STA	.50		EINH

ANDY KIRK

BIG TIME CRIP/47TH ST.JIVE	DE	4042	N	AUC	.75		MA,W
FLOYD'S GUITAR BLUES	DE	2483	V	AUC	——		MELT

FRITZ KREISLER

POOR BUTTERFLY	VI	64655	V	AUC	10.00		GENT

GENE KRUPA

LET ME OFF UPTOWN	OK	6210	E	AUC	——		IDER
BALL OF FIRE/ALL THROUGH	OK	6563	E	AUC	——		IDER
WHO/FULL DRESS HOP	OK	6009	E	AUC	——		IDER
HAMTRAMCK/WIRE BRUSH STOMP	OK	6106	N	T-A	1.00		COOK
JAZZ ME BLUES	DE	18115	E	AUC	——		MELT
TWO DREAMS/DOWN ARGENTINA	OK	5826	N	T-A	——		IDER
ORCHIDS/BLUE BERRY HILL	OK	5672	E	T-A	——		IDER
TUTTI FRUTTI/JAM ON	BR	8211	E	T-A	——		IDER
DRUMMER BOY/LOOKING	OK	5747	E	T-A	——		IDER
WHO/FULL DRESS HOP	OK	6009	N	AUC	——		ROTH
RHUMBOOGIE/OLD CASTLE	OK	5788	E	SAL	1.50		CHOY
THAT'S WHAT YOU THINK/ALL	Co	36621	N	AUC	——		SIEG
APURKSODY/JUNGLE MADNESS	OK	5997	N	AUC	——		SIEG
FLAMINGO/LET ME OFF UPTOWN	OK	6210	N	AUC	——		SIEG

LADD'S BLACK ACES (FEATURING CLIFF EDWARDS)

VIRGINIA BL/(MARDI GRAS SEXT)	GE	4843	N	AUC	——		ANDE

TOMMY LADNIER

WEARY BLUES	BB	10086	N	T-A	——		REIT
REALLY THE BLUES	BB	10089	N	T-A	——		REIT

EDDIE LANG

WALKIN' THE DOG/MARCH OF	OK	41344	V	AUC	——		MASL

FRANCES LANGFORD

AM I BLUE/BETWEEN DEVIL	DE	2747	E	AUC	——		HERA

LANIN'S FAMOUS PLAYERS

THE SHEIK/JUST LITTLE LOVE	GE	4820	E	AUC	——		ANDE

LA VERE'S CHICAGO LOOPERS

SUNDAY/I'M COMING VIRGINIA	JUMP	2A28	N	AUC	1.10		CAUG
SUBDIVIDED IN F/BABY	JUMP	1A18	N	AUC	1.10		CAUG

LAZY LEVEE LOUNGERS

IF I COULD BE WITH YOU	Co	2243	G	T-A	——		PENN

RUTH LEE

MAYBE SOMEDAY DEUX/THAT SWEET	SUNS	3002	F	AUC	——		MASL

LEWIS-JOHNSON-AMMONS

BOOGIE WOOGIE PRAYER	VO	4606	N	AUC	——		GENT

MEADE "LUX LEWIS

MR. F REDDIE BLUES/CELESTE BL	DE	3831	E	T-A	——		CROS

TED LEWIS

LOVIN' SAM/BEES KNEES	Co	3730	E	AUC	——		ANDE
DALLAS BLUES(V)/ROYAL GARD(E)	Co	2527	E	AUC	——		COPE
SECOND HAND ROSE/SALLY WON'T	Co	3453	V	AUC	——		ROTH
WHEN MY BABY SMILES AT ME	DE	2054	N	AUC	——		SIEG
LAUGH CLOWN LAUGH/HELLO MON.	Co	1346	F	AUC	——		HERZ
SHE'S FUNNY THAT WAY/WEAR A	Co	1656	V	AUC	——		HERZ
THE NEW ST.LOUIS BLUES/MY MA	Co	697	F	AUC	——		HERZ
WHEN BY BABY SMILES AT ME	Co	922	E	AUC	——		HERZ
I'M THE MEDICINE MAN FOR BL.	Co	1882	V	AUC	——		HERZ

LILL'S HOT SHOTS
DROP THAT SACK BRE 02502 N TRA —— HURN
LOUISIANA RHYTHM KINGS
BASIN ST.BL/LAST CENT BRE 02506 N AUC —— MELT
LOUISIANA SUGAR BABIES
WILLOW TREE/'SIPPI VI 21348 E+AUC —— COPE
THOU SWELL/PERSIAN RUG VI 21346 N T-A —— CROS
LOUISVILLE RHYTHM KINGS
GREAT BIG WAY/LET'S SIT & OK 41189 N STA —— STUR
GREAT BIG WAY/LET'S SIT & OK 41189 N T-A —— MELL
LUNBERJACKS
LET ME BE ALONE WITH YOU RO 849 V+T-A —— LAUF
JIMMY LUNCEFORD
HITTIN' THE BOTTLE/DREAM OF DE 765 N AUC 1.25 MA,W
ORGAN GRINDERS SWING/SLEEPY DE 908 N AUC —— COPE
RHYTHM NURSERY RHYMES DE 572 E T-A —— ROHS
PIGEON WALK/LAUGHING DE 1659 N T-A —— ROHS
BIRD PARADISE/RHAPSODY JR. DE 639 N T-A —— ROHS
RAGGIN' SCALE/FIRST TIME I DE 1364 N T-A —— ROHS
SASSIN' BOSS/WHO DID YOU MEET VO 5116 N T-A —— ROHS
JUST A DREAM/MYSELF TO BLAME VO 4754 N T-A —— ROHS
LIZA/USED TO LOVE YOU VO 5276 N T-A —— ROHS
PRETTY EYES/TIME TO JUMP VO 5430 N T-A —— MART
LUNCEFORD SPEC./WHAM VO 5326 E+T-A —— MART
RAININ'/LE JAZZ HOT VO 4595 E T-A —— MART
DINAH/PART 2 CO 36054 N T-A —— BAWD
FLIGHT OF THE JITTERBUG CO 35967 N T-A —— BAWD
YOU THINK SHE AIN'T VO 03559 V T-A —— MART
BABY MACK
WHAT KINDA MAN IS THAT OK 8313 E TRA —— CAMP
WINGY MANNONE
DINNER FOR DUCHESS/ALONE BB 10909 N T-A —— EARN
HONEY'S LOVIN' ARMS/WHEN MY(V)BB 30080I E AUC —— ANDE
STOP THE WAR/MAMA'S GONE BB 11107 N T-A —— REIT
JOE MARSALA
JAZZ ME BLUES VR 565 E+T-A —— HOLL
SARA MARTIN
MISTREATING MAN BLUES PARA 12841 E AUC —— MELT
CLYDE MCCOY
BASIN ST.BLUES/VARSITY(RIM CH)DE 620 V AUC —— COPE
VIOLA MCCOY & BOB RICKETT'S BAND
GULF COAST BLUES/TIRED O'E GE 5151 V AUC —— COPE
WANT A GOOD MAN/IF YOU CO 14395 E T-A —— MART
DICK MCDONOUGH
THAT OLD FEELING(E)/BIG (V) PE 71102 - T-A —— MART
MCKENZIE-CONDON
SUGAR/CHINA BOY OK 41011 N TRA —— CAMP
RED MCKENZIE/ELLINGTON
DARKTOWN STRUTTERS/BIG HOUSE PAE 1044 N TRA —— CAMP
RED MCKENZIE
WHEN LOVE GONE/MOON ROSE DE 734 N SAL 1.50 CHOY
MOON IN MANHATTAN/NOW AND DE 587 N SAL 1.50 CHOY
MCKINNEY'S COTTON PICKERS
MILENBERG JOYS/SHIM-ME-SHA HMV 9228 N AUC —— HUBB
HULLABALOO/BABY VI 25511 N T-A —— LAMB
JIMMY MCPARTLAND
PANAMA DE 3522 N T-A —— REIT
SUGAR/WORLD IS WAITING DE 18043 N T-A —— REIT
MEMPHIS MINNIE
DOWN THE ALLEY/LOOK WHAT VO 03612 E T-A —— MART
BENNY MEROFF
TOO BUSY OK 41079 V T-A —— PENN
METRONOME ALL STARS
ROYAL FLUSH CO 36499 N AUC —— MELT
JOSIE MILES (ACC.F.HENDERSON)
31ST STREET BLUES/PIPE DOWN GE 5391 V S-A 8.00 JENS
GLENN MILLER
AINTCHA COMIN' OUT/CRAZY MOON BB 10329 E+AUC —— DERA
IN THE MOOD/BE HAPPY BB 10416 G T-A —— EARN
CONCHITA/LONG TALL MAMA VI 27943 E AUC —— COPE
LITTLE BROWN JUG/PAVANNE BB 10286 E AUC —— COPE
RAY MILLER
AFTER THE RAIN/(REV.,HAPPY 6) CO 3546 V AUC —— ANDE
KEEP A GOIN'/LOVEY CAME BACK BR 2547 V AUC —— COPE
BAGDAD/RED HOT MAMA BR 2681 V AUC —— COPE
PLEASE/CHARLESTON CABIN BR 2666 E AUC —— COPE
DOODLE DOO DOO/ADORING YOU BR 2724 E AUC —— COPE
MILLS BROTHERS
STARDUST/YOU'LL HAVE TO SWING BRE 2741 E T-A —— PENN
MILLS MERRY MAKERS
YOU OUGHTA KNOW/(C.ROBERTS) RO 1003 E AUC —— COPE
WHEN YOU'RE SMILING(EDGE NICK)HA 1099 E T-A —— ROHS

MIFF MOLE
HONOLULU BLUES/ORIG.DIXIE I BR 8243 N STA —— STUR
LEE MORSE
AIN'T HE SWEET/MOLLIE CO 939 N T-A —— ROHS
BE SWEET/DON'T KEEP CO 1466 N T-A —— ROHS
JELLY ROLL MORTON
WEST END BLUES/CLIMAX RAG BB 10442 N AUC —— MASL
THE PEARLS/BEALE ST. BLUES BB 10252 N AUC —— MASL
MR.JELLY LORD/WOLVERINE(DODDS)BB 10258 N STA —— STUR
GEORGIA SWING/MOURNFUL SERE. HMV 9221 N AUC —— HUBB
THE PEARLS/BEALE ST. BLUES BB 10252 N AUC —— SAUL
WEST END BLUES/CLIMAX RAG HMV 9219 N T-A —— MELT
BEALE ST.BLUES/THE PEARLS BB 10252 N AUC —— THRU
BUDDY BOLDEN'S BLUES GE 4003 E T-A —— IDER
THE PEARLS BB —— N TRA —— IDER
SEATTLE HUNCH/FREAKISH VI 27565 N AUC —— ROTH
FISH TAIL BLUES/HIGH SOCIETY SESSION 2 N T-S 1.00 ALEX
LONDON BLUES(SOLO) SESSION 3 N T-S 1.00 ALEX
SIDEWALK/DEADMAN VI 20252 V TRA —— WALL
BURNING THE ICEBURG VI 21658 G TRA —— WALL
SHOE SHINER'S DRAG/BOOGABOO BB 7725 N AUC 5.00 ZARA
BENNIE MOTEN
KANSAS CITY SHUFFLE/YAZOO BL VI 20485 V T-A —— PENN
SLOW MOTION/HOT WAR BLUES VI 38012 N T-A —— MART
RITE TITE/CERTAIN MOTION VI 38104 N T-A —— MART
TOUGH BREAKS/HARD TO GET VI 38037 N T-A —— MART
MOUND CITY BLUE BLOWERS
BLUES IN F/WIGWAM BLUES BR 2908 E AUC —— MASL
INDIANA/FIREHOUSE BLUES CO 1946 V AUC —— STUR
TAILSPIN BLUES/NEVER HAD A VI 38087 E T-A —— PENN
ROMEO NELSON/MOUNTAIN TAYLOR
HEAD RAG HOP/DETROIT ROCKS HRS —— N T-A —— CAMP
NEW ORLEANS OWLS
THAT'S A PLENTY CO 1547 N T-A —— MELL
MEAT ON THE TABLE CO 1158 N T-A —— MELL
NEW ORLEANS RHYTHM KINGS
THAT'S A PLENTY/TIN ROOF GE 5105 E AUC —— MASL
TIN ROOF BLUES/SAN ANTONIO DE 161 E T-A —— PENN
TIN ROOF BLUES DE 3523 N T-A —— REIT
MAPLE LEAF RAG(WOLVERINES,REV)UHCA 45 N T-A —— REIT
NEW ORLEANS WANDERERS
GATEMOUTH/PERDIDO ST. BLUES CO 608 F AUC —— MASL
PAPA DIP/TOO TIGHT CO 735 V AUC —— LEVI
RED NICHOLS
PANAMA/MARGIE BRE 03499 N AUC —— HUBB
CHINA BOY/REG O' MY HEART BR 80004 N AUC 1.00 WA,W
NOBODY KNOWS/SMILES BR 6832 V T-A —— PENN
RAY NOBLE
CHEROKEE/MINNETONKA BR 8247 N AUC —— BUCK
JIMMY NOONE
KEYSTONE BLUES DE 18095 E AUC —— MELT
4 OR 5 TIMES/EVERY EVENING VO 1185 G T-A —— ROHS
BUMP IT/I KNOW YOU KNOW DE 1584 N T-A —— ROHS
4 OR 5 TIMES/EVERY EVENING VO 1185 V T-A —— LAUF
KEYSTONE/N.O. HOP SCOP DE 18095 N T-A —— REIT
NORFOLK JAZZ QUARTETTE
JELLY ROLL BL/SOUTHERN JACK OK 4318 E+AUC —— ANDE
KING OLIVER
WEATHERBIRD/JUST GONE BRE 02202 N AUC —— HUBB
LONDON BLUES/CAMP MEETIN' CO 14003 G+AUC —— KA,M
RIVER SIDE BLUES(PARA.REISSUE)SIG 905 N AUC —— MELT
CHATTANOOGA STOMP CO 13003 V TRA —— CAMP
MANDY LEE BLUES GE 5134 V TRA —— CAMP
CHIMES BLUES GE 5135 V TRA —— CAMP
DEAD MAN BLUES/SOMEDAY (1/4" CH)VO 15493 V AUC —— COPE
SWEET LOVIN' MAN/SOBBIN(1/4" CH)OK 4906 E AUC —— LEVI
KING PORTER/TOMCAT SESSION 1 N T-S 1.00 ALEX
CALL OF THE FREAKS BB 6546 N AUC —— SIEG
ORIGINAL DIXIELAND JAZZ BAND
LIVERY STABLE BLUES/O.D.J.B. VI 18255 E AUC —— MASL
(MANY) VI & CO - —— MELL
TIGER RAG/SKELETON JANGLE VI 18472 E AUC —— DERA
FIDGETY FEET VI 25668 E AUC —— DERA
DARKTOWN STRUTTERS BALL CO 2297 E SAL 1.25 CHOY
AT JAZZ BAND BALL VI 18457 E SAL 1.25 CHOY
MARGIE/PALESTEENA VI 18717 E SAL .95 CHOY
LAZY DADDY/FIDGETY FEET VI 18564 G AUC 1.00 GENT
ORIGINAL MEMPHIS FIVE
TIN ROOF BLUES(V)/SONG FLR(E) VI 19170 - AUC —— ANDE
ORIOLE TERRACE ORCH
CHICAGO/CAROLINA IN MORNING BR 2324 E AUC —— ANDE

KID ORY (SPIKES PEPPERS)

ORY'S CREOLE TROMBONE	NORD	3009	E	TRA	——		CAMP

PARAMOUNT PICKERS (DODDS)

SALTY DOG/STEALIN' AWAY	PARA	12779	N	TRA	——		EDEL

TINY PARHAM

VOODOO/SKAG-A-LAG	VI	38054	E	T-A	——		MELL
STUTTERING BLUES	VI	38009	G	T-A	——		MELL

TONY PASTOR

LET'S DO IT/READY GET SET	BB	10902	N	AUC	——		SIEG

EDDIE PEABODY & BANJO

DOLL DANCE/ST. LOUIS BLUES	VI	20698	V	AUC	——		COPE

JACK PETTIS

FRESHMEN HOP/BAG O' BLUES	VI	21793	N	AUC	——		THRU

BEN POLLACK

(MANY)	VI	——	N	T-A	——		LAMB
JIMTOWN BLUES/SONG OF THE IS.	BR	7764	E	STA		1.50	EINH

TEDDY POWELL

BOOGIN' ON THE DOWNBEAT	BB	11176	E	T-A	——		MART
BLUEBIRD BOOGIE WOOGIE	BB	11082	E+T-A		——		MART
JUNGLE BOOGIE	BB	11232	E+T-A		——		MART
STEADY TEDDY	BB	11213	E+T-A		——		MART

LOUIS PRIMA

SLEEPY RHYTHM IS BORN	VS	8166	E	T-A	——		KELS
SWEET AND LOWDOWN	DE	2749	N	SAL		.95	CHOY
AFRAID TO DREAM/DANGER LOVE AT V		03628	V	AUC	——		ANDE

JACK PURVIS

CRYIN' LOUIS/MENTAL STRAIN	OK	41404	E	T-A	——		KRAV

QUINTET OF THE HOT CLUB OF FRANCE

SWEET SUE/AVALON	ROYALE	1780	N	T-A	——		ROHS
SMOKE RINGS/AVALON	VS	8379	E+T-A		——		MART

RACHMANINOFF & PHILA. SYMPHONY ORCHESTRA

ISLE OF THE DEAD	VI	DM75	E	AUC		10.00	GENT

RADIOLITES

I'M HAPPY WHEN YOU'RE HAPPY	CO	2405	V	AUC	——		WHIT

MA RAINEY

JELLY BEAN BLUES	UHCA	——	N	T-A	——		HOLL
BARRELHOUSE (SMALL DIG)	PARA	13082	V	T-A	——		HOLL
JELLY BEAN BLUES	PARA	12238	G+AUC		——		ANDE
STACK O' LEE BLUES	SIG	905	N	AUC	——		MELT

RED & MIFF'S STOMPERS

SLIPPIN' AROUND	VI	21397	V	T-A	——		PENN

DJANGO REINHARDT

BILL COLEMAN BLUES/D.WELLS,REV)	VI	27318	N	T-A		1.50	ALEX

RHYTHMAKERS

YES SUH	PE	——	G+T-A		——		HOLL
MEAN OLD BED BUG	ME	12457	V	T-A	——		HOLL

RHYTHMANIACS

PAGAN LOVE SONG (TRN. FAZOLA)	JO	3655	V	T-A	——		PENN

HARRY RICHMAN

LIFE BEGINS WHEN YOU'RE IN L.	DE	700	N	AUC	——		MEND
THERE'LL BE NO SOUTH	DE	701	N	AUC	——		MEND

MAURICE ROCCO

TEA FOR TWO/THE ONE I LOVE	DE	8574	N	AUC	——		SAUL

ADRIAN ROLLINI

STARDUST/DIGA DIGA DO	VO	5376	E	AUC	——		CHOY
MOONGLOW/PAVANNE	VO	5200	E	STA		.75	EINH
OL'PAPPY/ON WRONG SIDE OF	PE	15876	E	AUC	——		HERZ

LAURA RUCKER (ACC. BY CASS SIMPSON)

ST.LOUIS BLUES/LITTLE JOE	PARA	13075	V	T-A	——		CAMP

PEE WEE RUSSELL

FOUND NEW BABY(TRIO)	HRS	——	N	TRA	——		CAMP
DINAH/BABY WON'T YOU PLEASE	HRS	——	E	TRA	——		CAMP

LUIS RUSSELL

DOCTOR BLUES/SAVOY STOMP	VO	3480	E+T-A		——		MART

WILLIAM RUSSELL!

THREE DANCE MOVEMENTS FOR PERCUSSION

NEW MUSIC QUARTERLY RECORDING		1214	N	AUC		5.00	GENT

SAVANNAH SYNCOPATORS (KING OLIVER)

JACKASS BLUES	BR	3245	V	T-A	——		MELL
SOMEDAY SWEETHEART/WA-WA-WA	BR	3373	V	T-A	——		MELL
SOMEDAY SWEETHEART/WA-WA-WA	BR	3373	G	T-A	——		PENN

CECIL SCOTT

LAWD LAWD/IN A CORNER	VI	38098	F+T-A		——		PENN

RAYMOND SCOTT QUINTET

POWERHOUSE/TOY TRUMPET	CO	36311	N	T-A		1.00	COOK
GIRL WITH LIGHT BLUE/NEW YRS.	CO	35247	N	AUC	——		DERA

OSCAR SEAGLE

CALLIN'CAROLINE/SMILIN' THRU	CO	A2762	N	AUC	——		THRU

ARTIE SHAW

1 FT.IN GROOVE/ONE NIGHT STAND	BB	10202	E	T-S		1.00	COOK
NON STOP FLIGHT/NIGHTMARE	BB	7875	E	T-A		1.00	COOK
SERENADE TO A SAVAGE	VI	27549	N	T-A	——		MEND
CROSS YOUR HEART/SUMMIT	VI	26763	N	AUC	——		MEND
STARDUST/TEMPTATION	VI	27230	N	T-A	——		MEND
DEUCES WILD	VI	27838	N	AUC	——		MEND
NEEDLENOSE/CARNIVAL	VI	27860	N	AUC	——		MEND
WHO'S EXCITED/ALONE TOGETHER	VI	27385	N	AUC	——		MEND
FRENESI	VI	26542	N	T-A	——		MEND
ROCKIN' CHAIR	VI	27664	N	AUC	——		MEND
DANCING IN THE DARK	VI	——	N	T-A	——		MEND
GEORGIA/WHY SHOULDN'T I	VI	27499	N	AUC	——		MEND
LET 'ER GO	VO	4438	G	AUC	——		MEND
TWO IN ONE BLUES	VI	20526	N	T-A	——		MEND
JUST KIDDIN' AROUND	VI	27806	N	AUC	——		MEND
BLUES IN THE NIGHT	VI	27609	N	AUC	——		MEND
SOLID SAM	VI	27705	N	AUC	——		MEND
LOVE ME A LITTLE LITTLE	VI	27590	N	T-A	——		MEND
PRELUDE IN C MAJOR	VI	27432	N	AUC	——		MEND
DANZA LUCUMI	VI	27354	N	AUC	——		MEND
IF I HAD YOU	VI	27536	N	AUC	——		MEND
HINDUSTAN	VI	27798	N	AUC	——		MEND
SOMEONE'S ROCKING MY BOAT	VI	27746	N	T-A	——		MEND
TAKE YOUR SHOES OFF BABY	VI	27719	N	AUC	——		MEND
(MANY; SEND FOR LIST)	VI	——	N	T-S		.75	ROHS
(MANY; SEND FOR LIST)	BB	——	N	T-S		.75	ROHS
(MANY; SEND FOR LIST)	BR	——	E+T-A		——		ROHS
ST.JAMES INFIRMARY, 1 & 2	VI	27895	N	AUC	——		SIEG
CONCERTO FOR CLARINET, 1&2(12")	VI	36383	N	AUC	——		SIEG
CONCERTO FOR CLARINET (12")	VI	36383	N	AUC	——		SIEG

OLLIE SHEPARD

PLACE IS LEAPING/SOLID JACK	DE	7493	E	AUC	——		SIEG

OMER SIMEONE

BEAU KOO JACK	BR	7109	N	TRA	——		CAMP

ARTHUR SIMMS

SOAPSTICK BLUES	OK	8373	G	T-A	——		HOLL

FRANK SINATRA

THE NIGHT WE CALLED IT A DAY	BB	11463	E	T-A	——		MEND
THE SONG IS YOU	BB	11515	N	AUC	——		MEND

NOBLE SISSLE

BASEMENT BLUES(BECHET)	BR	6129	E+AUC		——		DERA
OLD FASHIONED LOVE/SWEET HENRY	VI	19253	E	AUC	——		COPE

SLIM AND SLAM

LOOK AT HERE/TUTTI FRUTI	VO	4225	V	AUC	——		SIEG

BESSIE SMITH

CARELESS LOVE BL/HE'S GONE	CO	14083	F	AUC	——		MASL
GOOD OLD WAGON(WITH ARMSTRONG)	CO	14079	G	T-A		5.00	ALEX
FROSTY MORNING/EASY COME EASY	CO	14005	V	AUC	——		ANDE
BLEEDING HEARTED/MIDNITE BL.	CO	3936	V	AUC	——		ANDE
BOWEAVIL/MOONSHINE	CO	14018	V	T-A	——		REIT
HAUNTED HOUSE BLUES	CO	14010	E	TRA	——		REIT
MIDNIGHT BLUES	CO	3936	P	AUC	——		WHIT

CLARA SMITH

STEEL DRIVIN'SAM/HE'S MINE	CO	14053	V+AUC		——		LEVI
ALLEY RAT BLUES/WHEN MY SUGAR	CO	14104	V	AUC	——		LEVI
WANNA GO HOME/AIN'T GOT NOB.	CO	14368	V	AUC	——		HERZ

JABBO SMITH

JAZZ BATTLE/BOSTON SCUFFLE	UHCA	43-44	N	STA	——		STUR

MAMIE SMITH

YOU CAN HAVE HIM/COOL MY DOG	OK	4670	G	T-A	——		ALEX
MY MAMMY'S BLUES/MR. SO & SO	OK	40019	G	AUC	——		HERZ

STUFF SMITH

JOSHUA/IT'S UP TO YOU	VS	8251	V+T-A		——		KELS
CRES.IN DRUMS/UNDER MY SKIN	VS	7242	N	T-A	——		ROHS
I'SE A MUGGIN', 1 & 2	VO	3169	E	T-A	——		MART

THE SOPHISTOCATS

I'LL SAY/H.HAWKINS HOBBLE	DE	3351	E+T-A		——		MART

SOUTHERN SERENADERS (LOUIS ARMSTRONG)

I MISS MY SWISS	HA	4	V+T-A		——		LAUF
ALONE AT LAST	HA	5	V+T-A		——		LAUF
MISS MY SWISS	HA	4	N	T-A	——		KRAV
ALONE AT LAST	HA	5	N	T-A	——		KRAV

MUGGSY SPANIER

TWO O'CLOCK JUMP	DE	4336	N	AUC	——		ROTH
HESITATING BLUES/LITTLE DAVID	DE	4271	N	AUC	——		LEVI

SPECKLED RED

THE DIRTY DOZEN, 1 & 2	BR	80020	N	T-A	——		CROS

FOR DISPOSITION

CHARLIE SPIVAK

STARDREAMS/I SURRENDER	OK	6546	N	AUC	5.00	ZARA

JESS STACY

IN THE DARK/FLASHES/BARRELH.	DE	18119	N	AUC	——	VOGE
MELANCHOLY MOOD/WHAT'S NEW	VS	8064	V	AUC	——	VOGE
CLARINET BLUES/I CAN'T BELIEVE	VS	8132	E	AUC	——	VOGE
BARRELHOUSE/IN THE DARK-FLASH	DE	18119	E	AUC	——	MELT
CANDLELIGHTS/AIN'T GOIN'NOWH.	CMS	517	E	T-A	——	PENN
GOOD MAN IS HARD TO FIND	VS	8410	N	AUC	——	BUCK

STATE STREET RAMBLERS

TIGER MOON/CARELESS LOVE	CH	40086	E+T-A		——	LAUF

PRISCILLA STEWART (JAMES BLYTHE, PIANO)

IT MUST BE HARD/SOMEBODY'S	PARA	12360	E	AUC	——	ANDE

REX STEWART'S BIG SEVEN

BUGLE CALL RAG/SOLID ROCK	HRS	2005	N	AUC	——	MASL

GEORGIE STOLL

THE GIRL FRIEND/SWANEE	DE	976	V	T-A	——	KELS

JOE SULLIVAN

ONYX BRINGDOWN/LITTLE ROCK	PAE	2006	N	AUC	——	HUBB

BLIND JOE TAGGART & EMMA TAGGART

EVERYBODY'S GOT TO BE TRIED	VO	1062	E	T-A	——	LAUF

ART TATUM

TEA FOR TWO/DEEP PURPLE	DE	2456	N	AUC	——	SEIG

EVA TAYLOR

BACK IN BACK YARD/CHLOE	OK	8585	V+AUC		——	LEVI

JACK TEAGARDEN

SHINE/ST.JAMES INFIRMARY	HRS	2006	N	AUC	——	MASL
SHEIK OF ARABY/PERSIAN RUG	BR	8370	N	AUC	——	VOGE
THE BLUES	ELITE	5042	N	AUC	——	VOGE
I HEAR BLUEBIRDS/FATIMAS	VS	8273	N	AUC	——	VOGE
FATIMA'S DRUMMER BOY	VS	8273	N	AUC	1.00	CHOY
BLUES GOT ME/PRELUDE STAR	DE	4409	N	SAL	1.50	CHOY
RIGHT TO SING BLUES/UNITED	OK	6272	N	AUC	——	SIEG
DARK EYES/CHICKS	DE	3701	E	STA	.75	EINH

JOHNNIE TEMPLE

SNAPPING CAT/MAMA'S BAD LUCK	DE	7416	N	AUC	2.50	GENT

TENNESSEE TOOTERS

I HAD A SWEET MAMA	VO	15068	E	T-A	——	PENN

TEXAS BLUES DESTROYERS

LENOX AVE/DOWN IN MOUTH	PA	036160	E	AUC	——	BUCK

PAUL TREMAINE

ARISTOCRATIC STOMP	VI	40176	N	AUC	5.00	GENT

FRANKIE TRUMBAUER

I'M COMING VIRGINIA/SINGIN'	BR.	7703	N	AUC	——	MASL
HITTIN' THE BOTTLE	OK	41437	N	T-A	——	MELL
I'M COMING VA/WAY DOWN YONDER	PAE	2687	N	AUC	——	HUBB
NOT ON THE FIRST NITE/WALKIN'	VS	8225	V	AUC	——	COPE
THE MAYOR OF ALABAM/'S WOND.	BR	7663	E	T-A	——	CROS
JUBILEE	OK	41044	G	AUC	1.00	HERZ

RUDY VALLEE

LONELY TROUBADOUR/YOU WANT	VI	22126	E	AUC	——	ANDE

VENUTI-LANG

WILD CAT/DOIN' THINGS	VI	21561	N	T-A	——	LAMB
GOIN' PLACES/DOIN' THINGS	OK	40825	G+T-A		——	ALEX
BEALE ST. BLUES/AFTER YOU'VE	VO	15864	E	AUC	——	PENS
SOMEDAY SWEETHEART/FAREWELL	UHCA	106	E	AUC	——	PENS

ESTHER WALKER (PIANO RUBE BLOOM)

I LOVE MY BABY/CHEER ME UP	BR	3020	G	T-A	——	ALEX

SIPPI WALLACE

TROUBLE/BABY I CAN'T (V/G)	OK	8212	-	T-A	——	ROHS

FATS WALLER

A LITTLE BIT INDEPENDENT	VI	25196	G	AUC	——	SILV
DARKTOWN STRUTTERS BALL	BB	10573	E	T-A	.75	COOK
MUSCLE SHOALS/BIRMINGHAM	OK	4757	V	T-A	——	EDEL
AIN'T MISBEHAVIN'	VI	22108	N	AUC	5.00	GENT
BELIEVE BELOVED/IF IT ISN'T L	VI	24808	V	AUC	——	SAUL
PORTER'S LOVE SONG/DO ME FAV.	VI	24648	G+AUC		——	SAUL
IT'S NO FUN/ALL MY LIFE	VI	25296	E	AUC	——	SAUL
DON'T LETIT BOTHER/GEORGIA	VI	24714	G+AUC		——	SAUL
I'M GROWING FONDER/DREAM MAN	VI	24801	V	AUC	——	SAUL
YOUR FEET'S TOO BIG/SUITCASE	BB	10500	G	AUC	——	SAUL
JITTERBUG WALTZ/NEED LOVE	BB	11518	E	AUC	——	SAUL
MAMAS GOT BLUES/LAST GO	OK	8045	V+T-A		——	ROHS
SMASHING THIRDS/NUMB FUMBLING	VI	25338	E	AUC	——	SIEG
JITTERBUG WALTZ/WE NEED LIT.	BB	11518	N	AUC	——	SIEG
SMASHING THIRDS/NUMB FUMBLING	VI	25328	E	AUC	——	SIEG
AIN'T MISBEHAVIN	VI	22108	E	T-A	——	REIT

TED WALLACE

MEAN TO ME/THE ONE I LOVE	CO	1756	N	T-A	——	MART

WASHBOARD SAM

CRUEL TREATMENT/POLICY	BB	7834	N	T-A	——	MART

ETHEL WATERS

NO MAN'S MAMA/SHAKE THAT	CO	14116	V	AUC	——	COPE

LU WATTERS

RIVERSIDE BLUES	JM	5	E	T-A	——	PENN

CHICK WEBB

SQUEEZE ME/IF DREAMS COME	DE	1716	E	AUC	——	DERA
WHO YA HUNCHIN/PEBBLE	DE	2231	E	T-A	——	IDER
TISKET TASKET/LIZA	DE	1840	E	T-A	——	IDER
TRUE/IF IT AIN'T LOVE	OK	41571	V	AUC	——	HERZ

DOC WHEELER

HOW ABOUT MESS/FOO GEE	BB	11314	N	AUC	——	SIEG

PAUL WHITEMAN

MR. GALLAGHER & MR. SHEAN	VI	19007	V	AUC	——	GENT
(MANY; WITH BIX)	VI	——	N	T-A	——	LAMB
CHINA BOY/OH MISS HANNAH	CO	1945	V	T-A	——	PENN
I'M AFRAID OF YOU/MY PET	VI	21389	V	T-A	——	PENN
ALL OF ME/ (MILDRED BAILEY)	VI	22879	G	AUC	——	MEND
YOU TOOK ADVANTAGE (BING)	VI	21398	N	AUC	——	MEND
MUDDY WATER (BING; BIX)	VI	20508	N	AUC	——	MEND
SLEEPYTIME DOWN SOUTH(BAILEY)	VI	22828	E	AUC	——	MEND
YOU'LL ALWAYS BE THE SAME(FUL.	VI	24097	E	AUC	——	MEND
SUNSHINE (BING; BIX)	VI	21240	E	AUC	——	MEND
MAKE BELIEVE (BING; BIX)	VI	21218	E	AUC	——	MEND
SOUVENIR ALBUM (BING; BIX)	VI	P-100	N	AUC	——	MEND
BROKEN HEARTED/COLLETTE	VI	20757	N	AUC	——	THRU
UNDER MOON/WONDERFUL ONE	VI	19019	N	AUC	——	THRU
MAN I LOVE/MELANCHOLY (BIX12")	CO	50068	E	AUC	——	COPE
REACHING FOR SOMEONE(BIX)	CO	1822	E	AUC	——	COPE
HOW ABOUT ME (BIX)/CRADLE OF	CO	1723	E	AUC	——	COPE
PRECIOUS/MOONLIGHT ON GANGES	VI	20139	E	AUC	——	COPE
HAPPY FEET(RHYTHM BOYS)/PARK	CO	2164	E	AUC	——	COPE
DANCING TAMBOURINE/SHADE TREE	VI	20972	E	AUC	——	COPE
SLAUGHTER ON 10TH AVE. (12")	VI	36183	N	AUC	——	SIEG
BACK IN BACKYARD (BIX)	VI	21240	E	AUC	1.50	HERZ
COQUETTE	VI	21301	N	AUC	1.50	HERZ
MUDDY WATER/AIN'T SHE SWEET	VI	20508	V+AUC		——	ANDE
FROM MONDAY ON/MISS. MUD	VI	21274	V	AUC	——	ANDE
SONG OF INDIA/CHO CHO SAN	VI	18777	V+AUC		——	ANDE

BERT WILLIAMS

LONESOME ALIMONY BLUES/SAVE	CO	2979	E+AUC		——	ANDE

BESSIE WILLIAMS

MAMA'S GONE GOODBY/(MAE HARRIS)	DO	361	V+AUC		——	ANDE

CLARENCE WILLIAMS

WILD CAT BLUES/KANSAS CITY	OK	4925	F	AUC	——	MASL
KANSAS CITY MAN/WILD CAT BL	OK	4925	G	T-A	——	HOLL
GRAVIER STREET BLUES	CO	14193	N	T-A	——	MELL
KANSAS CITY MAN/WILDMAN BLUES	OK	4925	V	AUC	——	COPE
MIXING THE BLUES/WEARY BL(SOLO)	OK	4893	V	AUC	——	COPE
IS IT YES(N)/SAY HELLO(E)	VO	2718	-	T-A	1.00	ALEX
EVERYBODY LOVES/ALL THE WRONG	OK	8181	V	T-A	——	ROHS
LITTLE BLACKBIRD/MANDY	CO	35975	N	T-A	——	ROHS
FAREWELL BLUES/GULF COAST(12")	OK	3055	E+T-A		——	LAUF

COOTIE WILLIAMS

WEST END BLUES/G-MEN	OK	6370	E	AUC	——	SAUL
DOWNTOWN UPROAR	VO	3814	N	AUC	——	MELT
GIVE IT UP/DRY LONG SO	OK	5690	N	STA	1.00	EINH

DUKE WILSON

BULL FIDDLE BLUES	RO	1877	E	T-A	——	MELL

EDITH WILSON

BLACK & BLUE/MY MAN IS GOOD	BR	4685	E	AUC	——	MASL

LENA WILSON (WITH HENDERSON)

DOWN SOUTH BLUES	AJAX	17104	E	T-A	——	MELL

TEDDY WILSON

BLUE MOOD, 1 & 2	PAE	2741	N	AUC	——	HUBB
JUMPIN' ON BLACKS & WHITES	CO	35232	N	AUC	——	BUCK
I'LL DREAM TONIGHT/YOU GO TO	BR	8141	E	T-A	——	LEVI
TEA FOR TWO/I'LL SEE	BR	7816	N	AUC	——	RUTH
EASY LIVIN'/FOOLIN' MYSELF	BR	7911	N	AUC	——	RUTH
AIN'T MISBEHAVIN/HONEYSUCKLE	BR	7964	N	AUC	——	RUTH
JUST A MOOD, 1 & 2	BR	7973	N	AUC	——	RUTH
MORE THAN YOU KNOW/SUGAR	BR	8319	N	AUC	——	RUTH
MOANIN' LOW/FINE & DANDY	BR	7877	N	AUC	——	RUTH
I CRIED FOR YOU/MELANCHOLY	BR	7729	N	AUC	——	RUTH
SWEET LORRAINE	BR	7520	E	STA	1.00	EINH

JACK WINN'S DALLAS DANDIES

LOVED ONE/ST.LOUIS BLUES	ME	12051	V	T-A	——	MELT

JIMMY YANCEY

5 O'CLOCK BL/TELL 'EM ABOUT	VI	25690	E	AUC	——	LEVI
THE FIVES/JIMMY'S STUFF	SA	12008	E	T-A	——	EDEL
BEARTRAP BL/OLD QUAKER BL	VO	05490	N	STA	——	STUR
DEATH LETTER BLUES/CRYING	BB	8630	N	STA	——	STUR

FOR DISPOSITION

YAS YAS GIRL

PATROL WAGON BL/'BAMA MINE	Vo	03722	E+T-A	——	MART
I DRINK GOOD WHISKEY	Vo	03677	V T-A	——	MART

BOB ZURKE

TOM CAT ON THE KEYS(ORIG.LAB.)	Vi	26526	N AUC	——	ROTH

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AMERICAN FOLK MUSIC

SMOKY MT. BALLADS(EDIT.BY LOMAX)	Vi	P-79	N AUC	5.00	GENT

ALBUMS

THE DUKE	Co	C-38	N AUC	7.00	ZARA
BESSIE SMITH	Co	C-31	N AUC	8.00	ZARA
TEDDY WILSON & BILLY HOLIDAY	Co	C-61	N AUC	10.00	ZARA
FIVE FEET OF SWING	De	31	N AUC	10.00	ZARA
COMES JAZZ	Co	C-40	N AUC	7.00	ZARA
BIX BEIDERBECKE	Co	C-29	N AUC	8.00	ZARA
LOUIS ARMSTRONG	Co	C-57	N AUC	8.00	ZARA
HOT TROMBONES	Co	C-46	N AUC	7.00	ZARA
GEMS OF JAZZ, VOL. 3	De	242	N AUC	——	MAYO
GEMS OF JAZZ, VOL. 4	De	249	N AUC	——	MAYO
GEMS OF JAZZ, VOL. 2	De	201	E+AUC	——	LEVI
GEMS OF JAZZ, VOL. 4	De	249	E+AUC	——	LEVI
HOT TRUMPETS	Co	C-66	E+AUC	——	LEVI
HOT TROMBONES	Co	C-46	E+AUC	——	LEVI
LOUIS & EARL	Co	C-73	E+AUC	——	LEVI

BOOGIE WOOGIE	Co	C-4	E+AUC	——	LEVI
EIGHT TO THE BAR	Vi	P-69	E AUC	——	LEVI
BAILEY, TEAGARDEN, ELDRIDGE	PHIL.	81-84	N STA	2.50	EINH
GEMS OF JAZZ, VOL. 5	De	——	N TRA	——	REIT

MAGAZINES

JAZZ INFORMATION, VOL. 1, #26,27,28,29,32			N AUC	5.00	GENT
HRS SOCIETY RAG, NO. 1	—	——	N AUC	2.00	GENT
HRS SOCIETY RAG, NO. 2	—	——	N AUC	2.00	GENT
HRS SOCIETY RAG, NO. 3	—	——	N AUC	2.00	GENT
HOT JAZZ, MARCH-APRIL, 1937, NO. 16	—	——	E AUC	2.50	GENT

BOOKS

AUX FRONTIERES DU JAZZ, ROBERT GOFFIN	PARIS	1932	N AUC	10.00	GENT
HOT DISCOGRAPHY, DELAUNAY (1940)	—	——	V AUC	——	VOGE

THEME SONGS

GLENN MILLER	BB	10214	E AUC	——	CHOY
BENNY GOODMAN	Co	35301	N AUC	——	CHOY
CLYDE MCCOY	De	381	V AUC	——	CHOY
HARRY JAMES (INSTR.)	Co	36226	N AUC	——	CHOY

SIR HARRY LAUDER

WEARING KILTS/TOBERMORY	Vi	45206	N AUC	——	THRU

AUCTION — **WILLIAM J. SAMUELS** — **AUCTION**

6453 N. CALIFORNIA AVE., CHICAGO 45, ILLINOIS

CLARENCE WILLIAMS: EVERYBODY LOVES MY BABY	OK	8151	G+		
LOUIS ARMSTRONG: ST. JAMES INFIRMARY	OK	——	G+		
KING OLIVER: SOBBIN' BLUES (V/G+)	OK	——	-		
DIPPERMOUTH	GE	——	V		
LOUISIANA RHYTHM KINGS: MISSISSIPPI MUD	Vo	15657	V+		
CHARLESTON CHASERS: DAVENPORT BLUES	Co	——	V		
FLETCHER HENDERSON: EASY MONEY (CATCH)	Co	——	V		
WOLVERINES: ROYAL GARDEN	GE	20062	V+		

FOR SALE

SARA MARTIN: NEW ORLEANS HOP SCOP	OK	——	V	.75	
LAST GO ROUND	OK	——	G+	1.25	
RAY MILLER: STOMP YOUR STUFF	BR	——	V+	.50	
KING OLIVER: DIPPERMOUTH (½" CHIP)	GE	——	G+	1.50	
LOUIS ARMSTRONG: MUSKRAT RAMBLE (1" CR.)	OK	8300	G+	.75	
MUSKRAT RAMBLE	OK	8300	G+	1.00	
MUSKRAT RAMBLE	OK	8300	G+	1.00	
CHARLEY SPAND: GOOD GAL	PARA	——	F+	.75	
SUGAR UNDERWOOD: DAVIS ST. BL (½" CR.)	Vi	——	G	.75	
BESSIE SMITH: MONEY BLUES	Co	——	G+	.75	
CHIPPIE HILL: GEORGIA MAN (V+/G)	OK	——	-	1.50	
ZUTTY SINGLETON: ROYAL GARDEN	DE	——	G+	.75	
D'BRYANT WASHBOARD: —	PARA	——	G+	.75	
D'BRYANT WASHBOARD: —	PARA	——	G+	.75	
JIMMY MOONE: FOUR OR FIVE TIMES (F+/V)	Vo	——	-	.75	
LOUIS ARMSTRONG: GUT BUCKET	OK	——	G	.50	

JIMMY O'BRYANT: I FOUND A GOOD MAN	PARA	——	G+	.50	
FRANK TRUMBAUER: CLARINET MARMALADE	OK	40772	V	1.50	
FESS WILLIAMS: MY MAMA'S IN TOWN	HA	189	V	1.00	
NUMBER TEN	BR	——	E	1.00	
ALLIGATOR CRAWL	BR	——	V	1.00	
LOUIS ARMSTRONG: SAVOY BLUES (V/G+)	OK	——	-	1.75	
LONNIE JOHNSON: MR. JONSON BL. (G+/V)	OK	——	-	.75	
CHARLIE JACKSON: FAKING BLUES	PARA	——	V+	.75	
COTTON CLUB ORCH: RIVERBOAT SHUFFLE	Co	——	G+	1.00	
REO MCKENZIE: BE SOME CHANGES MADE	OK	——	G	.50	
THOMAS MORRIS: P.D.Q. BLUES	Vi	——	V	.75	
DIXIE WASHBOARD BAND: MY OWN BLUES	Co	——	- V	.50	
JONES' PARAMOUNT FOUR: OLD STEADY	PARA	12279	G+	.75	
ORIG. MEMPHIS FIVE: ST. LOUIS GAL	Co	50	G	.50	
EVA TAYLOR: HAPPY DAYS & LONELY NITES	OK	8665	E	.75	
HITCH'S HAPPY HARM: CATARACT RAG BL.	GE	5633	V+	1.00	
SONNY CLAY: SALIFORNIA STOMP	Vo	1059	G	.50	
LOVIE AUSTIN: TRAVELING BLUES	PARA	12255	-	.75	
EDMONIA HENDERSON:					
TRAVELING BLUES	PARA	12095	G	.75	
FRIARS' SOCIETY ORCHESTRA:					
TIGER RAG (1" CRACK)	GE	4968	G+	1.00	
LOUIS ARMSTRONG: FIREWORKS	OK	41078	G	1.00	
KING OLIVER: JACKASS BLUES	Vo	1014	G+	1.50	
F. HENDERSON: SUGARFOOT STOMP	Co	395	V	.75	

AUCTION — **GEORGE W. NAULTY** — **AUCTION**

1 RIVER BEND ROAD, SCOTCH PLAINS, NEW JERSEY

AN ALMOST COMPLETE SET OF ELLINGTON UNITS ALL NEW

BARNEY BIGARD		BARNEY BIGARD		JOHNNY HODGES	
VR	515	BB	10991	Vo	4242
VR	525	BB	11098	Vo	4309
VR	564	JOHNNY HODGES		Vo	4351
VR	655	VR	576	Vo	4386
VR	596	VR	586	Vo	4335
VR	626	BB	11021	Vo	4573
Vo	3985	BB	11117	Vo	4622
Vo	5378	Vo	3948	Vo	4710
Vo	5422	Vo	4046	Vo	4849
Vo	5595	Vo	4115	Vo	4917
Vo	5663	Vo	4213	Vo	4941

JOHNNY HODGES		REX STEWART	
Vo	5100	Vo	5510
Vo	5170	BB	10946
Vo	5330	BB	11057
Vo	5353	HRS	2005
Vo	5533	HRS	2004
OK	5940	COOTIE WILLIAMS	
REX STEWART		VR	527
VR	517	VR	555
VR	619	Vo	3890
VR	664	Vo	3960
Vo	5448	Vo	4061

COOTIE WILLIAMS			
Vo	4086		
Vo	4324		
Vo	4425		
Vo	4574		
Vo	4636		
Vo	4958		
Vo	5411		
OK	5690		
Vo	3890		
Vo	4324		

REX STEWART'S BIG SEVEN

BUGLE CALL RAG/SOLID ROCK	HRS	2005	N
CHERRY/DIGA DIGA DO	HRS	2004	N

JACK TEAGARDEN'S BIG EIGHT

THE BIG EIGHT BLUES/WORLD IS WAITING	HRS	2007	N
ST. JAMES INFIRMARY/SHINE	HRS	2006	N

THE GOTHAM STOMPERS

WHERE ARE YOU/DID ANYONE EVER TELL YOU	VR	541	N
MY HONEY'S LOVIN' ARMS/ALABAMY HOME	VR	629	N

THE QUINTONES WITH BARNEY BIGARD'S ORCHESTRA

UTT-DA-ZAY/CHEW CHEW CHEW	Vo	4928	N

IVIE ANDERSON AND HER BOYS FROM DIXIE

OLD PLANTATION/ALL GOD'S CHILLUN GOT RHYTHM	VR	591	N

DUKE ELLINGTON AND ORCHESTRA

VICTOR LONG PLAYING RECORD (33 1/3 RPM)			
MOOD INDIGO, HOT & BOTHERED, CREOLE LOVE	Vi	L-16006	V+

BUBBER MILEY & MILEAGE MAKERS

WITHOUT YOU EMALINE/LOSE MY GAL FROM MEM.	Vi	38138	V+

AUCTION

AUCTION

JOHN DeSOLLAR
BOX 762, WILMINGTON, ILLINOIS

WILL ROBINSON
RHYTHM RAG/JOLINE AU 600 E
FRANK DESORT/CHICAGO DELUXE
SAD HEARTED BLUES/OLD FASHIONED LOVE AU 584 G
MAMIE SMITH
CRAZY BLUES/IT'S HERE FOR YOU OK 4169 F
DORSEY BROTHERS
SPELL OF THE BLUES/LET'S DO IT OK 41181 V
DEEP NIGHT/I'LL NEVER ASK FOR MORE OK 41220 V
CAB CALLOWAY
BEALE STREET MAMA/STRANGE AS IT SEEMS ME 12554 E
SWEET JENNIE LEE/I'M HAPPY RE 10152 E
J. NEAL MONTGOMERY
AUBURN AVE.STOMP/ATLANTA LOWDOWN(WAVY SURFACE) OK 8682 G
EARL HINES
SWINGIN' DOWN/YOU'RE THE ONE VO 3392 N
LOUIS ARMSTRONG
ST. LOUIS BLUES/SWEET SUE BB 5280 E
GOT NO BLUES/I'M NOT ROUGH(LAM.CRACK) OK 8 51 F
DIPPER MOUTH/NEVER MEET AGAIN DE 906 E
HARLEM STOMP/VOODOO' DE 3092 E
JIMMY NOONE
LIZA/DO ANYTHING FOR YOU VO 2862 N
MEMPHIS JUG
SNITCHIN'GAMBLER BLUES/SHE STAYS OUT VI 21524 N
TEMPO KING
ORGAN GRINDER SWING/HARLEM ANGELS BB 6533 E
TURNED TABLES ON ME/MISCHIEF BB 6684 N
JASS GILLAM
LONGEST TRAIN BLUES/IT SURE KICKED BB 8505 E
GENE KRUPA
APURKSODY BR 8296 N
JACK DURREE
MY BABY GONE/THAT'S ALL RI HT OK 06068 N
KANSAS JOE & MEMPHIS MINNIE
SOCKET BLUES/YOU STOLE MY CAKE VO 1688 E
LOCKE BROTHERS
SILLS STOMP/SWING BB 6288 N
TANNER-BRYANT
TEXAS TEASER/VIPER'S MOAN BB 6750 N
FLETCHER HENDERSON
AFTER THE STORM PA 036083 E
SIDNEY BECHET
BLUES/THE MOOCHE VI 20-1516 N

VOCAL BLUES
BRAND NEW
ORIGINAL ENVELOPES

RUTH GREEN (MORRIS ROUSE, PIANO)
LONELY BLUES/MAMA'S GOT WHAT YOU WANT OK 8140 E
CLINT JONES
MISSISSIPPI WOMEN BL/BLUE VALLEY BLUES OK 8587 N
TOM DICKERSON
HAPPY BLUES/DEATH BED BLUES OK 8590 N
WORRY BLUES/LABOR BLUES(1" RIM CHIP) OK 8570 N
VICTORIA SPIVEY
RED LANTERN BLUES/JELLY LOOK WHAT YOU OK 8550 N
MURDER IN FIRST DEGREE/NIGHT MARE BLUES OK 8581 N
DAVID CROCKET
COURT STREET BLUES/WOMAN TIRED SAME MAN OK 8514 N
LAURA SMITH
GRAVIER STREET BLUES/PONCHARTRAIN BLUES OK 8179 N

BLUE BELL
DADDY COFFIN BLUES/CHOST CREEPIN' BLUES OK 8588 N
NITA MITCHELL (RUBE BLOOM PIANO SOLO)
BABY DON'T MEAN MAYB--OLD MAN OK 41084 N
LONNIE JOHNSON (CLARENCE WILLIAMS ACC.?)
SLEEPY WATER BLUES/UNCLE NED OK 8926 E
BEDBUG BLUES/SWEET POTATO BLUES OK 8537 N
KANSAS CITY BLUES, 1 & 2 OK 8537 N
WRONG WOMEN BLUES/BROKEN HEART OK 8601 N
MOOCHE RICHARDSON
T & T BLUES/M.R. LOWDOWN BARREL HOUSE OK 8554 N
BURYING HOUSE BLUES/KATE ADAMS BLUES OK 8576 N

WANTED (E. TO N. ONLY)
WILL BUY OR TRADE
NO RE-ISSUES

HOAGY CARMICHAEL
JUDY/MOON COUNTRY VI 24626
MEZZ MEZZROW
SWINGING WITH MEZZ BR 6778
FREE LOVE/DISSONANCE BR 7551
MELODY FROM THE SKY BB 6320
RED NORVO
I SURRENDER DEAR/TOMBOY CO 2977
NIGHT IS BLUE/HEART & SOUL CO 3026
BLUES IN E FLAT/BUGHOUSE CO 3079
OLD FASHIONED LOVE/HONEYSUCKLE CO 3059
DANCE OF OCTOPUS/IN A MIST BR 6909
HOLE IN THE WALL/KNOCKIN' WOOD BR 6562
KEN KENNY
LET YOURSELF GO/IF YOU LOVE ME(LEN HERMAN) CH 40100
MIST ISLANDS OF HIGHLANDS/LIVE(LEN HERMAN) CH 40101
WHAT'S NAME OF SONG/YOU STARTED ME DREAMING CH 40107

TEDDY WILSON
HONEYSUCKLE ROSE/I ISBEHAVIN' BR 7964
JUST A MOOD, 1 & 2 BR 7973

BENNY GOODMAN
JUNK MAN/OL' PAPPY CO 2892
GEORGIA JUBILEE/EMALINE CO 2907

CASA LOMA ORCHESTRA
YOU CALL IT MADNESS/WRAP TROUBLES BR 6184

DORSEY BROTHERS
IS THAT RELIGION/HARLEM LULLABY BR 6558
SHOUTIN' IN AMEN CORNER/SNOWBALL BR 6655
UPTOWN LOWDOWN/LIBERTY BR 6680

MILDRED BAILEY
GEORGIA ON MY MIND VI 22891
HOME/TOO LATE VI 22874
ROCKIN' CHAIR/LOVE ME VI 24117
CONCENTRATIN'/LIES VI 22880

SAVANNAH SYNCOPATERS
TRAV'LIN' ALONE/NOT WORTH YOUR TEARS VO 1580

EDDIE LANG
WHAT KIND O' MAN IS YOU PAE R880
DORSEY BROTHERS
OLD MAN HARLEM BR 6624

AUCTION **J. O'BYRNE DeWITT** **AUCTION**

51 WARREN ST., ROXBURY 19, MASSACHUSETTS

Records sent to highest bidder, Railway Express, C. O. D. unless otherwise requested.

COOT GRANT & KID WILSON

HAVE YOUR CHILL/COME ON COOT AND DO THAT — PARA 13217 V

KING OLIVER

TOO LATE/WHAT YOU WANT ME TO DO — BB 7242 V
STRUGGLE BUGGY/DON'T YOU THINK — VI 23001 V
DEAD MAN BLUES/SOMEDAY SWEETHEART — VO 1059 V

O'BRYANT'S WASHBOARD BAND

WASHBOARD/BRAND NEW CHARLESTON — PARA 12265 V

MAGGIE JONES

ANYBODY HERE WANT TO TRY/YOU MAY GO — CO 14063 V

LOUIS ARMSTRONG

SLEEPY TIME DOWN SOUTH/YOU RASCAL YOU — OK 41504 G+
CONFESSIN'/IF I COULD BE WITH YOU — OK 41448 G+
EXACTLY LIKE YOU/INDIAN CRADLE SONG — OK 41423 G+

JELLY ROLL MORTON

THE CHANT/BLACK BOTTOM STOMP — VI 20221 V
SIDEWALK BLUES/DEAD MAN BLUES — VI 20252 V

COUNT BASIE

DOWN FOR DOUBLE/MORE THAN YOU KNOW — OK 6584 V
TOM THUMB/MY OLD FLAME — OK 6527 N
DIGGIN' FOR DEX/H & J — OK 6365 V
APPLE JUMP/BLUES — OK 5862 N
I WANT A LITTLE GIRL/IT'S TORTURE — OK 5773 N
SUPERCHIEF/YOU CAN'T RUN AROUND — OK 5673 N

GENE KRUPA

WALLS KEEP TALKING/COME BE MY LOVE — OK 6438 N
PASS THE BOUNCE/ME AND MY MELINDA — OK 6619 N
HARLEM ON PARADE/SKYLARK — OK 6607 V
LET ME OFF UPTOWN/FLAMINGO — OK 6210 V
GEORGIA ON MY MIND/ALREET — OK 6118 N
SWEET GEORGIA BROWN/MILL STREAM — OK 6070 N
WIRE BRUSH STOMP/HAMTRAMCK — OK 6106 N
THAT'S WHAT YOU THINK/WONDERFUL YEARS — CO 36621 N

BING CROSBY

AFTER SUNDOWN/BEAUTIFUL GIRL — BR 6694 V
I FOUND YOU/SNUGGLED ON YOUR SHOULDER — BR 6248 V

IVIE ANDERSON

OLD PLANTATION/ALL GOD'S CHILLUN — VR 591 E

DUKE ELLINGTON

MISTY MORNIN/BLUES WITH A FEELIN — OK 8662 G+
SWANPY RIVER/BLACK BEAUTY — OK 8636 V
JUBILEE STOMP/CAN'T GIVE YOU(LA.RHYTHM K) — VO 15710 V
MOON GLOW/SOLITUDE — BR 6987 V

FLETCHER HENDERSON

MONEY BLUES/I'LL TAKE HER BACK (G/V) — CO 383 –
KEEP A SONG/WHAT GOOD AM I (G/V) — CO 2352 –
SUGAR/BLUES IN MY HEART (G/V) — CO 2559 –
SHOE SHINE BOY/SING SING SING — VI 25375 V
RIFFIN/GRAND TERRACE RHYTHM — VI 25339 V
JANGLED NERVES/I'LL ALWAYS (RIM CHIP) — VI 25317 V

MILLS BROTHERS

BUGLE CALL RAG/OLD MAN OF MOUNTAIN — BR 6357 G
ROCKIN' CHAIR/GOOD-BYE BLUES (G/V) — BR 6278 –
LOVELESS LOVE/CHINATOWN — BR 6305 V

TEDDY WILSON & BILLY HOLIDAY

WHEN YOU'RE SMILIN/EASY LIVING — CO 36208 N
FOOLIN' MYSELF/I MUST HAVE THAT MAN — CO 36207 N
IF YOU WERE MINE/LITTLE MOONLIGHT — CO 36206 N
I WISHED ON THE MOON/MISS BROWN — CO 36205 N

BILLY HOLIDAY

UNDER A BLUE JUNGLE MOON/EVERYTHING — VO 4786 N

BEN'S BAD BOYS

YELLOW DOG BLUES/WANG WANG BLUES — VI 21971 V

LOUISIANA SUGAR BABES

WILLOW TREE/'SIPPI — VI 21348 V
PERSIAN RUG/THOU SWELL — VI 21346 V

IRVING MILLS & HOTSY TOTSY GANG

STAR DUST — BR 4587 V

MAE WEST

EASY RIDER/GUY WHAT TAKES HIS TIME — BR 6495 V

ART TATUM

TEA FOR TWO/SOPHISTICATED LADY — BR 6553 V

RAYMOND SCOTT QUINTET

SIBERIAN SLEIGHRIDE/TOBACCO AUCTIONEER — CO 36121 N
TOY TRUMPET/POWERHOUSE — CO 36311 V
BIRDSEED SPECIAL/FOUR BEAT SHUFFLE — CO 35565 N
TOY TRUMPET/POWERHOUSE — BR 7993 G
MINUET IN JAZZ/TWILIGHT IN TURKEY — BR 7992 E
GIRL WITH LIGHT BLUE HAIR/NEW YEAR'S EVE — CO 35247 G

THE CHARIOTEERS

DARLING JE VOUS AIME/CALLING ROMANCE — CO 35736 N
ONLY FOREVER/I DON'T WANT TO CRY — CO 35765 G+
I'LL FORGET/BETWEN FRIENDS — CO 35481 N
SO LONG/GAUCHO SERENADE — CO 35424 G+

DIXIE STOMPERS

VARIETY STOMP/ST. LOUIS BLUES — DI 2451 V
BLACK HORSE STOMP/NERVOUS CHARLIE — HA 153 V

ADRIAN ROLLINI TRIO

MOONGLOW/PAVANNE — VO 5200 N
ESTRELLITA/DARK EYES — OK 5435 N
DARDANELLA/I CAN'T BELIEVE — VO 5621 N

FATS WALLER

ST.LOUIS BLUES/LENOX AVENUE BLUES — VI 20357 G
HONEYSUCKLE ROSE/BREAKIN' THE ICE — VI 24826 N
BABY BROWN/BECAUSE OF ONCE UPON A TIME — VI 24846 V
WHAT'S THE REASON/WHOSE HONEY ARE YOU — VI 25027 G+
TROCKIN'/GIRL I LEFT BEHIND ME — VI 25116 V
YOU'RE SO DARN CHARMING/I'M ON SEE — VI 25120 V
YOU'RE NOT THE KIND/WHY DO I LIE — VI 25353 V
'TAIN'T GOOD/HALLELUJAH — VI 25478 G
HAVIN' A BALL/DON'T TRY YOUR JIVE — BB 10100 N
HOLD TIGHT/YOU OUT-SMARTED YOURSELF — BB 10116 N
SPIDER & THE FLY/REMEMBER WHO YOU'RE — BB 10205 N

BENNIE MOTEN'S KANSAS CITY ORCH.

YAZOO BLUES/KANSAS CITY SHUFFLE — VI 20485 V
PASS OUT LIGHTLY/DING DONG BLUES — VI 21199 V
SOMEBODY STOLE MY GAL/WON'T YOU BE — VI 23028 V
THAT TO DO[REVERSE,LUIS RUSSELL) — VI 22793 V

LUIS RUSSELL

YOU RASCAL YOU — VI 22793 V
PRIMITIVE/MY BLUE HEAVEN — ME 13366 E

TED LEWIS

DINAH/LONESOME ROAD — CO 2181 V
JUST A GIGOLO/HEADIN' FOR BETTER TIMES — CO 2378 V
DIP YOUR BRUSH IN SUNSHINE/LITTLE CHURCH — CO 2467 V

COTTON CLUB ORCHESTRA

RIVERBOAT SHUFFLE/ORIG. 2 TIME MAN — CO 374 G
EVERYBODY STOMP/CHARLESTON BALL — CO 14113 G

PAUL WHITEMAN

THAT'S MY WEAKNESS/'TAIN'T SO HONEY — CO 1444 V
I'M ON THE CREST/WHAT D'YA SAY — CO 1465 G+
AFTER YOU'VE GONE/NOBODY'S SWEETHEART — CO 2098 V

WHITEMAN'S RHYTHM BOYS

RHYTHM KING/SUPPRESSED DESIRE — CO 1629 V
LOUISE/BLUEBIRDS & BLACKBIRDS — CO 1818 E

MCKINNEY'S COTTON PICKERS

ZONKY/IF I COULD BE WITH YOU ONE HOUR — VI 38118 V
I MISS A LITTLE KISS/AFTER ALL — VI 23024 G+
LAUGHING AT LIFE/NEVER SWAT A FLY — VI 23020 V
COTTON PICKER'S SCAT/JUST A SHADE CORN — VI 23012 V
DO YOU BELIEVE IN LOVE/WRAP YOUR TROUBLES — VI 22811 G
HOLLABALOO/BABY WON'T YOU PLEASE — VI 22511 V

BENNY CARTER

SLOW FREIGHT/SLEEP — VO 5399 V
RIFF ROMP/FAVOR OF A FOOL — VO 5294 N
VAGABOND DREAMS/LOVE'S GOT ME DOWN — VO 5224 N

BESSIE SMITH

I'M WILD ABOUT THAT THING/YOU'VE GOT — CO 14427 V
PUT IT RIGHT HERE/SPIDER MAN BLUES — CO 14324 E
CARELESS LOVE BLUES/HE'S GONE BLUES — CO 14083 G

WINGY MANNONE

MARTHA/FLAT FOOT FLOOGEE — BB 7621 V
EVERYTHING YOU SAID/GETTING SOME FUN — BB 7197 V

WASHBOARD RHYTHM BOYS

ASH MAN CRAWL/IF YOU WERE ONLY MINE — VI 23367 V

VENUTI & LANG

WILD CAT/DOING THINGS — VI 21561 E

QUINTET OF THE HOT CLUB OF FRANCE

LIMEHOUSE BLUES/AFTER YOU'VE GONE — VI 25511 V

PETTIS & HIS PETS/IRVING MILLS

BUGLE CALL BLUES/AT THE PROM — VI 38105 V

SLIM & HIS HOT BOYS

MISSISSIPPI STOMP/THAT'S A PLENTY — VI 38044 G+

GIL RODIN & JIMMY BRACKEN

12TH ST. RAG/IT'S SO GOOD — RE 8813 V

BENNY GOODMAN

ORGAN GRINDER'S SWING/PETER PIPER — VI 25442 V
WRAPPIN' IT UP/MELANCHOLY BABY — VI 25880 N

TRADE OR AUCTION

TRADE OR AUCTION

LT. COMDR. MERRILL M. HAMMOND, JR.

2726 CONNECTICUT AVE., WASHINGTON, D. C.

ARKANSAS TRAVELLERS
JA DA/SENSATION — DI 2421 V
BIRMINGHAM BREAKDOWN/AIN'T GOT HO — HA 505 E

LOUIS ARMSTRONG
TIGHT LIKE THIS/HEAH ME TALKIN'(HAIR CRACK) — OK 8649 E
MAHOGANY HALL/BEAU KOO JACK — OK 8680 E
MAHOGANY HALL/BEAU KOO JACK — OK 8680 G
SURRENDER DEAR/WALKING MY BABY (G/E) — OK 41497 -
STARDUST/WRAP YOUR TROUBLES — OK 41530 V
KEEPING OUT OF MISCHIEF/LAWD — OK 41560 E

BUSTER BAILEY
SHANGHAI SHUFFLE/DELTA — VO 2887 E

MILDRED BAILEY
CONCENTRATIN'/LIES — VI 22880 V

BILLY BANKS & HARLEM HOT SHOTS
OH PETER/MARGIE — PE 15620 V

BLIND BLAKE
ICEMAN BLUES/CHUMPMAN BLUES — PARA 12904 V

BLIND WILLIE DUNN GIN BOTTLE FOUR
BLUE BLOOD BLUES/JET BLACK — OK 8689 V

BLYTHE'S BLUE BOYS
TACK IT DOWN/SOME DO & SOME DON'T — CH 40062 G

BUTTERBEANS & SUSIE (E. HEYWOOD TRIO)
MAKE YOU SORRY/MONE OF BUSINESS — OK 8556 G

BLANCHE CALLOWAY (WITH STUMP BRADY)
I NEED LOVIN/RHYTHM IN RIVER — VI 22641 V

CHICAGO FOOTWARMERS
BRUSH STOMP/GET 'EM AGAIN — OK 8599 V

CHARLESTON CHASERS
MOANIN' LOW/AIN'T MISBEHAVIN' — CO 1891 E
TURN ON HEAT/WHAT WOULDN'T I — CO 1989 E

COTTON PICKERS
NEVER MISS SUNSHINE/SNAKE'S HIPS — BR 2418 V
WAY DOWN YONDER/YOU TELL HER — BR 2404 V
DOWN BY RIVER/SUNSHINE FOR YOU — BR 2436 V
SWEETIE WENT AWAY/DUCK'S QUACK — BR 2461 V
MILENBERG JOYS/HADN'T GONE — BR 2937 V
STOMP OFF/CAROLINA STOMP — BR 2981 E
RAMPART STREET/KANSAS CITY KITTY — BR 4325 E
SWEET IDA JOY/SUGAR IS BACK — BR 4404 G

DIXIE STOMPERS
LITTLE WAY FROM HOME — PAT 36815 E

DUKE ELLINGTON
RUNNIN'WILD/ROCKIN' CHAIR — BR 6732 E

JOHNNY DUNN ORIGINAL JAZZ BAND
BUGHE BLUES/BIRMINGHAM BLUES — CO 3541 E
MOANFUL BLUES/PUT & TAKE — CO 3579 V

JEAN GOLDKETTE
LOOKING OVER A 4 LEAF CLOVER — VI 20466 E
LOOK AT WORLD & SMILE — VI 20472 N
LANE IN SPAIN — VI 20491 N

GULF COAST SEVEN
MEMPHIS TENN/WHATCH YOUR STEP — CO 3978 V

COLEMAN HAWKINS
FEELING ZERO/DISORDER — APOLLO 753 N

FLETCHER HENDERSON
I'LL BE HAPPY(DON REDMAN, VOCAL) — BA 1654 G
PAPA WILL BE GONE/GOOD GAL — BR 2589 G

EARL HINES
JULIA/BLUE — BR 6872 E
BUBBLIN' OVER/BLUE — DE 714 V

HITCH'S HAPPY HARMONISTS
CATARACT RAG/NIGHTINGALE RAG — GE 5633 V

FRANKIE HALF PINT JAXON
HOW CAN I GET IT/FAN IT — VO 1257 V
IT'S HEATED/JIVE MAN BLUES — VO 1539 E
MY BABY'S HOT/FAN IT — VO 2553 E

JAZZ HARMONIZERS
RIVERBOAT SHUFFLE/SUSIE — CX 40339 E

JAMES P. JOHNSON
BLEEDING HEARTED/LASY MAN — VI 19123 E

MAGGIE JONES (JOE SMITH, ACC.)
LEAVING YOU/REAL KIND MAMA — CO 14139 E

JUNGLE BAND
ST. LOUIS BLUES/CARN GOOD REASON — BR 4936 G

TED LEWIS
GOOD MAN IS HARD/AIN'T GOT NO — CO 1428 V
LEWISADA BLUES — CO 1916 V

BILLY & MARY MACK (PUNCH MILLER ACCOMP.)
HEARTBREAKIN' GAL/BLACK BUT — OK 8195 V

WINGY MANNONE
ROYAL GARDEN/ZERO — OK 41570 N
NICKEL IN SLOT/SWING BROTHER — VO 3171 N

MEZZ MEZZROW
APOLOGIES/SENDIN' THE VIPERS — VI 25019 N

MILLS MUSICAL CLOWNS
FUTURISTIC RHYTHM/BLUES BEGIN — PE 15125 V

JELLY ROLL MORTON
PEARLS/KING PORTER (CRACK) — VO 1020 F

MOUND CITY BLUE BLOWERS
BLUE BLUES/ARKANSAS BLUES — BR 2581 E
INDIANA/LESSONS IN LOVE — VO 2973 V

NEW ORLEANS OWLS
PRETTY BABY/DYNAMITE — CO 1045 V

RED NICHOLS
LITTLE GIRL/SLOW BUT SURE ($\frac{1}{2}$" CRACK) — BR 6138 E
HAUNTING BLUES/YAACKA HULA — BR 6234 G
EVERYBODY LOVES/SORRY I MADE — BR 6461 E
SUGAR/DINAH LOU — BR 6534 V

RED NORVO (WITH MILDRED BAILEY)
WEEKEND OF SECRETARY/PLEASE BE KIND — BR 8088 E

ORIGINAL DIXIELAND FIVE
TIGER RAG/SKELETON JANGLE — VI 25524 V

ORIGINAL INDIANA FIVE
HEEBIE JEEBIES/BABY KNOWS HOW — BE 456 G
BROWN SUGAR/AIN'T NO MAYBE — BE 463 E
RUNNING AFTER YOU — HA 134 G
FLORIDA LOWDOWN/HANGIN' ROUND — HA 267 V
I'D RATHER BE ALONE — PE 14558 E

ORIGINAL MEMPHIS MELODY BOYS
BLUE GRASS/NO GAL LIKE MY — GE 5157 E

JACK PETTIS
STOCKHOLM STOMP — RE 8229 V

DON REDMAN
I HEARD/TROUBLE — BR 6233 G

RHYTHMAKERS
YES SUM/YELLOW DOG — ME 12481 V

LUIS RUSSELL
PRIMITIVE/MY BLUE HEAVEN — ME 13366 N

NOBLE SISSLE
ROLL ON MISSISSIPPI/DO TO ME — BR 6111 V

CLARA SMITH
COURTHOUSE BLUES/L & N BLUES — CO 14073 G

EDDIE SOUTH
ROSITA/MINNETONKA — VI 21151 E

SPECKLED RED (RUFUS PERRYMAN)
GOT TO GET THAT THING FIXED — BR 7200 G

FRANKIE TRUMBAUER
MANHATTAN RAG/DO FOR THAT — OK 41330 E

WALTER THOMAS
BLUES ON DELTA/BROKE BUT HAPPY — CELEBRITY 8125 N

UNIVERSITY SIX
LOVE MY BABY/GREEN HAT — HA 73 E
SITTIN' AROUND/WHATA MAN — HA 160 E

FATS WALLER
RUSTY PAIL/SLOPPY WATER — VI 20492 N

ETHEL WATERS
MEMORIES OF YOU/LUCKY TO ME — CO 2288 G

CHICK WEBB
FACTS & FIGURES/SWING SONG — DE 830 E
BLUE MINOR/LONESOME HOURS — OK 41572 E

PAUL WHITEMAN
DOLLY DIMPLES/COQUETTE — VI 21301 E
DODGING DIVORCEE/MISBEHAVING — VI 25086 E
PEELING PEACH/COLOR BLIND — DE 2073 E

CLARENCE WILLIAMS HARMONIZERS
BEST FRIEND STOLE/GET MYSELF — OK 8186 V

PRE-DOG VICTOR MONARCH
"WARBLERS" BY SOUSA'S BAND..VI 3447 V

AUCTION **AUCTION**

NAT M. JACOBS

155-01 90TH AVE., APT. 4/S, JAMAICA 2, N. Y.

ALBUMS AND RECORDS BELOW LISTED ARE FOR AUCTION.

Winning bidders will receive their records C. O. D. without notice unless their bids specify otherwise.

ALBUMS (NEW)

C-28 LOUIS ARMSTRONG, COLUMBIA 35660-1-2-3.
C-57 LOUIE'S HOT FIVE, COLUMBIA 36152-3-4-5
C-61 TEDDY WILSON & BILLIE HOLIDAY, COLUMBIA 36205-6-7-8
C-73 LOUIS AND EARL (HINES), COLUMBIA 36375-6-7-8

LOUIS ARMSTRONG

SOME OF THESE DAYS/WHEN YOU'RE	Vo	3202	V+
SNOW BALL/HONEY DO	Vi	24369	V+
THAT'S MY HOME/I WONDER WHO	BB	6644	V+
MAHOGHANY HALL STOMP/YOU CAN	Vo	3055	G
WEST END BLUES/IF IT'S GOOD	De	2480	E
ON THE SUNNY SIDE/ONCE IN A WHILE	De	1560	E
RHYTHM SAVED THE WORLD/MUSIC GOES	De	685	E
TIGHT LIKE THIS/HEAH ME TALKING	Co	36378	N
HEEBIE JEEBIES/POTATO HEAD BLUES	Co	35660	N

MILDRED BAILEY

SMALL FRY/BORN TO SWING	Vo	4224	E
NOW IT CAN BE TOLD/HAVEN'T CHANGED	Vo	4282	E
LOVE IS WHERE YOU FIND IT	Vo	4345	V

COUNT BASIE

12TH STREET RAG	Cq	9555	E
LESTER LEAPS IN/DICKIE'S DREAM	OK	5118	N
TAXIE WAR DANCE/IF I	Vo	4748	E
AND THE ANGELS SING	Vo	4784	V
NOBODY KNOWS(J.RUSHING,BOTH SIDES)	Vo	5169	V+
LONDON BRIDGE/STOP BEATIN' ROUND	De	2004	N

WILL BRADLEY

FLYIN' HOME/SO FAR SO GOOD	Co	35422	N

BUTTERBEANS & SUSIE

CONSTRUCTION GANG/A-Z BLUES	OK	8163	G
WHEN MY MAN SHIMMIES(CHIP,NO EFFECT)	OK	8147	V+

BOB CROSBY

SPEAK TO ME/BIG BASS VIOL	De	2206	N
I HEAR YOU TALKIN'/CALL	De	2207	N
SUMMERTIME (THEME SONG)	De	2205	N

PUTNEY DANDRIDGE

CHASING SHADOWS(WITH "CHOO" BERRY)	Vo	2982	V
SANTA CLAUS/EENY MEENY MINEY	Vo	3083	V
YOU HIT THE SPOT(WITH "CHOO" BERRY)	Vo	3123	E
SING BABY/YOU TURNED THE TABLES	Vo	3304	V

DIXIE STOMPERS

BLACK HORSE STOMP/NERVOUSE CHARLIE	Ha	153	V
HI-DIDDLE-DIDDLE	Ha	179	V
BROTHERLY LOVE/OFF TO BUFFALO	Ha	299	G
ST.LOUIS SHUFFLE/HAVE IT READY	Ve	1467	E

JEAN GOLDKETTE (WITH BIX)

HUSH-A-BYE/IDOLIZING	Vi	20270	E
SUNDAY (FEAT. VENUTI & LANG)	Vi	20273	E
LONESOME & SORRY/GIMME	Vi	20031	E+
SLOW RIVER (MIN.BID $3.50)	Vi	20926	E+

BENNY GOODMAN

BUGLE CALL RAG/AFTER YOU'VE GONE(T.DORSEY)	Vi	25467	G
VIENI/HANDFUL OF KEYS(3 GROOVE CHIP)	Vi	25705	V
CAN'T TEACH MY OLD HEART/SILHOUETTED	Vi	25711	V
LOCH LOMOND/CAMEL HOP	Vi	25717	E
TI-PI-TIN/PLEASE BE KIND	Vi	25814	E
YOU TURNED THE TABLES/LOVE IN EYES	Vi	25391	E
CAN'T WE BE FRIENDS/PECKIN'	Vi	25621	V+
YOU'RE A HEAVENLY THING/RESTLESS	Vi	25021	E
FLAT FOOT FLOOGIES/BIG JOHN SPECIAL	Vi	25871	V+
IN A SENTIMENTAL MOOD	Vi	25351	V
KINDA LONESOME/MUST SEE ANNIE	Vi	26110	G+
GLORY OF LOVE/WOOL OVER MY EYES	Vi	25316	V
DON'T BE THAT WAY(E)/JUMPIN'(G+)	Vi	25792	-
IT'S WONDERFUL/THANKS FOR MEMORIES	Vi	25727	V
SING SING SING(10"), 1 & 2	Vi	25769	E+
TEXAS TEA PARTY/DR.HECKLE(265106)	Co	3167	V+

ERSKINE HAWKINS

WEARY BLUES(E)/KING PORTER STOMP(V)	BB	7839	-

FLETCHER HENDERSON

KNOCK KNOCK/UNTIL TODAY	Vi	25373	E
WHERE THERE'S YOU/DO YOU	Vi	25334	E+
CHARLESTON CRAZY/GET HOT	Vo	14726	V
STEALIN' APPLES/GRAND TERRACE SWING	Vo	3213	V
AUNT HAGAR'S BLUES/SHAKE IT(RIM CHIP)	BS	2034	G

JOHNNY HODGES

I LET A SONG(F)/IF YOU WERE(E)	Vo	4046	-
MY DAY/SILVERY MOON & GOLDEN SANDS	Vo	3948	V
RENDEZVOUS(E)/JEEP'S BLUES(F)	Vo	4115	

JIMMY JOHNSON'S JAZZ BOYS WITH ALICE L. CARTER

AUNT HAGAR'S BL/DOWN HOME(JUNE CLARK,TRUMPET?)	ARTO	9103	V
DECATUR ST.BL/GOT TO HAVE(JUNE CLARK,TRUMPET?)	ARTO	9112	G
HE TOOK IT(WITH LAVINIA TURNER)	PE	12034	V

LLOYD KEATING (WITH BENNY GOODMAN)

YOU'RE DRIVING ME CRAZY	CL	5186	E
THERE'S NO DEPRESSION/TIME AND PLACE	HA	1356	E

ELLA LOGAN & HOAGY CARMICHAEL

TWO SLEEPY PEOPLE/NEW ORLEANS	BR	8250	V

LA. SUGAR BABES(FATS WALLER,JABBO SMITH & JAS.P.)

WILLOW TREE/'SIPPI	Vi	21348	E
(HAVE SEVERAL OTHER FATS WALLER'S;WHAT DO YOU WANT?)			

MCKINNEY'S COTTON PICKERS

ZONKY/IF I COULD BE WITH YOU I HOUR	Vi	38118	V
NOBODY'S SWEETHEART/ZONKY (V/E)	BB	5728	-
HULLABALOO/BABY WON'T YOU PLEASE	Vi	22511	V

WINGY MANNONE

RIVERMAN/AFTERGLOW	BB	6483	V+
BEALE ST. BLUES/FAREWELL BLUES	BB	10401	G
AIN'T IT A SHAME/RHYTHM ON THE RIVER	BB	10844	V
IT MUST BE RELIGION/PRISONER'S SONG	BB	7014	G
MUSIC GOES 'ROUND(E)/SHOOTIN' HIGH(V)	Vo	3134	-

MEZZ MEZZROW

EVERYBODY LOVES MY BABY/JELLYROLL	BB	10090	E
APOLOGIES/VIPERS(RIM BITE, NO EFFECT)	BB	10250	N

JELLY ROLL MORTON

HIGH SOCIETY/HEARD BUDDY BOLDEN	BB	10434	V
SHREVEPORT/SHOE SHINER DRAG	Vi	21658	F
KANSAS CITY STOMPS/BOOGABOO	Vi	38010	F

BENNY MOTEN'S KANSAS CITY ORCHESTRA

GET LOW-DOWN BLUES/K.C. BREAKDOWN	Vi	21693	V
WHEN LIFE SEEMS SO BLUE/JUST SAY	Vi	38132	G
THE NEW TULSA BLUES	Vi	21584	G

RED NICHOLS

DARDANELLA(V)/WHEN YOU & I WERE (G)	Br	7358	-
LINDA/YOURS & MINE	Br	4982	V
TEARS FROM MY INKWELL/NEVER KNEW	BB	10200	E
WHISPERING/THERE'LL COME A TIME	Br	3955	V

RED NORVO

GRAMMERCY SQUARE/DECCA STOMP	De	691	V
YOU'RE SO DESIRABLE/3 LITTLE FISH(MB)	Vo	4785	E

HOT LIPS PAGE

WILL YOU REMEMBER/AND SO FORTH	BB	7680	V
ROCK IT FOR ME(V)/I LET A SONG GO(F)	BB	7567	-
FEELIN' HIGH/AT YOUR BECK & CALL	BB	7569	E

LOUIS PRIMA

WORRY BLUES/RHYTHM(WITH BRUNIES)	Br	7471	V
DINAH/CHINATOWN BY CHINATOWN	BB	5758	E
THE STARS KNOW/LET'S GET TOGETHER	Br	7740	G

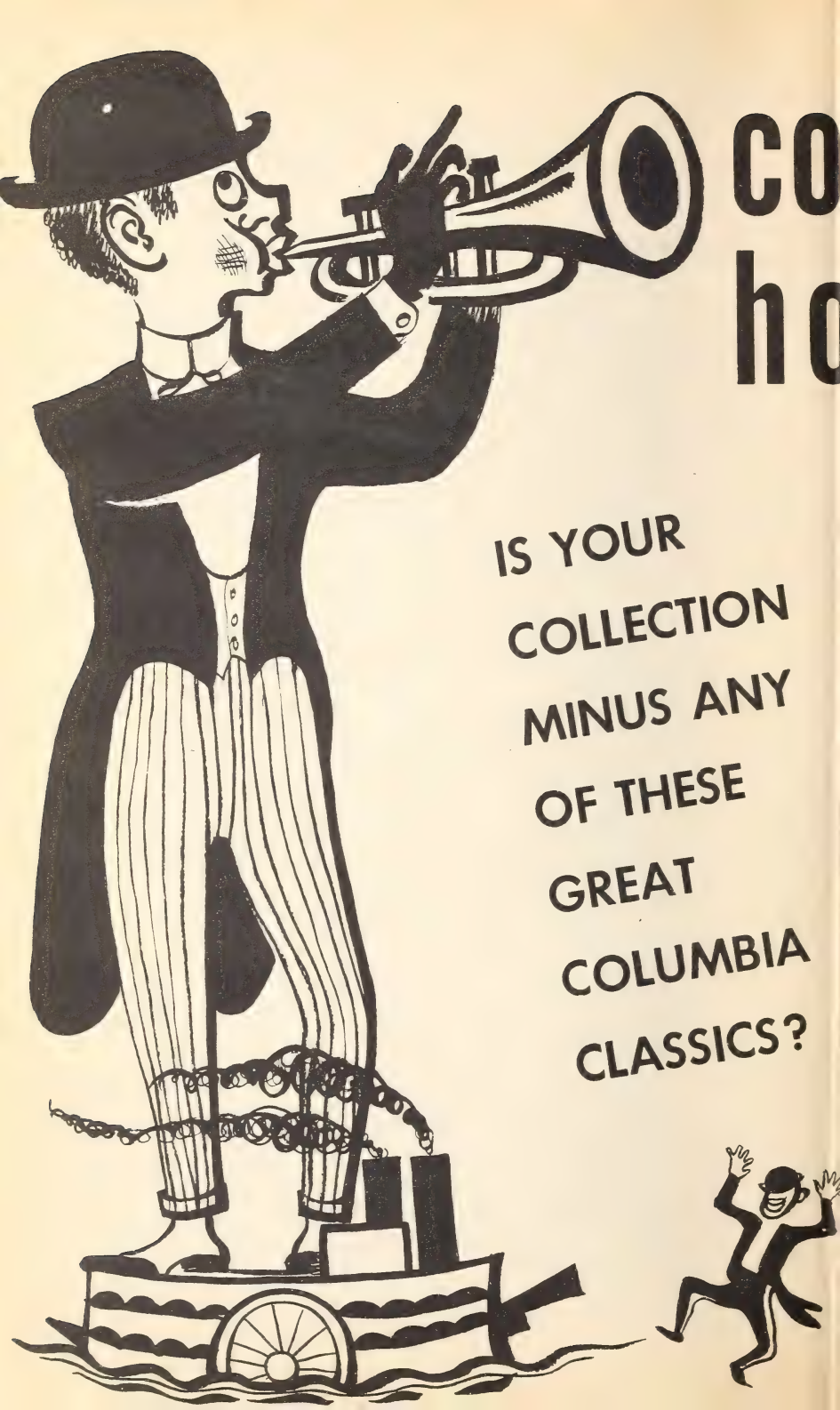
MAXINE SULLIVAN

LOCH LOMOND/I'M COMING VIRGINIA	Vo	3654	E
BLUE SKIES/ANNIE LAURIE	Vo	3679	E
IT'S WONDERFUL/YOU WANT TO MY HEAD	Vo	3993	N

ART TATUM

ROCK ME MAMA/LUCILLE(WITH JOE TURNER)	DE	8577	E

THEME SONGS(MINIMUM BIDS$1.00 EACH)T.DORSEY,BEN BERNIE, EDDIE DUCHIN,HENRY BUSSE,KAY KYSER,RUSS MORGAN, TED WEEMS,WILL BRADLEY,CLYDE MCCOY,WILL OSBORNE,TONY MARTIN,H.JAMES,RAY KINNEY,COUNT BASIE,GUY LOMBARDO,H.HEIDT, TED FIO RITO, JOHNNY LONG, LOUIS ARMSTRONG,D.REDMAN.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Set C-27—EDDIE SOUTH

Set C-28—KING LOUIS

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Set C-30—FLETCHER HENDERSON

Set C-31—BESSIE SMITH

Set C-38—THE DUKE—Duke Ellington

Set C-40—COMES JAZZ—Bud Freeman

Set C-41—EARL HINES

Set C-43—FRANK TESCHEMACHER

Set C-44—BOOGIE WOOGIE

Set C-46—HOT TROMBONES

Set C-51—DORSEY BROTHERS

Set C-57—LOUIS ARMSTRONG AND HIS HOT FIVE

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Set C-66—HOT TRUMPETS

Set C-73—LOUIS AND EARL—Louis Armstrong and Earl Hines

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ANNETTE HANSHAW

TIP TOE THRU TULIPS/WHAT WOULDN'T I DO — DI 3012 V
HAPPY DAYS ARE HERE/I'M FOLLOWING YOU — VE 2106 G

FRANCES LANGFORD

FOOL FOR LOVE/TEARS FROM MY INKWELL — DE 2386 E
SAY IT/PALMS OF PARADISE — DE 3076 E
HURRY HOME/AT LONG LAST LOVE — DE 2197 E

ISHAM JONES

IT'S WINTER AGAIN/NOTHING LEFT TO DO — VI 24207 E
TORMENTED/I'VE HAD THE BLUES SO LONG — DE 770 E
I WANNA BE IN WINCHELL'S COL(EDGE CHIP) — VO 3862 E
MY BABY JUST CARES FOR ME/DON'T TELL HER — BR 4907 N
PLEASE HANDLE WITH CARE — BR 6333 N
STRANGE AS IT SEEMS — BR 6333 N

OLSEN AND JOHNSON

OH GEE OH GOSH OH COLLY/MY HEARTZAPOPPIN — VS 8308 E+

CONSTANCE MERING

WHY DO I LOVE YOU/SO DEAR(PIANO SOLOS) — CO 1552 N

JELLY ROLL MORTON

GET THE BUCKET/WHY — GL 1706 N
PANAMA/SWEET SUBSTITUTE — GL 1703 N
SHAKE IT/IF YOU KNEW — GL 1707 N
BIG LIP BLUES/GOOD OLD NEW YORK — GL 1704 N
MY HOME IS IN SOUTHERN TOWN — GL 1710 N
MAMA'S GOT A BABY/SWINGIN' THE ELKS — GL 1711 N
HIGH SOCIETY/THOUGHT I HEARD BOLDEN — BB 10434 N

NEW ORLEANS RHYTHM KINGS

WEARY BLUES/WOLVERINE BLUES — GE 5102 V+

VARSITY SEVEN (C.HAWKINS; B.CARTER, ETC)

TIGHT LIKE THAT/EASY RIDER — VS 8147 N

DORSEY BROTHERS

HONEYSUCKLE ROSE, PARTS 1&2 — DE 296 G

ETHEL WATERS

MAYBE NOT AT ALL/YOU CAN'T DO WHAT LAST — CO 14112 V
ONE MAN NAN/THERE'LL BE SOME CHANGES MADE — BS 2021 V+
MOONGLOW/MISS OTIS REGRETS — DE 140 N
IF YOU CAN'T HOLD/I WONDER WHAT'S BECOME — CO 14134 E
I'M COMIN' VIRGINIA/HE BROUGHT JOY — CO 14170 E
NO MAN'S MAMA/SHAKE THAT THING — CO 14116 E
ORGAN GRINDERS BLUES(CLARENCE WMS.PIANO) — CO 14365 G+

BENNY GOODMAN

GET RHYTHM IN YOUR FEET/BALLAD IN BLUE — VI 25081 E
YOU DON'T KNOW WHAT LOVE IS/SOMEONE ROCK. — OK 6534 N
STARDUST/(T.DORSEY"STARDUST", REV.) — VI 25320 V
I'M NOT COMPLAININ'/MY SISTER AND I — CO 36022 E
WHERE OR WHEN/BLUES IN THE NIGHT — OK 6553 N
CLARINET A LA KING/HOW LONG HAS THIS — OK 6544 N

DINAH SHAW

SOMEBODY LOVES ME/MY MAN (V/E) — BB 10978 –

RUTH ETTING

BODY AND SOUL/IF I COULD BE WITH YOU — CO 2300 N

TRIXIE SMITH

GIVE ME OLD SLOW DRAG/MY MAN ROCKS ME — BS 14127 E
TRIXIE'S BLUES/DESPERATE BLUES — BS 2039 V

"HOT LIPS" PAGE

THE PIED PIPER/GONNA LOCK MY HEART — BB 7682 E

JIMMIE LUNCEFORD

RUNNIN' WILD/FOUR OR FIVE TIMES — DE 503 V

FLETCHER HENDERSON

SUGARFOOT STOMP(LOUIE)/NAGASAKI(ALLEN) — VO 3322 N
THEN I'LL BE HAPPY(DON REDMAN, VOCAL) — RE 9961 G
MALINDA'S WEDDING DAY/SWEET MUSIC — VI 22775 G
ST.LOUIS BLUES (DIXIE JAZZ BAND) — OR 1690 G+

LE'ROYS BUDDY (HONEY HILL PIANO)

ORNERIEST GAL IN TOWN/SUNRISE BLUES — DE 7374 E
CURBSTONE BLUES/TEE NINECY MAMA — DE 7271 N

OZZIE NELSON

STUTTERING IN STARLIGHT(H.HILLIARD,VOC.) — BB 10371 N
AT LONG LAST LOVE/FORGET IF YOU CAN — BB 7825 N

GLENN MILLER

DIPPERMOUTH BLUES/SOLD AMERICAN — BR 8173 E+
SHUT EYE/HOW I'D LIKE TO BE WITH YOU — BB 10139 V+
I GOT RHYTHM/SLEEPY TIME GAL — OK 5051 N
SOLD AMERICAN/HUMORESQUE — VO 4449 E
WISTFUL AND BLUE/ANYTIME ANYDAY — DE 1284 N
LITTLE BROWN JUG/PAVANNE — BB 10286 E

(GLENN MILLER, CONTINUED)

OUR LOVE AFFAIR/CALL OF THE CANYON — BB 10845 E
SONG OF VOLGA BOATMAN/CHAPEL IN — BB 11029 N
JUST LIKE YOU/DO YOU KNOW WHY — BB 10936 N
WANNA HAT WITH CHERRIES/DAY WE MEET AGAIN — BB 10344 V
CROSSTOWN/WHAT'S YOUR STORY MORNING GLORY — BB 10832 N
STAIRWAY TO THE STARS/TO YOU — BB 10276 E

ROSS GORMAN (WITH ED LANG)

SLEEPY TIME GAL/I NEVER KNEW — CO 516 E
OH BABY DON'T WE GET ALONG/SHE LOOKS LIKE — HA 372 E
NO MORE WORRYIN'/I'D RATHER BE GIRL — CO 615 E

FATS WALLER

YOU ASKED FOR IT/GOT NO TIME — BB 10170 V
YOU RUN YOUR MOUTH/TOO TIRED — BB 10779 V

LITTLE BROTHER

A & V RAILROAD BLUES/SANTA FE BLUES — BB 6811 N
FARISH STREET JIVE/EAST CHICAGO BL — BB 10177 N

RED NORVO

ALWAYS & ALWAYS/WONDERFUL(M.BAILEY,VOC) — BR 8069 V
SAYS MY HEART/YOU LEAVE ME(M.BAILEY,VOC)(V/E) — BR 8135 –
BLUES IN E FLAT/BUGHOUSE — BR 8208 N
DECCA STOMP/TAP ROOM BL(J.VENUTI) — DE 3527 E
THIS IS MADNESS/WHO BLEW OUT(M.BAILEY,VOC) — BR 8230 G+

RUDY VALLEE

DON'T BLAME ME/STRINGING ALONG ON SHOEST. — BB 5115 V+
LADY WHIPPOORWILL/RIGHT OUT OF HEAVEN — HA 724 V
EMPTY DAYS/HAPPY BOY HAPPY GIRL — BB 5182 E

FLETCHER HENDERSON

JIMTOWN BLUES/YOU CAN DEPEND ON ME — VI 25379 N
MOTEN STOMP/DON'T LET THE RHYTHM GO — VO 4190 V+
DOWN HEARTED BLUES/LOUISVILLE LOU — GREY GULL 1173 E
CHICAGO BLUES/WHY PUT BLAME ON YOU — PE 14250 V+
ROLL ON MISSISSIPPI/MOAN YOU MOANERS — VI 22698 V+
DICTY BLUES/DO DOODLE OOM — CO 3995 N
SWANEE RIVER BLUES/SHAKE YOUR FEET — PE 14208 V+
SUGAR FOOT STOMP/WHAT-CHA-CALL 'EM — CO 395 V+
WRAPPIN' IT UP/LIMEHOUSE BLUES — DE 157 N
TOZOI/ROCKY MOUNTAIN BLUES — CO 970 V+

BOB CROSBY

CHERRY/DAY IN DAY OUT — DE 2703 N
SMOKY MARY/S.RAMPART ST.PARADE — DE 2569 E
TAKE ME BACK AGAIN/I'LL COME BACK TO — DE 3576 N
I'M PRAYIN'HUMBLE/SWINGIN' AT SUGAR BOWL — DE 2210 V
SPEAK TO ME OF LOVE/BIG BASS VIOL — DE 2206 N
AIN'T GOIN' NOWHERE/DRUMMER BOY — DE 3451 E+

TOMMY DORSEY

THE GOONA GOO/IF MY HEART COULD ONLY TALK — VI 25508 V
AT THE CODFISH BALL/RHYTHM SAVES(CLAM 7) — VI 25314 E
YOU STARTED ME DREAMING/ROBINS & ROSES — VI 25284 E
ANOTHER PERFECT NIGHT/FOR SENTIMENTAL — VI 25446 E
YOU/YOU NEVER LOOKED SO BEAUTIFUL — VI 25291 V
ARE YOU HAVING ANY FUN/GOODNIGHT BEAUTIFUL — VI 26335 V+

ROSA HENDERSON (F.HENDERSON JAZZ 5)

CLEARING HOUSE BLUES/WEST INDIES BLUES — BR 2612 N

VIOLA MCCOY (F.HENDERSON'S JAZZ 5)

I AIN'T GONNA MARRY/IF YOUR GOOD MAN — BR 2591 E

DIXIE STOMPERS (F.HENDERSON)

SPANISH SHAWL/CLAP HANDS HERE COMES CHARLIE — HA 70 V
DYNAMITE/ACE IN HOLE(UNIV.6) — HA 209 E+
FLORIDA STOMP/GET IT FIXED (G/V) — HA 88 –

ART TATUM

ROCK ME MAMA/LUCILLE(JOE TURNER,VOC.) — DE 8577 N
CORRINE CORRINA/LONESOME GRAVEYARD BLUES — DE 8563 N
WEE BABY BLUES/BATTERY BOUNCE — DE 8526 N
GET HAPPY/SWEET LORRAINE(PIANO SOLOS) — DE 18050 N

SIDNEY BECHET

SWEET PATOOTIE/VIPER MAD — DE 7429 N
SHAKE IT AND BREAK IT/WILD MAN BLUES — VI 26640 N

WILLIE ECKSTEIN (PIANO SOLOS)

PUTTING ON THE DOG/DANSOPATION — OK 40121 G+

JOE E. BROWN (MOVIE COMEDIAN)

MOUSIE (RECITATION) — PHOTO LABEL N

SAMMY FAIN

YOU'RE DRIVING ME CRAZY/I'M ALONG BECAUSE — VE 2250 V
WATCHING MY DREAMS GO BY/JUST CAN'T BE — DI 3114 G

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BUD FREEMAN

WHAT IS THERE TO SAY/KEEP SMILING AT TROUBLE	DE	18113	N
SATANIC BLUES SOMEBODY LOVES ME(ROLLINI)	DE	3525	E
NEED SOME PETTIN'/TIA JUANA	DE	18066	N
AS LONG AS I LIVE,HAPPY AS DAY(HENDERSON)	DE	3985	E+
ROSETTA CRAWFORD (WITH J.P.JOHNSON'S HEP CATS)			
MY MAN JUMPED SALTY/STOP IT JOE	DE	7567	E
BILLIE HOLIDAY			
NOW THEY CALL IT SWING/ON SENTIMENTAL SIDE	VO	3947	V+
GOD BLESS THE CHILD/SOLITUDE	OK	6270	N
DON'T KNOW IF I'M COMIN' OR GOIN/WHERE IS	VO	3543	N
THEM THERE EYES/SOME OTHER SPRING	VO	5021	E
JIM/LOVE ME OR LEAVE ME	OK	6369	N
DUKE ELLINGTON			
AT DIXIE ROADSIDE DINER/MY GREATEST MISTAKE	VI	26719	E
PRELUDE TO A KISS/LAMBETH WALK	BR	8204	V
DOWN IN OUR ALLEY/DELIRIUM(CHARLESTON CHAS)	CO	1076	V
MEMPHIS HOT SHOTS(ELLINGTON)			
I CAN'T REALIZE YOU LOVE ME/I'M SO IN LOVE	HA	1377	E+
NORA BEERY (MOVIE STAR)			
ONE LITTLE DRINK/THE WHIP	BR	4828	N
GENERAL J. J. PERSHING (SPEECHES)			
FROM BATTLE FIELDS OF FRANCE(J.A.GERARD,REV)	NF	——	V
MIDWAY DANCE ORCHESTRA			
BUDDY'S HABITS/COTTON PICKERS BALL	CO	51	N
CHARLIE JOHNSON			
WALK THAT THING/THE BOY IN THE BOAT	BB	10248	V+
ZIGGY ELMAN			
AND THE ANGELS SING/WHO'LL BUY BY BUBLITCH.	BB	10103	E
AM I BLUE/I HAVE EVERYTHING TO LIVE FOR	BB	10490	N
ROSE MARIE			
I GOT A GUY/THIS TIME IT'S REAL	BB	7515	N
RAMONA			
STOP, IT'S WONDERFUL/CAN I HELP IT	VS	8080	E
BARNEY BIGARD			
A LULL AT DAWN/CHARLIE THE CHULLO	BB	10981	N
BLUE BRASS FOOTWARMERS			
CHARLESTON HOUND/OLD FOLKS SHUFFLE	HA	248	V
SPECKLED RED			
YOU GOT TO FIX IT/TAKE IT EASY	BB	8036	V
AL.BOWLLY (AL BOWLLY VOC.)			
I CAN DREAM CAN'T I/SWEET STRANGER	BB	7332	N
HALF MOON ON THE HUDSON/SWEET AS A SONG	BB	7317	N
LES BROWN			
WHAT GOES UP/DON'T WORRY 'BOUT ME	BB	10161	V
RAMONA/DON'T YOU CARE WHAT ANYONE SAYS	DE	1296	V
PAUL WHITEMAN			
JEEPERS CREEPERS/MUTINY IN NURSERY (TEA)	DE	2222	G
WISTFUL AND BLUE/LONELY EYES(RHYTHM BOYS)	VI	20418	E
OLD NEW ENG.MOON/SITTIN ON RAINBOW(" ")	CO	2224	E
IN DIM DAWNING/F.WARING, REV.)	VI	24189	E
MONETTE MOORE			
SUGAR BLUES/BEST FRIEND BLUES	PARA	12015	N
BOOTS AND HIS BUDDIES			
WILD CHERRY/ROSE ROOM	BB	6063	G
WHEN TIME HAS COME/HAUNTING MEMORIES(G/V)	BB	6880	—
SWEET GIRL/SWING MR.CHARLIE(KING GARCIA)	BB	6357	V+
FESS WILLIAMS			
ALLIGATOR CRAWL/OZARK BLUES	BR	3589	N
HERE 'TIS/FRICTION	VI	38056	G
JIMMY LYTELL (CLARINET SOLOS)			
MESSIN' AROUND/CONEY ISLAND WASHBOARD	PE	14765	F+
JOAN MERRILL			
DADDY/INTERMEZZO	BB	11171	E
NOBLE SISSLE (LENA HORNE & SIDNEY BECHET)			
YOU CAN'T LIVE IN HARLEM/THAT'S WHAT LOVE	DE	778	E
ILKA CHASE (COMEDIENNE)			
THE PICNIC	PHOTO LABEL		N
CHARLES "BUDDY"ROGERS			
SWEEPIN'THE CLOUDS AWAY/ANYTIME'S TIME TO	CO	2143	V+
SID GARY			
IF I WERE KING/THERE'S DANGER IN YOUR EYES	VE	2117	E+
JAZZ-O-HARMONISTS			
SALT YOUR SUGAR/DARKTOWN REVILLE BLUES	ED	51247	N
TEXAS ALEXANDER (LONNIE JOHNSON ACC.)			
PENINTENTIARY MOAN BLUES/BLUE DEVIL BLUES	OK	8640	N

PATRICIA GILMORE

I'VE GOT TO GET HOT/GIVE ME TIME	BB	11075	N
NEW ORLEANS BLUE FIVE			
KING OF ZULUS/WHO'S DID HEAH(T.MORRIS)(G-V)	VI	20316	—
MARY STAFFORD & HER JAZZ BAND			
I'VE LOST MY HEART/WILD WEEPING BL.	CO	3426	N
DOWN HOME BLUES/MONDAY MORNING BLUES	CO	3511	N
MISS PATRICOLA			
HOT LIPS/ALL FOR THE LOVE OF MIKE	VI	18967	N
LOUISE RAINER (MOVIE STAR)			
AS "ANNA HELD" FROM THE GREAT ZIEGFIELD	PHOTO LABEL		N
AL JOLSON			
RUM TUM TIDDLE/THAT HAUNTING MELODY	VI	17037	E
NEVER AGAIN/FEELIN'THE WAY I DO	BR	2611	E
MARY JACKSON (WITH PERRY BRADFORD'S JAZZ PHOOLS)			
ALL THE TIME/WHO'LL GET IT WHEN I'M GONE	PE	12092	E
ZUTTY SINGLETON			
KING PORTER STOMP/SHIM-ME-SHA-WABBLE	DE	18093	G+
NICK LUCAS (GUITAR SOLOS)			
PICKIN' THE GUITAR/TEASIN' THE FRETS	BR	2536	E
VICTORIA SPIVEY			
NO PAPA NO/MOSQUITO FLY AND FLEA	OK	8634	N
LITTLE RAMBLERS			
DEEP BLUE SEA BLUES/I'M SATISFIED	CO	217	N
BESSIE BROWN			
HOODOO BLUES/HOW CAN I GET IT	CO	14029	V
ST.LOUIS BLUES/NOBODY BUT MY BABY	BA	1859	V
GERTRUDE LAWRENCE			
SOMEONE TO WATCH OVER ME/DO DO DO	VI	20331	V+
IRENE BORDONI			
DON'T LOOK AT ME THAT WAY/LAND OF	VI	21742	V
FRANCHOT TONE(MOVIE STAR)			
ENGLAND MY ENGLAND, FROM"BENGAL LANCER"	PHOTO LABEL		E+
GUS ARNHEIM (BING VOCALS)			
THEM THERE EYES/THE LITTLE THINGS IN LIFE	VI	22580	V
PHIL NAPOLEON			
GO JOE GO/TAKE YOUR FINGER OUT	VI	20605	E+
ANYTHING/YOU CAN'T CHEAT A CHEATER	VI	38069	V+
WINIFRED SHAW			
LULLABY OF BROADWAY/I'M GOIN' SHOPPIN	DE	408	N
JACK TEAGARDEN			
NOBODY KNOWS TROUBLE I SEEN/100 YRS.	DE	4317	N
CHICKS IS WONDERFUL/DARK EYES	DE	3701	N
PRELUDE IN C♯ MINOR/BLUES TO LONELY	DE	3642	N
THE BLUES HAVE GOT ME/PRELUDE TO BL	DE	4409	N
WHAM/LOVE FOR SALE	VS	8202	N
BLUE RIVER/A RHYTHM HYMN	DE	4071	N
CLARA SMITH			
MARKET ST. BLUES/IT TAKES THE LORD	CO	14108	V
CLEARING HOUSE BLUES/WEST INDIES BL.	CO	14019	V
MEMPHIS NIGHT HAWKS (½" HAIR CRACK)			
SHANGHAI HONEYMOON/WILD MAN STOMP	VO	2593	N
MUGGSY SPANIER			
CHICAGO/CAN'T WE BE FRIENDS	DE	4168	N
JIMMIE NOONE			
SWEET LORRAINE/HELL IN MY HEART	DE	7553	E
BUMP IT/I KNOW THAT YOU KNOW(ORIG.LABEL)	DE	1584	N
WALTER GROSS (PIANO SOLOS)			
A SLIGHT CASE OF WORRY/ALWAYS CHASING	BB	10795	N
LEMUEL FOWLER (PIANO SOLOS)			
BLUES MIXTURE/SATISFIED BLUES	CO	3959	E
EDDIE CONDON			
I'M GONNA STOMP MR. LEE/SERIOUS THING	BB	10168	N
SOMEDAY SWEETHEART/THERE'LL BE SOME	DE	18041	N
JOE VENUTI			
FLIP/FLOP	DE	2313	N
LIL JOHNSON			
RIVER HOP PAPA/IF YOU DON'T GIVE	VO	03455	E
TWO TIMIN' MAN/WAS I	VO	03266	V+
WILLIE JACKSON			
WILLIE JACKSON'S BLUES/OLD NEW ORLEANS	CO	14136	N
JIM JACKSON			
THIS MORNING SHE WAS GONE/THIS AIN'T	VI	38003	V
ROY ELDRIDGE			
HECKLER'S HOP/THAT THING	OK	3577	N
FLORIDA STOMP/WABASH STOMP	OK	3479	N

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HANNA SYLVESTER

DOWN SOUTH BLUES/I WANT MY SWEET DADDY NOW PAT 32007 V

EDITH WILSON & JOHNNY DUNN JAZZ BAND

NERVOUS BLUES/YA PIN' LIZA JANE Co 3479 E

CLARENCE PROFIT (PIANO SOLOS)

BODY AND SOUL/I DIDN'T KNOW WHAT TIME Co 35378 N

CHARLIE PATTON

HIGH WATER EVERYWHERE, 1 & 2 Para 12909 G+

BOYD SENTER & ED LANG

SIGH AND CRY BLUES/I AIN'T GOT NOBODY OK 40861 G+

12" TRANSCRIPTION 78 R.P.M.

GINNY SIMMS/KAY KYSER — ——— E

BING CROSBY (1" HAIR CRACK)

GOOD NIGHT LOVELY LITTLE LADY/ONCE IN BLUE BR 500418 V

MAMIE SMITH

SAX-O-PHONY BLUES/DADDY MAMA IS LONESOME OK 4416 V+

LIZZIE MILES

SHE WALKED RIGHT UP/MUSCLE SHOALS BLUES(G/E) OK 8031 –

DUNCAN SISTERS

BABY SISTER BLUES/THE MUSIC LESSON Vi 19050 N

ROSA HENDERSON

MIDNIGHT BLUES/COTTON BELT BLUES(LIZZIE M.) Vi 19124 V

RED NICHOLS

I MAY BE WRONG/THE NEW YORKERS BR 4500 E

POOR BUTTERFLY/PRETTY GIRL LIKE MELODY BB 10522 N

SENSATION/JA DA (ARK. TRAVELERS) Ha 421 G+

SUGAR BLUES/MAKE MY COT(ARK.TRAVELERS) Vi 21056 G

RED HEAD BL/THE DRAG(KY.HOT HOPPERS) Pe 15022 V+

BONEYARD SHUFFLE/WASHBOARD BL(ARK.TRAV.) Ha 332 V

THE KING KONG/HOUR OF PARTING(ARK.TRAV.) BB 10190 N

HARLEM SERENADERS

DIXIELAND/GET CANNIBAL Vs 6005 E

HARLEM WILDKATS

CALL OF THE FREAKS/MOUTH FULL O JAM Vs 6012 N

HUDSON DELANGE

LOVE SONG OF A NIT-WIT, 1 & 2 BR 7828 E

BEN POLLACK (GOODMAN, TEA, McPARTLAND)

THEN CAME THE DAWN/SENTIMENTAL BABY Vi 21827 E

FRANK TRUMBAUER

BLUE MOON/DOWN TO UNCLE BILL'S Vi 24812 N

TAMPA RED & CHICAGO FIVE

HARLEM SWING/YOU'RE MORE THAN A PALACE BB 7225 V

TED WALLACE CAMPUS BOYS

GET HAPPY/SWEETHEART TRAIL Co 2140 V

VIRGINIA LISTON

YOU CAN DIP YOUR BREAD/PAPA DE DA DA OK 8218 V+

MARTHA COPELAND

BANK FAILURE BLUES/2ND HAND DADDY Co 14281 N

FRANZ JACKSON

BOOGIE WOOGIE CAMPFIRE/9W.HERMAN,REV.) DE 3833 G

ELEPHANT SWING/YOU'RE MAKER OF RAIN IN DE 7779 N

STAN KENTON

THE NANGO/THIS LOVE OF MINE DE 4037 N

TED WALLACE CAMPUS BOYS

LOVE AIN'T NOTHIN' BUT THE BLUES Co 2046 E

SWEETHEART OF STUDENT DAYS/LITTLE THINGS Co 2334 E

IT'S A LONESOME OLD TOWN/I WANT YOU FOR Co 2402 E

NORFOLK JAZZ QUARTET (VOCAL)

FOUR OR FIVE TIMES/WHAT'S THE MATTER NOW OK 8736 N

EVA TAYLOR (CLARENCE WILLIAMS, PIANO)

SISTER KATE/BABY WON'T YOU PLEASE COME HOME OK 4740 G+

CASA LOMA ORCHESTRA

MEMORIES OF YOU/NUTTY NURSERY RHYMES DE 1672 V+

RAY NOBLE & MERRYMACS

SLUMMING ON PARK AVE./GOT MY LOVE TO KEEP Vi 25507 E

BEN SELVIN (R. ETTING, VOCAL)

I REMEMBER YOU FROM SOMEWHERE/CHEER UP Co 2207 E

QUINTET OF THE HOT CLUB OF FRANCE

EXACTLY LIKE YOU/YOU'RE DRIVING ME CRAZY Vi 26733 N

KING OLIVER

SHOWBOAT SHUFFLE/EVERY TUB Vo 1114 G+

SOMEDAY SWEETHEART/WA WA(SAV.SYNCOPATORS) Br 3373 V

LUCILLE HEGAMIN & BLUE FLAME SYNCOPATORS

WANG WANG BLUES/I LIKE YOU BECAUSE YOU Bell P-68 V+

MAGGIE JONES (PIANO & TROMBONE)

WESTERN UNION BLUES/BOX CAR BLUES Co 14047 V

WOODY HERMAN

WINTERTIME DREAMS/GOOSE HANGS HIGH DE 1056 E

HERMAN AT THE SHERMAN/JUKIN DE 3272 V

INDIAN BOOGIE WOOGIE/BLUE EVENING DE 2250 N

BLUES UPSTAIRS/BLUES DOWNSTAIRS DE 2508 G+

FAN IT/SOUTH DE 3761 N

PALE FACE/SHIEK OF ARABY DE 2539 E

SARA MARTIN & EVA TAYLOR

HESITATION BLUES/CL.WMS.PIANO,THOS.MORRIS) OK 8082 G

GERTIE GIFFORD

NEW ORLEANS TWIST/NOTHIN' BUT THE BLUES BB 10704 N

JABBO SMITH

MORE RAIN MORE REST/RHYTHM IN SPAIN DE 1980 N

LEW STONE

WITH MY EYES WIDE OPEN/ROLLIN'HOME DeE 5172 E

STRAIGHT FROM SHOULDER/LOVE IN BLOOM DeE 5158 E

JACK LEONARD

NIGHTINGALE SANG/I NEVER MENTION YOUR NAME OK 5848 E

GENE KRUPA

DO YOU WANNA JUMPCHILDREN/NEVER FELT BETTER BR 8289 N

WIRE BRUSH STOMP/HAMTRAMCK OK 6106 E

DEEP IN THE BLUES/YOU FORGOT ABOUT ME OK 5961 N

GEORGIA ON MY MIND/ALREET OK 6118 N

WATCH THE BIRDIE/AMOUR OK 6400 N

LET ME OFF UPTOWN/FLAMINGO OK 6210 E

THREE LITTLE WORDS/BLUES OF ISRAEL DE 18114 N

WIRE BRUSH STOMP/WHAT GOES ON HERE BR 8166 E

GINNY SIMMS

SAY IT/THE MOON WON'T TALK Vo 5522 E

SKYLARK/YA LU BLU OK 6618 E

LADD'S BLACK ACES

MY HONEY'S LOVIN' ARMS/SATANIC BLUES GE 4856 N

JESS STACEY

CLARINET BLUES/I CAN'T GIVE YOU ANYTHING Vs 8132 N

TEDDY WILSON (BILLIE HOLIDAY VOCALS)

I'LL GET BY/MEAN TO ME Co 35926 N

EARLY SESSION HOP/LADY OF MYSTERY Co 35207 N

CARELESSLY/HOW COULD YOU BR 7867 V

GEORGE HELLY'S ORIGINAL SIX

MAD/FAREWELL BLUES(FINZELL'S ORCH) OK 4847 V

WAY DOWN YONDER IN N.ORLEANS/THE THIEF OK 4778 V+

SIDNEY PHILLIPS

MUSIC FOR YOU/MENDING OF SOPH.DUTCH DOLL BR 8384 N

ART TATUM (RED SEAL)

LULLABY OF THE LEAVES/TIGER RAG DE 18051 N

SEGER ELLIS

THE SONG I LOVE/MY INSPIRATION IS YOU OK 41190 N

TRUE BLUE LOU/MY SONG OF THE NILE OK 41290 N

SENTIMENTAL BLUES/PRAIRIE BLUES OK 41417 V

FIVE BIRMINGHAM BABIES

REMEMBER THE NIGHT(SAM LANIN, REV.) PAT 36454 G

HARD HEARTED HANNAH(GOLDEN GATE ORCH.,REV.) Pe 14311 N

LLOYD KEATING

BABY'S BIRTHDAY PARTY/WEDDING OF BIRDS Ha 1239 N

YOU DO SOMETHING TO ME/I HAVE TO HAVE YOU Di 3075 V

RED MCKENZIE'S RHYTHM KINGS

I CAN'T GET STARTED WITH YOU/CAN'T PULL DE 791 N

LITTLE HAT JONES

CROSS THE WATER BLUES/CHERRY STREET BLUES OK 8829 N

MARY MARTIN (EDDIE DUCHIN ORCH.)

MY HEART BELONGS TO DADDY/MOST GENTLEMEN BR 8282 E

ADRIAN ROLLINI TRIO

HUSTLIN' & BUSTLIN' FOR BABY/YOU GOT ME Pe 15736 G

HONKY TONK TRAIN/MARTHA Vo 5582 V+

VIBROLLINI/JITTERS DE 1132 E

PINKY TOMLIN

LOVE BUG WILL BITE YOU(JOE HAYMES ORCH) BR 7489 V

SMILES/OLD OAKEN BUCKET(ALL STAR SWING) DE 1821 V+

CURBSTONE CUTIE/PORTER'S LOVE SONG BR 7377 N

MARY LOU WILLIAMS

HARMONY BLUES/BABY DEAR DE 18122 N

CHICK BULLOCK LEVEE LOUNGERS

SAILBOAT IN THE MOONLIGHT/FOOLIN' MYSELF ME 70709 E

HOW CAN WE BE WRONG/NO WONDER Vo 4332 E

CLIFF NAZARRO

I WONDER WHERE MY BABY IS/HEADIN TO LOUIS HA 59 E

AUCTION

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AUCTION

LOUIS ARMSTRONG

SO LITTLE TIME/MEXICAN SWING	DE	1802	N
WHEN IT'S SLEEPY TIME DOWN SOUTH/YOU	DE	4140	N
JEEPERS CREEPERS/WHAT IS THIS THING	DE	2267	N
HEAR YE TALKIN' TO YA/SAVE IT PRETTY MAMA	DE	2405	N
WEST END BLUES/MAHOGANY HALL STOMP	DE	3793	N
ST.LOUIS BLUES/SWEET SUE	BB	5280	N
ON A COCOANUT ISLAND/TO YOU SWEETHEART	DE	914	N
YES SUH/I'LL GET MINE BYE AND BYE	DE	3900	N
IT'S WONDERFUL ON THE SENTIMENTAL	DE	1841	N
HEY LAWDY MAMA/HOW DO YOU CALL THAT A BUDDY	DE	3756	N
ME AND BROTHER BILL/SAVOY BLUES	DE	2538	N
MIGHTY RIVER/WHEN IT'S SLEEPY TIME	BB	10703	N
SWING YOU CATS/SNOWBALL	BB	10225	N
I GOTTA RIGHT TO SING THE BLUES/HUSTLIN' &	BB	5173	N
SWEET AS A SONG/THE TRUMPET	DE	1653	N
RHYTHM SAVED THE WORLD/MAHOGANY HALL	DE	824	N
MY WALKING STICK/THE SONG IS ENDED	DE	1892	N
YOU'RE A LUCKY GUY/YOU'RE JUST A	DE	2934	N
STAR DUST/WRAP YOUR TROUBLES	OK	3172	N
IN THE GLOAMING/EVERYTHING'S BEEN DONE	DE	3825	N
LONG, LONG AGO/I COVER THE WATERFRONT	DE	3700	N
CONFESSIN'/OUR MONDAY DATE	DE	2415	N
COQUETTE/AMONG MY SOUVENIRS	DE	4327	N
WEST END BLUES/IF IT'S GOOD	DE	2480	N
SWEETHEARTS ON PARADE/CUT OFF MY LEGS	DE	3235	N
SHADRACK/JONAH AND THE WHALE	DE	1913	N
LEAP FROG/I USED TO LOVE YOU	DE	4106	N
HEP CAT'S BALL/LAZY 'SIPPI STEAMER	DE	3283	N
HARLEM STOMP/YOU'VE GOT ME VOODOO'D	DE	3092	N
THE FLAT FOOT FLOOGEE/MILLS BROTHERS	DE	1876	N
WHEN THE SAINTS GO MARCHING IN/AS LONG	DE	2230	E
THE PEANUT VENDOR/MUGGLES	VI	3194	E
2 & 2 BLUES/PERDIDO STREET BLUES	DE	18090	E
HIGH SOCIETY/I GOTTA RIGHT	BB	6771	E
THERE'S A CABIN IN PINES/I'VE GOT THE	BB	6910	E
THE OLD FOLKS AT HOME/MILLS BROTHERS)	DE	1360	N
ROCKIN' CHAIR/GLEN GRAY	DE	2395	E
THE SKELETON IN THE CLOSET/(J.DORSEY)	DE	949	V
TWO DEUCES/SQUEEZE ME (HOT FIVE)	OK	8641	V
THAT RHYTHM MAN(CHIP, 7 GROOVES	OK	8717	E
AIN'T MISBEHAVIN'/WHAT DID I DO TO BE	OK	8714	V
GEORGIA GRIND (EDGE CHIPED NOT IN GR OOVE)	OK	8318	E
TRUE BLUE LOU/(SEGER ELLIS)	OK	41290	N
I'M A DING DONG DADDY/I'M IN THE MARKET	OK	41442	V
ROCKIN' CHAIR(CRACKED BUT PLAYS GOOD)	VO	3039	V
WEST END BLUES/MUGGLES	CO	36377	N
TIGHT LIKE THIS/HEAR ME TALKIN'	CO	36378	N
DON'T JIVE ME/CHICAGO BREAKDOWN	CO	36376	N
WEATHER BIRD/A MONDAY DATE	CO	36375	N

GENE AUSTIN

DREAM MOTHER/A GARDEN IN THE RAIN	VI	21915	N
ROLLIN' DOWN THE RIVER/ABSENCE MAKES	VI	22451	N
BLUE KENTUCKY MOON/LOVE LETTERS IN	VI	22606	N
TO MY MAMMY/LET ME SING & I'M HAPPY	VI	22341	N
WEARY RIVER/THE SONG I LOVE	VI	21856	N
MAYBE WHO KNOWS/I'VE GOT A FEELING I'M	VI	22033	N
MY MELANCHOLY BABY/THERE'S A CRADLE IN	VI	21015	N
WHY CAN'T YOU/LITTLE PAL	VI	21952	N
RAMONA/GIRL OF MY DREAMS	VI	21334	N
RAMONA/JEANINE	DE	4354	N
AIN'T MISBEHAVIN'/PEACE OF MIND	VI	22068	N
WITH OUT YOU SWEETHEART/IN MY BOUQUET	VI	21374	N
YESTERDAY/MY BLUE HEA EN	DE	4333	N
MY BLUE HEAVEN/ARE YOU THINKING OF	VI	20964	N
ARE YOU HAPPY/SWEETHEART OF SIGMA CHI	VI	20977	N
FORGIVE ME/IF I COULD BE WITH YOU	DE	4175	N

JELLY ROLL MORTON

KANSAS CITY STOMP/NEW ORLEANS BUMP	BB	7757	N
BLUE BLOOD BLUES/MUSHMOUTH SHUFFLE	BB	8201	N
BOOGABOO/SUBWAY SOBS	BB	6031	N
MOURNFUL SERENADE/GEORGIA SWING	VI	38024	V
STROKIN AWAY/LOW GRAVY	BB	8302	N
NEW ORLEANS BUMP/KANSAS CITY STOMP	BB	7757	N
SHOE SHINERS DRAG/BOOGABOO	BB	7725	N
SHOE SHINERS DRAG/SHREVEPORT	BB	6707	N
RED HOT PEPPER/MOURNFUL SERENADE	BB	6601	N

MIFF MOLE & MOLERS

LOVE AND LEARN/I CAN'T BREAK THE HABIT	VO	3468	N
LUCKY LITTLE DEVIL/NAVY BLUES	OK	41371	N
MOANIN' LOW/BIRMINGHAM BERTHA	OK	41273	N
STRUTTERS BALL/A HOT TIME	OK	40784	N

SOPHIE TUCKER

SOME OF THESE DAYS/THE LADY IS A TRAMP	DE	1472	N
I DON'T WANT TO GET THIN/THAT'S WHAT I	VI	21995	N
HE'S A GOOD MAN TO HAVE AROUND/I'M THE	VI	21994	N
MOANIN' LOW/SOME OF THESE DAYS	VI	22049	N

JOE SULLIVEN & CAFE SOCIETY ORCH.

LOW DOWN DIRTY SHAME/SOLITUDE	VO	553	N

REILLY-FARLEY ONYX CLUB BOYS

MUSIC GOES ROUND AND ROUND/LOVIN' FOR	DE	578	N

QUINTETTE OF THE HOT CLUB OF FRANCE

CONFESSIN'/SMOKE RINGS	ROYALE	1788	N

LEONARD G. SPENCER (SPEECHES)

TALMADGE ON INFIDELITY/LONCOLN GETTYSBURG	VI	16106	E

EDDIE PEABODY & HIS BANJO

ST. LOUIS BLUES/DOLL DANCE	VI	20698	N

CHARLES (CHIC) SALE

THE SUBSTITUTE PARSON, 1 & 2	VI	22103	N

MONK HAZEL

HIGH SOCIETY/SIZZLING THE BLUES	BR	4181	N

COUNT BASIE

THE JITTERS/BROADWAY	OK	6095	N
PLATTERBRAINS/I STRUCK A MATCH	OK	6508	N
IT'S TORTURE/I WANT A LITTLE GIRL	OK	5773	N
MUSIC MAKERS/IT'S QUARE BUT IT ROCKS	OK	6047	N
DOWN FOR DOUBLE/MORE THAN YOU KNOW	OK	6584	N
DOWN DOWN DOWN/YOU BETCHA MY LIFE	OK	6221	N
MY OLD FLAME/TOM THUMB	OK	6527	N
FANCY MEETIN' YOU/1 2 3 O'LARY	OK	6319	N
ROCKIN' THE BLUES/VOLCANO	OK	6010	N
MY HEART BELONGS TO DADDY/SING FOR	DE	2249	N
OH RED/FARE THEE WELL HONEY	DE	2780	N
DRAFTIN'BLUES/WHAT'S YOUR NUMBER	OK	5897	N
KING JOE, 1 & 2	OK	6475	N
SOMETHING NEW/MOON NOCTURNE	OK	6449	N
TEXAS SHUFFLE/MAMA DON'T WANT NO	DE	2030	N
EVERY TUB/NOW WILL YOU BE GOOD	DE	1728	N
SWINGIN' THE BLUES/SENT FOR YOU	DE	1880	N
BLUES/THE APPLE JUMP	OK	5862	N
COMIN' OUT PARTY/HARVARD BLUES	OK	6564	N
FIESTA IN BLUE/TAKE ME BACK BABY	OK	6440	N
PENNIES FROM HEAVEN/SWINGIN' AT THE	DE	1121	N
LONDON BRIDGE IS/STOP BEATIN' AROUND	DE	2004	N
5 O'CLOCK WHISTLE/MY WANDERIN' MAN	OK	5922	N
IF I DIDN'T CARE/THE ANGEL'S SING	VO	4784	N
YOU CAN COUNT ON ME/YOU AND YOUR LOVE	VO	4967	N
MISS THING, 1 & 2	VO	4860	N
THE WORLD IS MAD, 1 & 2	OK	5816	N
LOVE JUMPED OUT/IT'S THE SAME OLD	OK	5963	N
TUESDAY AT TEN/UNDECIDED BLUES	OK	6071	N
DIGGIN' FOR DEX/H & J	OK	6365	N
BYE BYE BLUES/RUN LITTLE RABBIT	OK	6084	N
TUNE TOWN SHUFFLE/YOU LIED TO ME	OK	6267	N
AY NOW/BLU SHADOWS AND WHITE	OK	6626	N
HOLLYWOOD JUMP/SOMEDAY SWEETHEART	CO	35338	E
GOOD MORNING BLUES/OUR LOVE WAS MEANT	DE	1446	E
JUMP THE BLUES AWAY/WIGGLE WOOGIE	OK	6157	E
BLOW TOP/GONE WITH WHAT WIND	OK	5629	E
IT'S SAND MAN/RIDE ON	CO	36647	E
EVIL BLUES/JIVE AT FIVE	DE	2922	E
DON'T WORRY ABOUT ME/WHAT GOES UP	VO	4734	E
POUND CAKE/CLAP HANDS HERE COMES	VO	5085	E
ROCK-A-BYE BASIE/BABY DON'T TELL	VO	4747	E

FIVE BIRMINGHAM BABIES

GO BACK WHERE YOU STAYED(BILL WIRGES,REV.)	PE	14533	E

LOUISIANA SUGAR BABES (JABBO,FATS,JAMES P.

THOU SWELL/PERSIAN RUG	VI	21346	N

HARLEM WILDCATS

CALL OF THE FREAKS/MOUTHFUL O' JAM	VA	6012	N

SLIM AND HIS HOT BOYS (TEA, GOODMAN)

MISSISSIPPI STOMP/THAT'S A PLENTY	VI	38044	N

WILLIAM JENNINGS BRYAN (SPEECHES)

AN IDEAL REPUBLIC/IMMORTALITY	VI	16168	N

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CLIFF NAZARRO

NEWS OF THE WORLD/YOU GO YOUR WAY	BB	11545	E

SOLDIERS FIELD CHICAGO SEPT. 22, 1927

DEMPSEY-TUNNEY FIGHT, ROUND 9 & 10	PARA	12538	G

COLORED PREACHING WITH CONGREGATIONS

DO IT YOURSELF, REV. J.M. GATES	VI	21523	N
A BANK THAT NEVER FAILS, REV. J. M. GATES	VI	21414	N
HAPPY AM I, ELDER LIGHTFOOT SOLOMON MICHAUX	BB	5933	N
DEATHS BLACK TRAIN, REV. H. R. TOMLIN	OK	8375	N
I'M GLAD MY LORD SAVED ME, REV.F.W.MCGEE	OK	8438	N
PREACH THE WORD, REV. E. D. CAMPBELL	VI	21283	N
TESTIMONIAL MEETING, REV.MOSE DOOLITTLE	VI	20295	N
CRUCIFISION, ARIZONA DRANES(PIANO SOLO)	OK	8380	N
ADAM AND EVE IN GARDEN, REV. J.M.GATES	BB	5033	G
WHEN SAINTS GO MARCHING IN, ELKINS-PAYNE	OK	8170	N
SHE TOUCHED HEM OF HIS GARMENT, REV.SUNDOWN	OK	8441	N
COME YE THAT LOVE THE LORD,REV.H.R.TOMLIN	OK	8421	N
THERE'S MEETING HERE TONIGHT,ALBERTINA & VICOK		8415	N
YOU LOW DOWN RASCAL, REV. A.W. MIX	VO	1578	N
GOD WILL PROVIDE FOR ME,REV.A.A.GUNDY(PIANO)	CO	14533	N
IF I HAVE TO RUN,REV.,CHARLES BECK	DE	7320	N
IT'S GONNA RAIN, REV. E.D. CAMPBELL	VI	21533	N

EDDIE SOUTH

NO MORE BLUES/MAMA MOCKING BIRD	BB	10120	N
MARCHETA/HEJER KATI	VI	22847	N
MY OHIO HOME/VOICE OF THE SOUTHLAND	VI	21155	N
OH LADY BE GOOD/STOMPIN' AT THE SAVOY	CO	36193	N
THAT'S WHAT I CALL KEEN/I'M MORE THAN	VI	21605	N

BOOTS AND HIS BUDDIES

ANYTIME/HOW LONG	BR	6132	N
HAUNTING MEMORIES/WHEN THE TIME HAS COME	BB	6880	N
BLUES OF AVALON/THE RAGGLE TAGGLE	BB	7187	E
THE GOO/THE WEEP	BB	7217	N
CARELESS LOVE/EAST COMMERCE STOMP	BB	10036	E
SWEET GIRL/(LOUIS "KING" GARCIA, REV.)	BB	6357	N
JEALOUS/I LIKE YOU BEST OF ALL	BB	6862	N
GORGIA/HOW LONG, PART 2	BB	6301	N
SWING/VAMP	BB	6333	N

TINY PERHAM & HIS MUSICIANS

SUD BUSTERS DREAM/NOW THAT I'VE FOUND YOU	VI	22778	N
BLUE ISLAND BLUES/SUBWAY SOBS	VI	38041	N
STUTTERING BLUES/JOGO RHYTHM	VI	38009	N
THAT KIND OF LOVE/BLUE MELODY BLUES	VI	38047	N
DIXIELAND DOINS/CATHEDRAL BLUES	VI	38111	N
ECHO BLUES/WASHBOARD WIGGLES	VI	38076	N
BLUE ISLAND BLUES/BOOTS & BUDDIES,REV.)	BB	7005	N
WASHBOARD WIGGLES/BLACK CAT MOAN	BB	6570	N
TINY'S STOMP/STOMPIN' ON DOWN	VI	38060	N
BLACK CAT MOAN/FAT MAN BLUES	VI	38126	N
SKAG-A-LAG/VOO DOO	VI	38054	N

TEDDY BUNN & SPENCER WILLIAMS

BLOW IT UP/THE NEW GOOSE & GANDER	VI	38617	N

DIXIELAND JUG BLOWERS

I NEVER DID WANT YOU/ONLY MOTHER CARES	VI	20854	N
NATIONAL BLUES/SOUTHERN SHOUT	VI	20954	N
FLORIDA BLUES/LOUISVILLE STOMP	VI	20403	N
HOUSE RENT RAG/DON'T GIVE ALL LARD AWAY	VI	20420	N

THELMA LEE & B. SMITH

ONE HOUR TONIGHT/(GOOD CLARINET)	VI	21413	N

DOUGLAS WILLIAMS FOUR

KIND DADDY/LATE HOURS	VI	21695	N
NEAL'S BLUES/BUDDY GEORGE	VI	38518	N
RIVERSIDE STOMP/FRIENDLESS BLUES	VI	38031	N
SLOW DEATH/ROADHOSE STOMP	VI	21269	E
WEE STRUT/UNDERTAKER BLUES(ORCHESTRA)	VI	38550	N
ROADHOUSE STOM/SLOW DEATH	BB	6151	N

HUDDIE LEADBELLY

DON'T YOU LOVE YOUR DADDY NO MORE/SAIL ON	BB	8550	N
PACKIN' TRUNK/ALL OUT AND DOWN	ME	13326	N

TED LEWIS

WHEN MY BABY SMILES/(KY SERENADERS, REV.)	CO	2908	G
DALLAS BLUES/SHIM-ME(FATS WALLER,VOC.& PIANO)	RO	2506	V

PHIL NAPOLEON

MEAN TO ME/MY KINDA LOVE(EMPERORS)	BB	7101	E
GO JOE GO/YOU TAKE YOUR FINGER OUT OF MY	VI	20605	N

BOBBIE LEECAN'S NEED MORE BAND

MIDNIGHT SUSIE/WASHBOARD CUTOUT	VI	20660	N
APALOOSA BLUES/SHORTIN' BREAD	VI	20853	N
BLACK CAT BONE BLUES/DIRTY GUITAR BLUES	VI	20251	N

SPECKLED RED

DOWN ON THE LEVEE/WHAT MAKES YOU TREAT	BB	8113	N
WELFARE BLUES/EARLY IN THE MORNING	BB	8069	N

LITTLE BROTHER

SANTA FE BLUES/A & V RAILROAD BLUES	BB	6811	N
SOMETHING KEEPS A WORRYING ME/CHINESE	BB	6658	N
FARISH STREET JIVE/(PIANO SOLO)	BB	6894	N

JIMMY YANCEY

CRYING IN MY SLEEP/D ATH LETTER BLUES	BB	8630	N
E.S.LOUIS BL/I RECEIVED LETTER	VO	05464	E
OLD QUAKER BLUES/BEAR TRAP BL(PIANO SOLO)	VO	05490	N

ZIGGY ELMAN

AM I BLUE/I HAVE EVERYTHING TO LIVE FOR	BB	10490	E
BUBTILCHKI/AND THE ANGELS SING	BB	10103	E
TOOTIN' MY BABY BACK HOME/WHAT USED TO	BB	10563	E

DORSEY BROTHERS

MAYBE WHO KNOWS/(SMITH BALLEW,REV.)	OK	41279	N
AM I BLUE/(ED. LOYD, REV.)	OK	41259	N
BREAKAWAY/BABY WHERE CAN YOU BE	OK	41260	N
SINGIN' IN THE RAIN/YOUR MOTHER AND MINE	OK	41272	N
I'M GETTIN'SENTIMENTAL OVER YOU/LONG MAY	DE	115	N
PRAYIN'THE BLUES/BEEBE(CLARINET & SAX SOLO)	OK	41245	N

COON SANDERS

LOUDER AND FUNNIER/SMILING SKIES	VI	38083	N
READY FOR THE RIVER/OH YOU HAVE NO IDEA	VI	21501	N
WHAT A LIFE/LET THAT BE A LESSON TO YOU	VI	22950	N
THE DARKTOWN STRUTTERS BALL/AFTER YOU'RE	VI	22342	E

DUKE ELLINGTON

LIMEHOUSE BLUES/ECHOES OF THE JUNGLE	VI	22743	N
THE DICTY GLIDE/STEVEDORE STOMP	VI	38053	N
THE RIVER AND ME/KEEP A SONG IN	VI	22614	N
BREAKFAST DANCE/MARCH OF HOODLUMS	VI	38115	N
PERDIDO/RAINCHECK	VI	27880	N
DIGA DIGA DO/I CAN'T GIVE YOU	VI	38008	N
CHLO-E/ACROSS THE TRACK BLUES	VI	27235	N
FLAMING YOUTH/DOIN' THE VOOM VOOM	VI	38035	N
I WAS MADE TO LOVE YOU/MY GAL IS GOOD	VI	38130	N
WARM VALLEY/THE FLAMING SWORD	VI	26796	N
MORNIN' BLUE/THE MYSTERY SONG	VI	22800	N
COCKTAILS FOR TWO/LIVE AND LOVE	VI	24617	E
BOJANGLES/A PORTRAIT OF BERT WILLIAMS	VI	26644	N
WASHINGTON WABBLE/HARLEM RIVER QUIVER	VI	21284	N
SWANEE SHUFFLES/MISSISSIPPI	VI	38089	N
JUMPIN' PUNKINS/BLUE SERGE	VI	27356	N
THE GIDDYBUG GALLOP/BAKIFF	VI	27502	N
WHAT GOOD AM I WITHOUT YOU/MINE LITTLE	VI	22586	N
BROWN BERRIES/IT'S GLORY	VI	22791	N
MOOD INDIGO/SOLITUDE	CO	35427	N
FLAMINGO/THE GIRL IN DREAMS TRIES	VI	27326	N
BLUE BUBBLES/JUBILEE STOMP	BB	6415	N
HIGH LIFE/THE DICTY GLIDE	BB	6269	N
SOLILOQUY/JUBILEE STOMP	BR	6804	E
MOONGLOW/SOLITUDE	BR	6987	E
PUSSY WILLOW/SUBLT LAMENT	BR	8344	E
OLD MAN BLUES/DOUBLE CHECK STOMP	BB	6450	E
CHELSEA BRIDGE/WHAT GOOD WOULD IT DO	VI	27740	N
MEMORIES OF YOU/YOU'RE LUCKY TO ME	VI	23017	N
LADY IN BLUE/LITTLE POSEY	CO	35291	N
MISTY MORNIN'/SARATOGA SWING	BB	6565	N
CARAVAN/AZURE	MAS	131	E
BEGGAR'S BLUES/(SONNY GREER & MEMPHIS MEN)	CO	1868	N
DOIN' THE VOOM VOOM/I'M CHECKIN' OUT	CO	35208	E
JUMP FOR JOY/THE BROWN SKIN GAL	VI	27517	N
WEELY/I NEVER FELT THIS WAY BEFORE	CO	35353	E
LOVE IN SWINGTIME/WATERMELON MAN	BR	8200	E
BLUE LIGHT/SLAP HAPPY	CO	36128	E
HOT FEET/SLOPPY JOE	VI	38065	E
SWING LOW/DUCKY WUCKY	CO	35683	E
THE GAL FROM JOE'S/I LET A SONG GO OUT	BR	8108	E
BANDANNA BABIES/I MUST HAVE THAT MAN	VI	38007	N
THE MYSTERY SONG/SWANEE SHUFFLES	BB	6614	N

(DUKE ELLINGTON CONTINUED NEXT PAGE)

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(DUKE ELLINGTON, CONTINUED)

SAY AND DELILAH/SIDIN' MY TIME	VI	23036	N
BLUES I LOVE TO SING/GOT EVERYTHING BUT	BB	6531	N
BIG HOUSE BLUES/ROCKY MOUNTAIN BLUES	Co	35682	N
HAUNTED NIGHTS/THE DUKE STEPS OUT	BB	6727	N
HAY FOOT STRAW FOOT/SHERMAN SHUFFLE	VI	1505	N
MY GREATEST MISTAKE/AT A DIXIE ROADSIDE	VI	26719	N
MR. J.B. BLUES(JIMMY BLANTON)	VI	27406	N
E.ST.LOUIS TOODLE-O(WASHINGTONIANS)	Co	953	V
AFTER ALL/JOHN HARDY'S WIFE	VI	27434	E
WASHINGTON WOBBLE/ARABIAN LOVER	BB	6782	E

TEDDY HILL

AT THE RAG CUTTERS BALL/BLUE RHYTHM FANTASY	Vo	3247	N
KING PORTER STOMP/SAM ANTON'	BB	6988	N

BARNEY BIGARD

HONEY HUSH/JUST ANOTHER DREAM	OK	5663	E
BROWN SUEDE/"C" BLUES	BB	11581	N

LONNIE JOHNSON

BURYING GROUND BLUES/ACE TO MOOCHE	OK	8576	N
BROKEN LEVEE BLUES/STAY OUT OF WALNUT	OK	8618	N
MR.JOHNSON BLUES #2/NEW FALLING RAIN	OK	8709	N
MR. JOHNSON SWING/I AIN'T GONNA BE NO	DE	7509	N
YOU DROVE A GOOD MAN AWAY/YOU DON'T SEE	OK	8451	N
LOW LAND BLUES/I'M SO TIRED OF LIVING	OK	8677	N
BEDBUG BLUES #2/SWEET POTATO BLUES	OK	8586	N
CARELESS LOVE/WHEN YOU FALL FOR	OK	8635	N
VERY LONESOME BLUES/LOVE STORY BLUES	OK	8282	N
BABY PLEASE TELL ME/THERE'S NO USE	OK	8376	N
TREAT 'EM RIGHT/BABY WILL YOU PL.	OK	8484	N
FALLING RAIN BLUES/MR.JOHNSON BLUES	OK	8253	N
ST.LOUIS CYCLONE/SWEET WOMAN YOU CAN'T	OK	8512	N
BACK WATER BLUES/SOUTH BOUND WATER	OK	8466	N
PLAYING WITH STRINGS/GUITAR SOLO	OK	8558	N
GOOD OLD WAGON(ACC.BY J.P.JOHNSON)	OK	8358	N
BLUES IN G/GUITAR SOLO	OK	8575	N
I HAVE NO SWEET WOMAN(ACC.BY J.P.JOHNSON)	OK	8411	N
TO DO THIS YOU GOT TO KNOW/(GUITAR SOLO)	OK	40695	N
MAN KILLING BROAD(GUITAR SOLO)	DE	7445	N
TWO TONE STOMP(JOHNSON & DUNN DUET)	OK	8637	N

FLETCHER HENDERSON

VARIETY STOMP/ST.LOUIS SHUFFLE	VI	20944	N
MOONRISE ON THE LOWLANDS/I'M A FOOL	VI	25297	N
NAGASAKI/IT'S THE TALK OF THE TOWN	DE	18253	N
LET'S GO HOME/I LIKE MY SUGAR SWEET	Co	36214	N
SWEET MUSIC/MALINDA'S WEDDING DAY	VI	22775	N
UNTIL TODAY/KNOCK KNOCK WHO'S THERE	VI	25373	N
NIGHT LIFE/I'VE GOT TO SING	DE	18254	N
MALINDA'S WEDDIN' DAY/TAKE ME AWAY	BB	5518	N
IT LOOKS LIKE RAIN/MY SWEET TOOTH	VI	22786	N
A PIXIE FROM DIXIE/WE GO WELL TOGETHER	Co	36289	N
SOMEBODY LOVES ME/CHINATOWN MY CHINATOWN	Co	2329	N
JIM TOWN BLUES/YOU CAN DEPEND ON ME	VI	25379	E
SUGAR FOOT STOMP/CLARINET MARMALADE	Co	2513	E
I'M GOING OUT TONIGHT/(ACC. G.WILLIAMS)	Co	14015	V
SHOE SHINE BOY/SING SING SING	VI	25375	E

MCKINNEY'S COTTON PICKERS

HELLO/YOU'RE DRIVING ME CRAZY	VI	23031	N
WORDS CAN'T EXPRESS/AIN'T I GOOD TO YOU	BB	5205	N
OKAY BABY/I WANT A LITTLE GIRL	VI	23000	N
4 OR 5 TIMES/(CLIFFORD HAYES, REV.)	VI	21583	N
WHEREVER THERE'S A WILL/(BLANCHE CALLOWAY)	VI	22736	N
TRAVLIN' ALL ALONE/WORDS CAN'T EXPRESS	BB	5647	N
BEEDLE UM BUM/SELLING THAT STUFF	BB	6595	N
COME A LITTLE CLOSER/TO WHOM IT MAY	VI	23035	N
PLAIN DIRT/AIN'T I GOOD TO YOU	VI	38097	N
I'LL MAKE FUN/THEN SOMEONE'S IN LOVE	VI	38142	N
HULLABALOO/BABY WON'T YOU PLEASE	VI	22511	N
I FOUND A NEW BABY/SAVE IT PRETTY	VI	38061	N
TERRIFIC STOMP/IT'S TIGHT LIKE THIS	BB	6304	N
I FOUND A NEW BABY/SAVE IT PRETTY	BB	7695	N
SISTER KATE/I WANT YOUR LOVE	VI	22683	N

GENE KRUPA

SLOW DOWN/FOOL AM I	OK	6154	N
TWO IN LOVE/THIS TIME THE DREAM'S ON ME	OK	6447	N
TONIGHT/NEVER TOOK A LESSON IN LOVE	OK	5715	N

(GENE KRUPA CONTINUED NEXT COLUMN)

(GENE KRUPA, CONTINUED)

SWEET GEORGIA BROWN/DOWN BY OLD MILL	OK	6070	N
MARIA ELENA/RENDEZVOUS IN RIO	OK	6165	N
AMOUR/WATCH THE BIRDIE	OK	6400	N
TIL REVEILLE/COWBOY SERENADE	OK	6266	N
KEEP EM' FLYING/THANKS FOR THE BOOGIE	OK	6506	N
FLAMINGO/LET ME OFF UPTOWN	OK	6210	N
PASS THE BOUNCE/ME AND MY MELINDA	OK	6619	N
THINGS I LOVE LITTLE MAN WITH CANDY	OK	6143	N
BLUES KRIEG/YES MY DARLING DAUGHTER	OK	5909	N
LOVE LIES/ONLY FOREVER	OK	5686	N
COPPIN' A PLEA/VIOLETS FOR YOUR FURS	OK	6498	N
HAVE YOU CHANGED/GOT A LETTER FROM	OK	6306	N
YOU WERE THERE/RANCHO PILLOW	OK	6376	N
BALL OF FIRE ALL THROUGH THE NIGHT	OK	6563	N
FIRE BRUSH STOMP/HAMTRAMCK	OK	6106	N
WHERE YOU ARE/I TAKE TO YOU	OK	6187	N
WHO CAN I TURN TO/THE RED LIGHT'S ON	OK	6411	N
HE'S GONE/THE SERGENT WAS SHY	OK	5985	N
KNOCK ME A KISS/DELIVER ME TO TENN.	Co	36591	N
LET'S GET AWAY FROM IT ALL/A LITTLE BIT	OK	6130	N
NIGHT OF NIGHTS/FIGHTING DOUG MACARTHUR	OK	6635	N
I HEAR MUSIC/A NIGHTINGALE SANG	OK	5802	N
DRUM BOOGIE/HOW ABOUT THAT MESS	OK	6046	N
KICK IT/AFTER YOU'VE (REAT.ROY ELDRIDGE)	OK	6278	N
TUNING UP/ROCKING CHAIR(" " "(E)	OK	6352	N
FEELIN' FANCY/WASHINGTON & LEE SWING	OK	5921	E
TWO DREAMS MET/DOWN ARGENTINA WAY	OK	5826	E
MOON OVER BURMA/YOU'RE BREAKING MY	OK	5814	E
MAYBE/I'LL NEVER SMILE AGAIN	OK	5643	E
LOVE ME AS I AM/AFRAID TO SAY HELLO	OK	6255	E
BLUEBERRY HILL/ORCHIDS FOR REMEMBRANCE	OK	5672	E
SWANEE RIVER/JEANIE WITH LIGHT BROWN	BR	8387	E
MANHATTEN TRANSFER/MOMENTS IN THE	Co	35444	E

GLENN MILLER

ON THE OLD ASSEMBLY LINE/WHEN JOHNNY	BB	11480	N
THE NEARNESS OF YOU/MISTER MEADOWLARK	BB	10745	N
CROSSTOWN/WHAT'S YOUR STORY	BB	10832	N
IN AN OLD DUTCH GARDEN/STARLIT HOUR	BB	10553	E
PAGAN LOVE SONG/SOLD AMERICAN	BB	10352	E
INDIAN SUMMER/FAREWELL BLUES	BB	10495	E
OOH WHAT YOU SAID/I BEG YOUR PARDON	BB	10561	E
WHAT'S THE MATTER WITH ME/POLKA DOTS	BB	10657	E
OUR LOVE AFFAIR/THE CALL OF CANYON	BB	10845	N
HUMPTY DUMPTY HEART/THIS IS NO	BB	11369	N
ANGELS OF MERCY/AT PRESIDENT'S BALL	BB	11429	N
SKYLARK/THE STORY OF A	BB	11462	N
THE GAUCHO SERENADE/WHEN YOU WISH	BB	10570	N
WHEN THAT MAN IS DEAD/A LITTLE OLD CHURCH	BB	11069	N
STARLIGHT AND MUSIC/HEAR MY SONG VIOLETTA	BB	10684	N
APRIL PLAYED THE FIDDLE/I HAVEN'T TIME TO	BB	10694	N
LONG TALL MAMA/CONCHITA, MARQUITA	VI	27943	N
DEVIL MAY CARE/I'M STEPPING OUT WITH	BB	10717	N
PAVANNE/LITTLE BROWN JUG	BB	10286	N
ANVIL CHORUS/ PARTS I & 2	BB	10982	N
A HANDFUL OF STARS/YESTERTHOUGHTS	BB	10893	N
BABY MINE/EV'RYTHING I LOVE	BB	11365	N
THE KISS POLKA/IT HAPPENED IN	BB	11263	N
KEEP 'EM FLYING/DEAR MOM	BB	11443	N
SLEEPY TIME GAL/I GOT RHYTHM	Vo	5051	N
SLUMBER SONG/MOONLIGHT SONATA	BB	11386	N
SUNRISE SERENADE/MOONLIGHT SERENADE	BB	10214	N
BUGLE CALL RAG/SLOW FREIGHT	BB	10740	N
RUG CUTTER'S SWING/PENNA. 65000	BB	10754	E
TOO ROMANTIC/SWEET POTATO PIPER	BB	10605	E
AND THE ANGELS SING/THE CHESTNUT TREE	BB	10201	E
A CABANA IN HAVANA/WHEN SWALLOWS COME	BB	10776	N
OLD BLACK JOE/MAKE BELIEVE BALLROOM	BB	10913	N
GOOD BYE LITTLE DARLIN/A NIGHTINGALE SANG	BB	10931	N
DON'T CRY CHERIE/SWEETER THAN THE	BB	11183	N
MISTER MEADOWLARK/THE NEARNESS OF YOU	BB	10745	N
ELMER'S TUNE/DELILAH	BB	11274	N
SERENADE IN BLUES/THAT'S SABOTAGE	VI	27935	N
TAKE THE "A" TRAIN/I GUESS I'LL HAVE TO	BB	11187	N
IN THE MOOD/I WANT TO BE HAPPY	BB	10416	N

(GLENN MILLER CONTINUED NEXT PAGE)

AUCTION AUCTION

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(GLENN MILLER, CONTINUED)

CHAPEL IN THE VALLEY/SONG OF VOLGA BOATMAN BB 11029 N
SIERRA SUE/MOMENTS IN THE MOONLIGHT BB 10638 N
DREAMSVILLE OHIO/PARA NICCOLIN BB 11342 N
SHUT-EYE/HOW I'D LIKE TO EE WITH BB 10139 N
I'M SORRY FOR MYSELF/BACK TO BACK BB 10299 E
YOU STEPPED OUT OF A DREAM/RING TELEPHONE BB 11042 N
WE'RE THE COUPLE IN THE CASTLE/THE WHITE BB 11397 N
ROOLS RUSH IN/YOURS IS MY HEART ALONE BB 10728 N
PEEKABOO TO YOU/CRADLE SONG BB 11203 N
SUN VALLEY JUMP/THE ONE I LOVE BB 11110 N
THE WOODPECKER SONG/LET'S ALL SING BB 10598 E
I DO DO YOU/YOU ARE THE ONE BB 11020 N
PRAIRIELAND LULLABY/THE MEM'RE OF ROSE BB 11011 N
I DREAMT I DWELT IN HARLEM/A STONE'S BB 11063 N
ALWAYS IN MY HEART/WHEN THE ROSES BB 11436 N
OH YOU CRAZY MOON/AIN'T CHA COMIN' OUT BB 10329 N
OH JOHNNY OH JOHNNY/CIRI-BI-BIN BB 10507 E
MY PRAYER/BLUE MOONLIGHT BB 10404 E
THE RUMBA JUMPS/I'LL NEVER SMILE AGAIN BB 10673 N
CINDERELLA/MOON LOVE BB 10303 N
THIS TIME THE DREAM'S ON ME/SAYS WHO BB 11315 N
STAR DUST/MY MELANCHOLY BABY BB 10665 N
FRENESI/MY BLUE HEAVEN BB 10994 N
ADIOS/UNDER BLUE CANADIAN SKIES BB 11219 N
LET'S HAVE ANOTHER CUP O'COFFEE/CHIP BB 11450 N
WANNA HAT WITH CHERRIES/THE DAY WE BB 10344 N
YOU'VE GOT ME THIS WAY/I'D KNOW YOU BB 10906 N
BELOW THE EQUATOR/THE COWBOY SERENADE BB 11235 N
FOOLED/IT HAPPENED HAWAII BB 11416 N
MA MA MARIA/THE MAN IN THE MOON BB 11239 N

BENNIE MOTEN

MARY LEE/TOUGH BREAK BB 6038 N
PRINCE OF WALES/SWEETHEART OF YESTERDAY BB 6851 N
BOOT IT/EVERYDAY BLUES Vi 38144 N
THE COUNT(REV.,FRANK TANNER RHYTHM KINGS) BB 6719 N
LET'S GET IT/MOTEN'S BLUES Vi 38072 N
MOTEN'S STOMP(REV.,LOUISVILLE STOMPERS) Vi 20955 N
LAFAYETTE/NEW ORLEANS BB 6218 N
JUST RITE/TROUBLE IN MIND Vi 21739 N
BLUE GUITAR STOMP(C.HAYES)/REV.,MOTEN) BB 6204 N
YA GOT LOVE/I WANNA BE AROUND MY BABY Vi 22680 N
JUST SAY IT'S ME/WHEN LIFE SEEMS SO Vi 38132 N
RITE TITE/THAT CERTAIN MOTION Vi 38104 N
BLUE ROOM/MILENBURG JOYS BB 5585 N
IT WON'T BE LONG/LOOSE LIKE GOOSE Vi 38123 N
TERRIFIC STOMP/THAT'S WHAT I'M TALKING Vi 38081 N
MARY LEE/SWEETHEARTS OF YESTERDAY Vi 38114 N
SUGAR/DEAR HEART Vi 20855 N
NOW GOOFY DUST/KANSAS CITY Vi 38091 N
SLOW MOTION/HOT WATER BLUES Vi 38012 N
RUMBA NEGRO/(REV., DON JOSE ORCHESTRA) Vi 23037 N

MR. FEATHERS

DINNIA BLUES/FEEE AND POSTAGE PAID — ——— –

SLIM GAILLARD

CHICKEN RHYTHM/A-WELL-A TAKE'EM A-JOE Vo 5138 N
SWEET SAFRONIA/IT'S GETTIN' KINDA CHILLY Vo 4594 N
RHYTHM MAD/BONGO OK 6015 N
EARLY IN THE MORNING/THAT'S A BRINGER Vo 5220 N
SLIM SLAM BOOGIE/A TIP ON THE NUMBERS OK 6135 N
HEY CHEF/PUT YOUR ARMS AROUND ME BABY OK 6088 N

SEPIA SERENADERS

RIDICULOUS BLUES/NAMELESS BLUES BB 5770 N
BABY BROWN/BREAKIN' THE ICE BB 5782 N
DALLAS BLUES/ALLIGATOR CRAWL BB 5803 N

KING OLIVER

CALL OF THE FREAKS/THE TRUMPET'S PRAYER Vi 38039 N
I'VE GOT THAT THING/FREAKISH LIGHT BLUES Vi 38521 N
STRUGGLE BUGGY/DON'T YOU THINK I LOVE YOU Vi 23001 N

ETHEL WATERS

WHEN YOUR LOVER HAS GONE/PLEASE DON'T TALK Co 2409 N
LONG LEAN LANKY MAMA/BETTER KEEP YOUR EYE Co 14458 N
SHOO SHOO BOOGIE BOO/DO I KNOW WHAT I'M Co 1905 N
OLD MAN HARLEM/GEORGIA ON MY MIND BB 11028 N
YOU'RE MINE/FRANKIE AND JOHNNIE BB 10038 N

(ETHEL WATERS CONTINUED NEXT COLUMN)

(ETHEL WATERS, CONTINUED)

JEEPERS CREEPERS/THEY SAY BB 10025 N
GEORGIA BLUES/I LIKE THE WAY HE DOES IT Co 14565 N
DO WHAT YOU DID LAST NIGHT(J.P.JOHNSON) Co 14380 N
MY HANDY MAN/GUESS WHO'S IN TOWN (") Co 14353 N

FATS WALLER

PAN PAN/OH BABY SWEET BABY BB 11383 N
CASH FOR YOUR TRASH/THAT'S GET IT MR.JOE BB 11425 N
BLACK MARIA/THE MOON IS LOW BB 10624 N
LET'S GET AWAY FROM/I WANNA HEAR SWING BB 11115 N
JITTERBUG WALTZ/WE NEED A LITTLE LOVE BB 11518 N
DRY BONES/MY MOMMIE SENT ME TO THE BB 10892 N
LIVER LIP JONES/COME DOWN TO EARTH MY BB 11010 N
WINTER WEATHER/CLARINET MARMALADE BB 11469 N
BUCK JUMPING/BELLS OF SAN RAQUEL BB 11324 N
I UNDERSTAND/PANTIN' IN THE BB 11175 N
SWINGA-DILLA-ST/WALLER'S ORIG. E FLAT BB 10858 N
DREAM MAN/YOU'RE NOT THE ONLY BB 10261 N
MIGHTY FINE/WANNA PIECE OF CAKE BB 10744 N
I REPENT/HEADLINES IN THE NEWS BB 11188 N
UNDECIDED/STEP UP AND SHAKE MY HAND BB 10184 N
RUMP STEAK SERENADE/SAD SAP SUCKER BB 11296 N
SQUEEZE ME/WAIT AND SEE BB 10405 N
ANITA/I USED TO LOVE YOU BB 10369 N
SPIDER AND THE FLY/REMEMBER WHO BB 10205 N
YOU LOOK GOOD TO ME/I'M GONNA PUT YOU IN BB 10008 N
ARMFUL O' SWE TNESS/PATTY CAKE BB 10149 N
YOUR SOCKS DON'T MATCH/UP JUMPED YOU BB 30-0814 N
I'LL NEVER SMILE AGAIN/STAYING AT HOME BB 10841 N
24 ROBBERS/DO YOU HAVE TO GO BB 11222 N
ABDULLAH/WHO'LL TAKE MY PLACE BB 10419 N
I'LL DANCE AT YOUR/LOVE I'D GIVE MY LIFE BB 10070 N
OLD GRAND DAD/LITTLE CURLY HAIR IN HIGH CH. BB 10698 N
HONEYSUCKLE ROSE (PIANO SOLO) Vi 1580 N
STAR DUST (PIANO SOLO) BB 10099 N
LET'S SING AGAIN/MORE I KNOW OF YOU Vi 25348 N
BASIN ST. BLUES/ (PIANO SOLOS) Vi 25631 V
SWINGIN'THEM JINGLE BELLS/A PORTER'S LOVE BB 10016 E
SWEET HEARTACHE/GOT A NEW LEASE ON Vi 25571 E
OH FRENCHY/CHEATIN' ON ME BB 10658 E
SCRAM/EVERYBODY LOVES MY BABY BB 10989 E
YOU'RE NOT THE KIND/WHY DO I LIE Vi 25353 E
I SIMPLE ADORE YOU/LET'S BREAK THE GOOD Vi 25830 E
BE SOME CHANGES MADE/BLUE BECAUSE OF YOU BB 10322 E
AT TWILIGHT/FAT AND GREASY BB 10803 E
HE'S GONE AWAY/(PIPE ORGAN & MORRIS HOT B.) Vi 21202 N
SAVANNAH BLUES(" " " " " ") Vi 20776 N
LOVELESS LOVE (PIPE ORGAN SOLO) Vi 23260 N
THE DIGAH'S STOMP(PIPE ORGAN SOLO) Vi 21358 N
SUGAR (ACC. TO ALBERTA HUNTER) Vi 20771 N
HOG-MAW STOMP (PIPE ORGAN SOLO) Vi 21525 N
BEALE ST. BLUES (PIPE ORGAN SOLO) Vi 20890 N

SEGER ELLIS

PRAIRIE BLUES/SENTIMENTAL BLUES (PIANO SOLOS) Vi 19755 N
I'M LUCKY DEVIL/ME AND MY(CHOIR OF BRASS) Br 8362 E
NO JUG NO JAZZ/WHEN IT'S SLEEPY TIME(ORCH) OK 5966 N
WE SPEAK OF YOU OFTEN/MOON IS A(CHOIR,BRASS) Br 8321 E
NOBODY BUT YOU/ORANGE BLOSSOM TIME(ORCH) OK 41289 N
ARE YOU THINKING OF ME TONIGHT(JUSTIN RING) OK 40900 N

RUTH ETTING

GLAD RAG DOLL/I'LL GET BY Co 1733 N
LOVE ME OR LEAVE ME/I'M BRINGING A RED Co 1680 N

MUGGSY SPANIER

TWO O'CLOCK JUMP/THE WRECK OF OLD-'97 De 4336 N
LONESOME ROAD/MANDY MAKE UP YOUR MIND(N/E) BB 10766 –

RED NORVO

YOU'RE SO DESIRABLE/THREE LITTLE(BAILEY,VOC) Vo 4785 N
JUMP JUMP'S HERE/GARDEN OF THE MOON Br 8202 E
JERSEY BOUNCE/ARTHUR MURRAY TAUGHT ME Co 36557 V
HONEYSUCKLE ROSE/OLD FASHIONED LOVE Co 3059 E+

BILLIE HOLIDAY

I'M IN A LOWDOWN GROOVE/GLOOMY SUNDAY OK 6451 E
THE SAME OLD STORY/PRACTICE MAKES PERFECT OK 5806 N
ROMANCE IN THE DARK/ALL OF ME OK 6214 N
TRAV'LIN' ALL ALONG/I GOT A MAN CRAZY FOR Vo 3748 N
LET'S DO IT/GEORGIA ON MY MIND OK 6134 N

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MILDRED BAILEY

I CAN'T FACE THE MUSIC/DON'T BE THAT WAY	Vo	4016	N
BLAME IT ON MY LAST AFFAIR/WHAT SHALL(E/K)	Vo	4632	–
LITTLE HIGH CHAIRMAN/WHAM	Co	35370	N
EASY TO LOVE/DON'T TAKE YOUR LOVE FROM ME	Co	35921	N

"SNUB" MOSELY

SWAMPLAND SNUB'S BLUES	DE	8636	N
CASE OF THE BLUES/DEED I DO	DE	8626	E

PUTNEY DANDRIDGE

YOU DO THE DARNDEST THINGS BABY/EASY TOLOVE	Vo	3351	N
IT S THE GYPSY IN ME/WHEN A LADY MEETS A	Vo	3315	E

WILTON CRAWLEY (WITH JELLY ROLL MORTON)

SNAKE HIP DANCE/SHE'S DRIVING ME WILD	Vi	36094	E+
NEW CRAWLEY BLUES/I'M HER PAPA SHE'S MY	Vi	23344	E

TEDDY WILSON

SWEET LORRAINE/LIZA	Co	35711	N
WHAW/MOON RAY	Co	35354	E
OH LADY BE GOOD/BUT NOT FOR ME	Co	36084	N
CAN'T BELIEVE THAT YOU'RE IN LOVE(HOLIDAY)	Co	36335	N
JUMPIN'ON THE BLACKS AND WHITES/THE LITTLE	Co	35232	E
I FOUND A NEW BABY/I'LL NEVER BE THE SAME	BR	7926	E
AIN'T MISBEHAVIN'/HONEYSUCKLE ROSE(QUARTET)	BR	7964	E+

ROSS DELUXE SYNCOPATORS

MONIA/BABY STOP TEASING ME	Vi	21077	N
FLORIDA RHYTHM/SKAD-O-LEE	Vi	20961	N
BELIEVE ME DEAR/DON'T YOU WANNA KNOW	Vi	21537	N
MARYBELL/LADY MINE	Vi	20952	E

JEAN GOLDKETTE

WHERE THE LAZY DAISIES GROW/IN THE EVENING	Vi	19308	N
SO TIRED/JUST A LITTLE KISS FROM	Vi	21150	N
BIRMINGHAM BERTHA (REV.,COON-SANDERS)	Vi	22077	N
MY PRETTY GIRL/COVER ME UP WITH SUNSHINE(E/N)	Vi	20588	–

BEN POLLACK

SENTIMENTAL BABY/THE CAME THE DAWN	Vi	21827	N
SINGAPORE SORROWS/SWEET SUE	Vi	21437	N
TRUE BLUE LOU	Vi	22089	N
SONG OF THE BLUES	Vi	22147	N
DEEP ELM/THE MOON IS GRINNING AT ME	Vi	504	E+
WANG WANG BLUES/YELLOW DOG(BENS BAD BOYS)	Vi	21971	N

CLARENCE WILLIAMS

OH BABY/YOU DON'T UNDERSTAND(WASHBOARD BAND)	OK	8752	N
I'VE GOT WHAT IT TAKES/YOU GOTTA GIVE ME	OK	8738	N
FREEZE OUT/WATCHING THE CLOCK(ORCH)	OK	8653	N
WHOOP IT UP/I'M NOT WORRYING(JAZZ KINGS)	Co	14447	N
MISSISSIPPI BLUES/STEAMBOAT (WASHBOARD BAND)	OK	8672	N
SYMPATHIZING BLUES(ACC. TO SARA MARTIN)	OK	8088	N
HIGH SOCIETY(WASHBOARD BAND)	OK	8706	N
THIS IS MY SUNDAY OFF/LET EVERY DAY(ORCH)	Vo	3195	N
TALK THAT BROAD/WASHBOARD FIVE	OK	8629	N
RED RIVER BLUES/SHAKE IT DOWN(WASHB.FIVE)	OK	8584	V
MOUNTAIN CITY BLUES/LAZY MAMA(ORCH)	OK	8592	N
ORGAN GRINDER BL(BLUE 5 ACC.TO V.SPIVEY)	OK	8615	N
BREEZE/MOUNTAIN CITY BLUES(JAZZ KINGS)	Co	14422	N
GOT TO BE MODERNISTIC/ZONKY(JAZZ KINGS)	Co	14488	N
THEN THINGS GOT ME/IN OUR COTTAGE(JAZZ KINGS)	Co	14434	N
IN THE BOTTLE BLUES/WHAT YA ME(NOVELTY 4)	OK	8645	N
SHOUT ON/GREAT DAY NEW ORLEANS SINGERS)	OK	8755	N
IN OUR COTTAGE OF LOVE/LAZY MAMA(WASB.BAND)	Vi	38064	N
NERVOUS BREAKDOWN/RAILROAD RHYTHM(JAZZ K'S)	Co	14468	N
A PANE IN THE GLASS/FREEZE OUT(JAZZ KINGS)	Co	14460	N
LIZA/(TRIO: COLE, BAKER, BERRY)	Vo	4169	N
CRYIN' MOOD/WANTER(WASHBOARD BAND)	BB	6932	N
I'VE FOUND A NEW BABY/PIANO DUET,J.P.JOHNSON)	Co	14502	N
TOO LOOW/A PANE IN THE GLASS (PIANO SOLOS)	Vi	38524	N

JOE BROWN

RED BANK ROMP/BEAUMONT ST. BLUES	DE	8521	N

FESS WILLIAMS ROYAL FLUSH ORCH.

EVERYTHING'S OK WITH ME/JUST TO BE WITH	Vi	23003	N
SNAG NASTY/BIG SHOT	Vi	38128	N
AIN'T MISBEHAVIN'/SWEET SAVANNAH SUE	Vi	38085	N
SELL IT/BETSY BROWN	Vi	38062	N
FRICTION/HERE 'TIS	Vi	38056	N
DO SHUFFLE/A FEW RIFFS	Vi	38064	N
I'M FEELIN'DEVILISH/'LEVEN-THIRTY SAT.NITE	Vi	38131	N
MUSICAL CAMPMEETING/BUTTONS	Vi	38095	N

MEZZ MEZZROW-T. LADNIER

LOST/A MELODY FROM THE SKY	BB	6320	N
COMIN' ON WITH THE COME ON, 1 & 2(JAS.P.)	BB	10085	N
ROYAL GARDEN BLUES/IF YOU SEE(QUINTET)	BB	10087	N
JA-DA/WEARY BLUES(PER.POPSKING T.BUNN)	BB	10086	N
GETTIN' TOGETHER/(REV.,BLUES,BUNN,JAS.P.)	BB	10089	N
MUTINY IN THE PARLOR/THE PANIC IS ON	BB	6319	N
I'SE A-MUGGIN, 1 & 2 (WITH LION SMITH,VCO)	BB	6321	N

CLIFFORD HAYES LOUISVILLE STOMPERS

FROG HOP/SHOE STRING STOMP	Vi	38514	N
HEY I AM BLUE/DANCE HALL SHUFFLE	Vi	38557	N
YOU'RE TICKLIN' ME/EVERYBODY WANTS MY T.	Vi	38529	N
TIPPING THRU/THE TENOR GUITAR FIEND	Vi	23346	N
CLEF CLUB STOMP/BLUE TROMBONE STOMP	Vi	38011	N
BARE-FOOT STOMP/BYE BYE BLUES	Vi	21489	N
BLUE GUITAR STOMP/REV.,BENNY MOTEN)	BB	6204	N

JOE MARSALA

LOWER REGISTER/I KNOW THAT YOU KNOW	DE	3764	N

PAUL WHITEMAN

I'M WINGING HOME/WHEN YOU'RE WITH	Vi	21365	N
TRAV'LIN' LIGHT/YOU WERE NEVER LOVELIER	Cap	116	N
PEELIN' THE PEACH/I USED TO BE COLOR BLIND	DE	2073	N
I FOUND A NEW BABY/GENERAL JUMPED AT DAWN	Cap	101	N
RAGGIN' THE SCALE/THE JAPANESE SAND	DE	2268	N
THE HOT GAVOTTE/THE HORIGER SCHOTTISCHE	DE	2921	N
WAH-HOO/WHAT'S THE NAME OF THIS SONG	Vi	25252	N
SAN-ORIENTAL/I CAN'T GET THE ONE I WANT	Vi	19381	N
ON YOUR TOES/AFTERGLOW	Vi	25356	E
I'M THE ECHO/I GOT LOVE	Vi	25198	E
SONG OF INDIA/CHO CHO SAN	Vi	20200	E
BLUE SKIES/WHAT'LL I DO	DE	2698	E
PARADE OF WOODEN SOLDIERS	Vi	19007	E
SENSATION STOMP/WHITEMAN STOMP	Vi	21119	N
THAT'S MY BABY(REV.,WARING'S PENNA'S.	Vi	19209	N
HAPPY FEET/A BENCH IN THE PARK	Co	2164	N
SUNSHINE/BACK IN YOUR OWN BACK YARD	Vi	21240	N
DIXIE DAWN/LOUISIANA	Vi	21438	N
CHANGES/MARY	Vi	21103	N
SITTIN' IN CORNER(REV.,MANHATTAN MERRY)	Vi	19161	N
CUT YOURSELF A PIECE OF CAKE/(REV.,BENSON)	Vi	19155	N
COQUETTE/DOLLY DIMPLES	Vi	21301	N
OOH MAYBE IT'S YOU/SHAKING THE BLUES	Vi	20885	N
WHEN YOU'RE IN LOVE/LITTLE LOG CABIN	Vi	21325	N
MA-BELLE/MARCH OF MUSKETEERS	Vi	21315	N
A ZOOT SUIT/WELL-DIGGERS BREAKDOWN	Vi	27801	N
TRUDY/WHEN THE RED RED ROBIN COMES	Vi	20177	N
MISS ANNABELLE LEE(RHYTHM BOYS)	Vi	21104	N
FROM MONDAY ON(RHYTHM BOYS)	Vi	21302	N
SAW MILL RIVER ROAD/EVERYTHING IS KO	Vi	19074	N
COQUETTE/MY ANGELINE	Co	1755	N
A SHADY TREE/DANCING TAMBOURINE	Vi	20972	N
TRUE/THE MOONLIGHT WALTZ	Vi	24566	N
LONELY MELODY/MISSISSIPPI MUD	Vi	25366	N
WHISPERING/THE JAPANESE SANDMAN	Vi	21731	N
IN A BOAT/SWEETHEART	Vi	18789	N
SHOULD I/A BUNDLE OF OLD	Co	2047	N
THE LONELY NEST(REV.,ZEZ CONFREY)	Vi	19008	N
S'POSIN'/LAUGHING MARIONETTE	Co	1862	N
ARCADY/I'M SITTING PRETTY IN	Vi	19217	N
MUDDY WATER/AIN'T SHE SWEET	Vi	20508	N
FALLING/BURNING SANDS	Vi	19033	N
MY ANGEL/IN MY BOUQUET OF MEMORIES	Vi	21398	N
DO I HEAR YOU SAYING/YOU TOOK ADVANTAGE	Vi	21398	N
FIVE-STEP/IT WON'T BE LONG NOW	Vi	20883	N
SMILE/AWAY DOWN SOUTH IN HEAVEN	Vi	21228	N
LOVE ME/WAITING AT THE END	Co	1974	N
BROADWAY/MANHATTAN MARY	Vi	20874	N
AT TWILIGHT/WHEN YOU'RE COUNTING THE	Co	1993	N
I'M NOBODY'S SWEETHEART NOW(VOCAL TEAGARDEN)	Vi	25319	N
WHEN/JUST A LITTLE WAY AWAY	Vi	21338	N
ANNOUNCER'S BLUES/MADAM-AH LA	Vi	25404	N
I ALWAYS KNEW/WHEN I'M IN YOUR ARMS	Vi	20501	N
LONELY EYES/WISTFUL AND BLUE	Vi	20418	N
LITTLE PAL/I'M IN SEVENTH HEAVEN	Co	1877	N
CHINA BOY/OH MISS HANNAH	Co	1945	N

AUCTION AUCTION

GRACE & WYNNE PARIS

30 CONCORD ST., HOLLISTON, MASS.

AUCTION WILL CLOSE AT MIDNIGHT, DECEMBER 5TH. MINIMUM BIDS ACCEPTABLE SHOWN BELOW.

Winning bids of $10.00 and over per record will receive a 10% discount. Records are returnable only if purchaser is not satisfied with condition as stated, or in case of damage subject to claim. Winners will be notified promptly. Members of Armed Forces please forward money orders within 7 days of postmarked date of notification.

FOLLOWING ITEMS – MINIMUM BID $5.00

LOUIS ARMSTRONG: WEATHERBIRD/DEAR OLD SOUTHLAND	HRS	18	N
ALBERT AMMONS: MONDAY STRUGGLE/BASS GOIN' CRAZY	SA	12000	E
TEDDY BUNN & SPENCER WILLIAMS (DUET)			
PATTIN' DAT CAT/SWEET LIKE SO	VI	38592	N
DIXIE RHYTHM KINGS (SIMEON,HINES): THE CHANT/CONGO	BR	7115	E
ELLINGTONIA:			
COTTON CLUB ORCHESTRA/LOUISIANA RHYTHM KINGS:			
JUBILEE STOMP/I CAN'T GIVE YOU ANYTHING BUT LOVE	VO	15710	V
EARL JACKSON MUSICAL CHAMPIONS:			
BLACK AND TAN FANTASY/ROCKIN' CHAIR	ME	12093	V
JUNGLE BAND: MAORI/ADMIRATION	BR	4776	V+
LOUISIANA RHYTHMAKERS: RUNNIN' WILD/DREAMY BLUES	PE	15658	V+
ROCKIN' IN RHYTHM/12TH STREET RAG	ME	12445	V
WARREN MILLS (12 INCH): ST.LOUIS BLUES/BLACKBIRDS MEDLEY	VI	35962	E
DUKE ELLINGTON: CREOLE RHAPSODY, 1 & 2	BR	6093	E
McPARTLAND'S SQUIRRELS: PANAMA/I'M ALL BOUND ROUND	HRS	1003	E+
JOHNNIE MILLER'S N.O. FROLICKERS: DIPPERMOUTH/PANAMA	CO	1546	V+
JELLY ROLL MORTON: THAT'LL NEVER DO/FICKLE FAY CREEP	VI	23019	V+
MUSHMOUTH SHUFFLE/LITTLE BLUEBIRD	VI	23004	V
NEW ORLEANS FEETWARMERS: I'VE FOUND A NEW BABY/SHAG	VI	24150	E+
KING OLIVER: TEARS/HIGH SOCIETY	HRS	12	E+
PEE WEE, ZUTTY & JAMES P.: I'VE FOUND NEW BABY/EVERYBODY LOVES	HRS	1002	E

FOLLOWING ITEMS – MINIMUM BID $3.00

LOUIS ARMSTRONG: ROCKIN' CHAIR/I AIN'T GOT	OK	8756	V+
WHEN YOU'RE SMILING/SOME OF THESE DAYS	OK	41298	V
KICKIN' THE GONG/BETWEEN THE DEVIL	OK	41550	E
HOBO YOU CAN'T RIDE/THAT'S MY HOME	VI	24200	E
BUSTER BAILEY			
DIZZY DEBUTANTE/AFTERNOON	VR	668	V+
SLOE JAM FIZZ/PLANTER'S PUNCH	VO	4089	V
BUNNY BERIGAN			
CAN'T GET STARTED/RHYTHM SAVED THE WORLD	OK	3225	V+
BARNEY BIGARD			
4½ STREET/SOLACE	VR	564	E
DUKE ELLINGTON: LONELY COED (COLUMBIA DEMONSTRATION)	PHILCO	2 – B	N
BIRMINGHAM/EAST ST. LOUIS	BR	3480	V
BLACK & TAN/SOLOLIQUY	BR	3526	G+
BUNDLE OF BLUES/NEW BROOM	BR	6607	V
HARLEM SPEAKS/SHADE OF OLD APPLE TREE	BR	6646	V
LEMUEL FOWLER: SATISFIED BLUES/BLUES MIXTURE(½" LAM. CRACK, LATTER SIDE)	CO	A3959	V+
FLETCHER HENDERSON: OLD BLACK JOE/31ST STREET BLUES	PE	14223	V+
JOHNNY HODGES: SAILBOAT IN THE MOONLIGHT	VR	586	V+
I LET A SONG/IF YOU WERE	VO	4046	E+
JEEPS BLUES/RENDEZVOUS	OK	4115	E–
PYRAMID/LOST IN MEDITATION (E/V)	VO	4242	–
SAVOY STRUT/GOOD GAL BLUES	VO	5170	E+
DREAM BLUES/I KNOW WHAT	VO	5353	E+
MOON ROMANCE/YOU LOVE	OK	5940	V+
BUBBER MILEY: PENALTY OF LOVE/LOVIN' YOU	VI	23010	V
CHINNIN' & CHATTIN'/BLACK MARIA	VI	38146	G+
JELLY ROLL MORTON: KANSAS CITY STOMPS/BOOGABOO	VI	38010	V
NEW ORLEANS BUMP/PRETTY LIL	VI	38078	V
KING OLIVER: SOMEDAY SWEETHEART/WA WA WA	BR	3373	V+
SAMMY PRICE & 4 QUARTERS: BLUE RHYTHM STAMP(REV.,BERT JOHNSON,TROMBONE)	BR	7136	V
RED HEADS: HEEBIE JEEBIES/BLACK BOTTOM STOMP	PE	14738	V+
JESS STACY: CLARINET BLUES/I CAN'T BELIEVE	VS	8132	E+
REX STEWART: TEA & TRUMPETS/BACK ROOM ROMP	VO	3831	E
COOTIE WILLIAMS: TOP & BOTTOM/TOASTED PICKLE	OK	6336	E

THE RECORD BAR

7612 WYDOWN, CLAYTON, MISSOURI

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LOUIS ARMSTRONG				
HEEBIE JEEBIES/POTATO HEAD BLUES	$ .00	Co	35860	N
SQUEEZE ME/S.O.L. BLUES	.00	Co	35861	N
NO ONE ELSE/SAY IT PRETTY MAMA	1.00	Co	35862	N
KNOCKIN' A JOINT/TH ST. RAG	1.00	Co	35863	N
COUNT BASIE				
TUNE TOWN SHUFFLE/YOU LIED		OK	6267	E
RED WAGON DUPREE(GREEN,PAGE,JONES)	.00	DE	307	E
BLUE SHADOWS/MY NOW		OK	6626	E
SUPER CHIEFIN'/YOU CAN'T RUN F	1.00	OK	5673	—
AND THE ANGELS SING/IF I DIDN'T CARE		VO	4784	E
LOVE JUMPED OUT/IT'S THE SAME		OK	5963	E
MUSIC MAKERS/IT'S SQUARE		OK	6047	E+
TUESDAY AT TEN(N)/UNDECIDED(V)		OK	6071	—
D'LAIRY FANCY MEETING YOU		OK	6313	N
BEAU SAMMEL(N)/I'LL FORGET(E)		OK	6122	—
SIDNEY BECHET				
BLUES IN THIRDS(ONE O'CLOCK JUMP	.25	VI	27204	E
TEXAS MOANER(LIVEHOUSE BLUES	.75	BB	27600	E
GEORGIA CABIN(VARSITY)	.75	VI	27904	N
BLUES IN & SLOWIN'(EGYPTIAN FANTASY	.25	V	27337	E+
SWING PARADE/I KNOW	1.15	VI	27574	E+
BLUES IN THE AIR/THE MOOCHE	.50	VI	201510	E
RIP UP THE JOINT(AUGHIN' RHYTHM	.75	VI	27663	E
BLACKSTICK(WHEN THE SUN SETS IN TH N.O.)	SALE	DE	2129	V
BIX BEIDERBECKE & BAND				
LOUISIANA(THOU SWELL		CO	35068	N
OL' MAN RIVER(I'M DA DA		CO	35069	N
BEN'S BAD BOYS				
WANG WANG BLUES(YELLOW DOG		VI	21571	N
BUNNY BERIGAN				
ROSES IN DECEMBER(LET'S HAVE	.00	VI	25613	V
SWEET VARSITY/WHY TALK ABOUT		BB	25667	E
THE FIRST TIME I SAW YOU	.75	VI	25593	E
SHIPLAP(LITTLE COUSIN	.00	EL	3020	N
BLIND BOY FULLER				
MORNING MAN BLUES(RAINING BLUES		DE	7892	N
PASSENGER TRAIN WOMAN(BAD FEELING		OK	6231	V
LES BROWN				
MARCHE BLUE(MADE UP MY MIND		OK	6199	N
JOLLIN' JOE DE MAGGIO(SERENADE		OK	6377	E
MEXICAN HAT DANCE		OK	6696	E
PETE BROWN & BAND				
MOUND BAYOU/UNLUCKY WOMAN	1.00	DE	8613	—
CAB CALLOWAY				
BLUES IN THE NIGHT/SAYS WHO	1.00	OK	6422	E
TAPPIN' OFF MAIN MAIN		OK	6547	E
JONAH JOINS THE CAB(N)/WILLOW(V)		OK	6109	—
EBONY SILHOUETTE/HEP CAT		OK	6192	E
WHOA! NEGROES(BAD TIMES	1.25	VO	5566	E
SAVAGE RHYTHM/QUEEN ISABELLA		VR	662	E
SWING SWING THAT MAN		VR	601	E+
COPPER COLORED WEDDING		BB	7748	E
BOO WAH(SILLY OLD MOON	1.25	OK	5774	E
TAKE THE "A" TRAIN	1.00	OK	6305	E
BENNY CARTER				
FISH FOR SOUVENIRS		VO	3469	N
SWINGIN' BLUES(TWO LIPS		VO	3279	E+
COCKTAILS FOR TWO/TAKIN' MY TIME		BB	10993	E+
MIDNIGHT/FAVORITE BLUES		BB	11393	E
VAGABOND DREAMS/LOVE'S GOT ME		VO	5224	E+
RIFF POMP(FAVOR OF A FOOL		VO	5294	E
JACK BAR BOOGIE/SUNRAY		BB	11341	E
BOOGIE WOOGIE BLUES(G+)/LAST KISS(V)		DE	3588	—
CASA LOMA ORCHESTRA				
BLUE JAZZ/WHITE JAZZ		BR	66	E
LOVE THE THING/UNDER A BLANKET		BR	6534	E
STARLIGHT/RAIN ON THE ROOF		BR	6252	V+
MY LOVE/THIS IS ROMANCE		BR	6642	V
SOUL/WILD GOOSE		BR	6588	V+
LAME DUCK/BLUE PRELUDE		BR	6513	E
SAN SUE STRUT/CORRINE CORRINA		BR	7427	V+
IF YOU DUNNO/WHY CAN'T THIS NIGHT		BR	6494	E
BLUE JAZZ/DON'T TELL		BR	6358	E
CHOCOLATE DANDIES				
PADUCAH-FOUR OR FIVE TIMES		OK	6527	G+
BLUE INTERLUDE/ONCE UPON A TIME		DE	13255	N
KING COLE TRIO				
THAT AIN'T RIGHT/HIT THAT JIVE		DE	8630	E
BILL COLEMAN				
BIG BOY BLUES/SWING GUITARS		VI	26223	V
CONDON'S CHICAGOANS				
CHINA BOY/SUGAR		CO	35951	N
LIZA/ROBBIN'S SWEETHEART		CO	35952	N
EDDIE CONDON'S HOT SHOTS				
I'M GONNA STOMP/THAT'S A SERIOUS THING		BB	10168	N
IDA COX (WITH HAYTON,CHRISTIAN,HALL,HENDERSON)				
PINK SLIP BLUES/TAKE HIM OFF		VO	5258	N
WILL DAY				
CENTRAL AVE.BLUES/SUNRISE BLUES		CO	14318	N
DIXIE STOMPERS(LADNIER,GREEN,BAILEY-HAWKINS)				
JACKASS BLUES/TAMPECKOE		HA	166	V
SNAG IT/AIN'T SHE SWEET(LAMINATION CRACK)		VE	1353	V
OH BABY FEELIN'GOOD(EDGE CHIP NOT IN GROOVES)		HA	686	E
TOMMY DORSEY				
LUCKY STAR FEELIN'/YOU'RE FEELIN'		VI	25158	E
ALLEGHENY AL/THINGS I WANT		VI	25623	N
MELODY IN F/BUY MY VIOLETS		VI	25519	E
SLEEP/WAKE UP		VI	25573	N
YA GOT ME(N)/NO PLACE(E)		VI	26030	—
LOVE LIES/CALL OF THE CANYON		VI	26678	E
YOU'RE DANGEROUS/LUCKY PEOPLE		VI	27350	N
GOT ANY CASTLES/GOT SOMETHING		VI	25635	—
BAMBOO BRIDGE(N)/HOW COULD YOU(V)		VI	25513	—
SWEET AS MORNING(HULA HEAVEN)		VI	25532	—
HEAD OVER HEELS/MAY I HAVE		VI	25497	E
MINE OLD MEN/LOVE ME		VI	27483	N
JAMBOREE/MAPLE LEAF RAG		VI	25496	E
WHAT'LL I DO/LATE TO GET UP		VI	25924	V+
IT'S YOU I'M TALKIN'/WILL I EVER		VI	25292	N
STARDUST ON MOON(WONDERFUL TIME		VI	25630	E
PAGAN STAR/WEARY		VI	25206	N
DUKE ELLINGTON				
EXPOSITION SWING/HAVN'T CHANGED		BR	8213	E
SLAPPIN' 7TH AVE.,/SWINGTIME IN HONOLULU		BR	8131	V
SHRONTO-(I'M MY PLACE		BR	8093	V
ME AND YOU/CONCERTO FOR COOTIE	1.00	VI	26598	V
SOLITUDE/MOONGLOW		BR	6997	E
STEVEDORE STOMP(I'M HARLEMANIA(N)		BB	6306	—
BLUES I LOVE/GOT EVERYTHING		BB	6531	E
KILLIN' MYSELF/LOVE HAS FADED	1.25	CO	35640	E
WAH-LOW/COUNT ON ME		BR	8411	E
GAL FROM JOE'S/I LET A SONG		BR	8108	E
BLACK BUTTERFLY/HARMONY IN HARLEM		BR	8044	E
WEELY/NEVER FELT THIS WAY	1.25	CO	35353	V
YOU AND DARLIN'(N)/SO FAR(E)		VI	26537	—
DAYBREAK EXPRESS/OLD SOUTHLAND	.54	VI	24501	N
RUTH ETTING				
SHINE HARVEST MOON/10¢ A DANCE		CO	3085	E+
MY MAN/AFTER YOU'VE GONE		CO	995	E
BUD FREEMAN				
PRINCE OF WAILS/JAZZ BAND BALL		CO	35853	N
DA DA STRAIN/JACK HITS THE ROAD		CO	35854	N
MUSKRAT RAMBLE/47TH & STATE		CO	35855	N
SHIM-ME-SHA-WABBLE/AFTER A WHILE		CO	35856	N
JEAN GOLDKETTE				
SLOW RIVER (PONUTI-LANG)	3.50	VI	20926	N
BENNY GOODMAN				
CHINA BOY/LADY BE GOOD (TRIO)		VI	25333	V
BREAKFAST FEUD/I FOUND BABY(SEXTET)		CO	36039	V
IDA(QUARTET)/CHLOE		VI	25531	E
I CRIED FOR YOU/WHERE OR WHEN		BB	11456	E
MORE THAN YOU KNOW/NOBODY'S(TRIO)		BB	10723	E
OPUS ½/SWEET GEORGIA (QUARTET)		VI	26091	E+
SWONDERFUL JUST HAVE MAN(QUARTET)		VI	26090	N
LIMEHOUSE BLUES(SEXTET)		OK	6436	E
WHERE OR WHEN(SEXTET)		OK	6553	E

(BENNY GOODMAN CONTINUED NEXT PAGE)

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(BENNY GOODMAN, CONTINUED)

THE EARL/LET'S DO IT		OK	6474	N
CLARINET A LA KING		OK	6544	N
BEFORE/WE'LL MEET AGAIN	1.00	OK	6644	V
WINTER WEATHER(N)/EVERYTHING(V)	1.00	OK	6516	–
LET'S GIVE LOVE/SOMEBODY NOBODY	1.00	OK	6562	E
MADHOUSE/THE DEVIL		Vi	25268	V+
ST.LOUIS BLUES		Vi	25411	N
EXACTLY LIKE YOU(TRIO)		Vi	25406	N
TUESDAY AT TEN/AIR MAIL SPECIAL		Co	36254	E
GONE WITH WHAT WIND/TILL TOM SPECIAL		Co	35404	N
TIGER RAG/WHISPERING(TRIO)		Vi	25481	N
STOMPIN' AT SAVOY/VIBRAPHONE(QUARTET)		Vi	25521	N
BODY & SOUL/AFTER YOU'VE GONE(TRIO)		Vi	25115	N
JAM SESSION/SOMEBODY LOVES ME		Vi	25497	N
GLEN GRAY				
I'M IN LOVE/NEW MOON	.60	De	192	E
SUNRISE SERENADE/HEAVEN CAN WAIT	.60	De	2321	E
FEELIN' LIKE A MILLION/YOURS AND MINE	.60	De	1368	N
COLEMAN HAWKINS				
ROCKY COMFORT/PASSIN' IT AROUND		OK	6284	V+
FEELING ZERO/DISORDER	1.50	Ap	753	N
RAINBOW MIST/WOODYN' YOU	1.50	Ap	751	N
FORGIVE A FOOL/SERENADE SLEEPING	1.00	OK	6347	N
ERSKINE HAWKINS				
NO SOAP/SWINGIN' ON LENOX AVE.	.75	BB	10292	V
JUNCTION BLUES(N)/ASHES(E)	1.00	BB	10790	–
HEY DOC/DREAMBOAT	.75	BB	11277	N
RIFFTIME/TONIGHT YOU BELONG	.90	BB	11161	E+
BLUE SEA/I LOVE YOU TRULY	.75	BB	11419	N
FLETCHER HENDERSON				
MILENBERG JOYS/12TH STREET RAG	1.00	ASCH	1503	N
JANGLED NERVES(CHOO, SIMEON, CATLETT)		Vi	25317	E+
CHRIS & HIS GANG/GOD'S CHILLUN		Vo	3641	N
STAMPEDE/GREAT CAESAR'S GHOST		Vo	3534	E+
HOTTER THAN 'ELL/LIZA		De	555	E
SLUMMING ON PARK AVE/WHAT WILL I TELL		Vo	3485	E+
MONEY BLUES(ARMSTRONG)/STAMPEDE		Co	35669	N
BYE & BYE/PLAY ME SLOW(ARMSTRONG)		Co	292	V
MOTEN STOMP/DON'T LET THE RHYTHM		Vo	4180	E+
SUGAR FOOT STOMP/HOCUS POCUS		BB	10247	V+
TIDAL WAVE/HOCUS POCUS		BB	5682	V
HORACE HENDERSON				
KITTY ON TOAST/IN THE GROOVE	1.00	OK	5433	N
SHUFFLIN' JOE/I GOT RHYTHM	1.00	Vo	5518	N
EARL HINES				
FAT BABES/MAPLE LEAF		De	218	E
PIANOLOGY/FLANYDOODLE		Vo	3501	E
JULI (N)/BLUE(V)		Br	6872	–
SWINGIN' DOWN/ONE OF MY DREAMS		Vo	3392	E
LA DE DOODY/BEANSTALK		Vo	4272	E
SENSATIONAL MOOD/I LOVE YOU		Br	6379	E
RHYTHM SUNDAE/CAN'T BELIEVE		OK	6250	E+
JOHNNY HODGES				
QUEEN BESS(E)/THAT'S THE BLUES(G)		BB	11117	–
SAVOY STRUT(V)/GOOD GAL BLUES(V)		Vo	5170	–
DOOJI WOOJI(G)/MISSISSIPPI(E)		Vo	4849	–
DREAM BLUES(V)/I KNOW(V)		Vo	5353	V
JEEPS BLUES (G+)/RENDEZVOUS(E)		Vo	4115	–
BILLIE HOLIDAY				
OWN BACK YARD/WOMAN LOVES A MAN		Vo	4029	E+
CALL IT SWING/SENTIMENTAL SIDE		Vo	3947	E
TOO LOVELY TO LAST/WHY DID I DEPEND		Vo	4834	E+
THEM THERE EYES/SOME OTHER SPRING		Vo	5021	V+
ALL I ASK OF YOU/DREAM OF LIFE		Vo	4631	E+
FALLING IN LOVE AGAIN/GHOST OF YESTERDAY		Vo	5609	E+
LUCK GUY/JUST A NO ACCOUNT		Vo	5302	E
DATE WITH A DREAM/YOU CAN'T BE		Vo	4396	V+
FUN OUT OF LIFE/WHO WANTS LOVE		Vo	3701	E
LET'S DO IT/GEORGIA		OK	6134	N
HAVIN' TIME/SAYS MY HEART		Vo	4208	E
NIGHT AND DAY/MAN I LOVE		Vo	5377	V
I HEAR MUSIC/ALL FOR YOU		OK	5831	E

(BILLY HOLIDAY CONTINUED NEST COLUMN)

(BILLY HOLIDAY, CONTINUED)

PRACTICE MAKES PERFECT/SAME OLD STORY		OK	5806	E+
GO TO MY HEAD/MOON LOOKS DOWN		Vo	4126	E+
FORGET IF YOU CAN/IF I WERE YOU		Vo	4151	E
BLUE JUNGLE MOON/EVERYTHING FOR BEST		Vo	4786	E
DEAN HUDSON				
HOLLY HOP/APPLE PIE		OK	6355	N
JAM SESSION AT VICTOR (DORSEY,WALLER,BERIGAN)				
HONEYSUCKLE ROSE/BLUES		Vi	25559	N
HARRY JAMES				
THE MOLE/BUT NOT FOR ME	1.00	Co	36599	E
THE DEVIL SAT DOWN & CRIED		Co	36466	N
JUGHEAD/J.P.DOOLEY	1.00	Co	36487	V+
COMES LOVE/CAN'T AFFORD TO DREAM		Br	8395	V
AURORA/DADDY		Co	36171	E
EXACTLY LIKE YOU/SHIEK OF ARABY		EL	5036	V
DUKE'S MIXTURE/DON'T TAKE		Co	36339	N
WILLOW WEEP/MY BUDDY		Co	35242	E
TRUMPET BLUES(N)/SLEEPY LAGOON(V)		Co	36549	–
FRANKIE (HALF-PINT) JAXON				
CALLIN' CORINNE/YOU CAN'T(BIGARD,CATLETT)		De	7619	V
SOMETHING'S GOIN' ON/WHEN THEY PLAY		De	7742	E
BE YOUR NATURAL/LET ME RIDE		De	7786	N
JAMES P. JOHNSON (PIANO SOLO)				
BLEEDING HEARTED BLUES/YOU CAN'T DO		Vi	19123	E
SNOWY MORNING BLUES	1.00	ASCH	322	N
MAGGIE JONES (ARMSTRONG ACC.)				
THUNDERSTORM BLUES/POOR HOUSE BLUES		Co	14050	V+
ANDY KIRK				
I WON'T TELL A SOUL/TOADIE TODDLE	.60	De	2127	E
DUNKIN DONUT/THEN I'LL BE HAPPY	.70	De	2723	N
MORNING GLORY/DOWN TO DREAM	.60	De	3306	E
WHAT'S MINE IS YOURS/MUST BE TRUE	.60	De	1827	E
GENE KRUPA				
SPIC & SPANISH/RECOGNIZE THE TUNE	1.00	Co	35237	N
OLD BLACK JOE/KENTUCKY HOM	1.00	Co	35205	N
TAKE YOUR LOVE/SWEETHEART	1.00	Co	35218	N
JIMMIE LUNCEFORD				
BLUES IN THE NIGHT, 1 & 2		De	4125	V+
WHATCHA KNOW JOE/PLEASE SAY WORD		Co	35625	E
BLUE BLAZES/BABY WON'T YOU		Vo	4667	V
BUGS PARADE/CHOPIN PRELUDE		Co	35547	E
WHITE HEAT/LEAVING ME		Vi	24586	V
MIXUP/BLUE AFTERGLOW		Co	35919	N
BLUES IN GROOVE/AWFUL MOOD		Vo	5395	E
BELGIUM STOMP(E)/LITTLE DADDY(V)		Vo	5207	–
CHEATIN' ON ME/TAIN'T WHAT YOU DO		OK	4582	E
I'M ALONE WITH YOU/EASTER PARADE		Co	35484	E
RHAPSODY JR./BIRD OF PARADISE		De	639	E
BLACK & TAN/BEST GAL		De	453	E
ROSE ROOM/MOOD INDIGO		De	131	E
WHITE HEAT/JAZZNOCRACY		BB	5713	N
RED MCKENZIE				
I FOUND YOU/I'M SORRY DEAR	1.00	Co	2587	N
JUST FRIENDS/TIME ON MY HANDS	1.00	Co	2556	N
GEORGIANNA/OUT OF THIS WORLD	.70	Vo	3898	E+
JIMMY MCPARTLAND				
PANAMA/ECCENTRIC		De	3363	N
JOE MARSALA				
FEATHER BED LAMENT		De	18111	V+
MCKINNEY'S COTTON PICKERS				
CHERRY/SOME SWEET DAY		Vi	21730	N
METRONOME ALL STARS				
I GOT RHYTHM/ROYAL FLUSH	1.00	Co	36499	E
GLENN MILLER				
CARELESS/VAGABOND DREAMS		BB	10520	V
HANDFUL OF STARS/YESTERTHOUGHTS		BB	10893	V
MOON LOVE/CINDERELLA		BB	10303	E
KISS POLKA/SUN VALLEY		BB	11263	V
OH JOHNNY/CIRI BIRI		BB	10507	V
ANGEL CHILD/BE HAPPY		BB	10796	E
SHUT EYE/BERMUDA		BB	10139	E
TOO ROMANTIC/SWEET POTATO		BB	10605	E
DREAMSVILLE OHIO/PAPA NICCOLINI		BB	11342	E

THE RECORD BAR

7612 WYDOWN, CLAYTON, MISSOURI

All records are for auction except those marked "Sale." Minimum order for the latter is $2.00. All records will be shipped C. O. D. parcel post. We pay postage on orders over $10.00.

(GLENN MILLER CONTINUED)

CROSSTOWN/WHAT'S YOUR STORY		BB	10832	E
APRIL PLAYED/MILLIONAIRE		BB	10694	E
GAUCHO SERENADE/WISH UPON A STAR		BB	10570	V
FAREWELL BLUES/INDIAN SUMMER		BB	10495	V
THREE LITTLE FISHIES/WISHING		BB	10219	V
JOHNSON RAG/IT WAS WRITTEN		BB	10498	V
MIFF MOLE & MOLERS				
SHIM-ME-SHA-WABBLE/ONE STEP		Co	35953	N
BENNIE MOTEN				
MOTEN'S SWING/TOBY		BB	6032	N
NEW ORLEANS/LAFAYETTE		BB	6213	N
PRINCE OF WALES/YESTERDAY		BB	6851	N
MOTEN'S BLUES/HOT WATER BLUES	1.00	BB	7938	V
HOT TOWN/HARD TO LAUGH	1.25	BB	6431	E
RED NELSON (PIANO,GUITAR ACC.)				
GRAND TRUNK BLUES/SLAVE MAN BLUES		DE	7136	N
FRANKIE NEWTON				
SHO/BLUES MY BABY		BB	10216	E
TAB'S BLUES/FRANKIE'S JUMP		Vo	4821	E
JAM FEVER(N)/JITTERS(V)		Vo	4851	–
THE RED HEADS				
IDA/FEELIN' NO PAIN		PE	15648	V+
RED NICHOLS				
THE KING KONG/HOUR OF PARTING		BB	10190	V+
RED NICHOLS' STOMPERS				
SUGAR (MOLE, TRUMBAUER, ROLLINI)		VI	21056	N
JIMMIE NOONE				
NEW ORLEANS HOP SCOP/KEYSTONE BLUES		DE	18095	E
RED NORVO				
KISS ME/I GET ALONG WITHOUT YOU		Vo	4648	E
WIGWAMMIN'(MILDRED BAILEY, VOC.)		Br	8194	V
WAYS MY HEART(MILDRED BAILEY, VOC.)		Br	8135	E
PLEASE BE KIND/WEEKEND(MILDRED BAILEY, VOC.)		Br	8088	E
CIGARETTE/AFTER DINNER(MILDRED BAILEY, VOC.)		Br	8171	V
CUCKOO/WELL NEVER KNOW(MILDRED BAILEY, VOC.)		Vo	4698	E
THREE LITTLE FISHIES (MILDRED BAILEY, VOC.)		Vo	4785	E
SOME LIKE IT HOT/HAVE MERCY		Vo	5009	V
DAY DREAMING/SAVING MYSELF		Br	8145	V
TOMBOY/SURRENDER(SEPTET: SHAW,BARNET,WILSON)		Co	2977	V
LADY BE GOOD/RHYTHM(SEXTET)		DE	779	V
CHARLIE PIERCE				
SISTER KATE/NOBODY'S(TESCHMACHER)		Co	35950	N
BEN POLLACK				
WAITIN' FOR KATIE/MEMPHIS BLUES		VI	21184	N
SINGAPORE SORROWS/SWEET SUE	1.00	VI	21437	E
MA RAINEY (WITH AUSTIN'S SERENADERS)				
BAD LUCK BLUES/THOSE ALL NIGHT BLUES		PARA	12081	G
BOLL WEEVIL BLUES/LAST MINUTE		PARA	12080	F
ARTIE SHAW				
IS IT TABOO/BLUE HORIZON	1.00	VI	27641	N
GEORGIA ON MY MIND/WHY SHOULDN'T	1.00	VI	27499	E
PRELUDE IN C MAJOR/WHAT IS THERE	1.00	VI	27432	E
TAKE YOUR SHOES OFF/STARS	1.25	VI	27719	N
FANTASY/MEADOW LARK	1.25	VI	26614	E
DAY AFTER DAY/DEEP DREAM	1.00	BB	10046	N
BLUES A & B		Br	7947	V
BLUES 1 & 2		VI	27411	N
BESSIE & CLARA SMITH (F.HENDERSON ACC.)				
FAR AWAY BLUES/I'M GOIN' BACK		Co	13007	V
BESSIE SMITH				
SALT WATER BLUES/RAINY WEATHER BLUES	.85	Co	14037	G+
RECKLESS BLUES/SOBBIN'(ARMSTRONG)		Co	14056	V
ST.LOUIS BLUES/COLD IN HAND(ARMSTRONG		Co	14064	V
HATEFUL BLUES/FRANKIE BLUES	.85	Co	14023	G+
HAUNTED HOUSE/EAVES DROPPER'S	1.00	Co	14010	V
ROCKING CHAIR BLUES/SORROWFUL	.75	Co	14020	G
WORK HOUSE/HOUSE RENT		Co	14032	G
DYING GAMBLER/SING SING PRISON		Co	14051	V
WOMAN'S TROUBLE/LOVE ME DADDY		Co	14060	G
MY MAN BLUES/NOBODY'S BLUES		Co	14098	G+
GRAVEYARD DREAM/JAIL HOUSE	.75	Co	14001	G
PINCHBACKS/TICKET AGENT		Co	14025	G+
MOUNTAIN TOP/LOUISIANA	.75	Co	14031	G
BYE BYE/WEEPING WILLOW(JOE OR JABBO SMITH)		Co	14042	G

WILLIE SMITH & CUBS

BREEZE/SITTING AT TABLE		DE	7086	E
KNOCK WOOD/PEACE BROTHER	.85	DE	1366	N
STAMPING GROUND/GET ACQUAINTED	.75	DE	1380	E
PASSIONETTE/MORNING AIR	1.00	DE	2269	N
JESS STACY				
JESS STACY BLUES/NONI	1.00	ASCH	3	N
REX STEWART				
SUBTLE SLOUGH/SOME SATURDAY		BB	11258	N
SWING BABY/SUGAR HILL		Vo	3844	V
ROOSEVELT SYKES				
K.M.A. BLUES/PRISON GATE BLUES		DE	7874	E
THIRD DEGREE BLUES/LET THE BLACK		OK	6542	E
TROUBLE & WHISKEY/SYKES ADVICE		DE	7862	V
ART TATUM				
STOMPIN' AT SAVOY(N)/GOODBYE BLUES(F)		DE	8536	–
LIZA/ANYTHING FOR YOU	1.00	DE	1373	N
LUCILLE/ROCK ME MAMA(TURNER VOCAL)		DE	8577	N
THE SHOUT/AFTER YOU'VE GONE		DE	468	N
I AIN'T GOT NOBODY/WHEN A WOMAN		DE	741	N
JACK TEAGARDEN				
UNITED WE SWING/GOTTA RIGHT TO SING		OK	6272	E
TAKIN' MY TIME/WANNA HAT	1.00	Co	35224	N
RIVER HOME/NOW I LAY		Vs	8374	E
HUNDRED YEARS/NOBODY KNOWS	.75	DE	4317	N
PRELUDE TO BLUES/BLUES GOT ME	.75	DE	4409	N
YOU YOU DARLIN/MOON & WILLOW		Vs	8196	E
ESPECIALLY FOR YOU/YOU'RE THE MOMENT		Br	8431	E
OCTOROON/WHITE SAILS		Br	8388	E
FRANKIE TRUMBAUER				
I SURRENDER DEAR(N)/SOMEBODY STOLE(V)		Vs	8239	–
JIMTOWN BLUES/LAZIEST GAL		Vs	8223	N
CLARINET MARMALADE/WAY DOWN		Vo	3010	V
BIG JOE TURNER				
ICE MAN/SOMEBODY'S GOT TO GO		DE	7856	E
CHEWED UP GRASS(V)/NOBODY(G+)		DE	7868	–
JOE VENUTI				
MELLOW AS CELLO/NOTHING BUT NOTES(BLUE 4)		DE	624	N
SOMETHING/NOTHING		DE	2312	N
FLIP/FLOP		DE	2313	N
FATS WALLER				
BELIEVE IT/IF IT ISN'T LOVE		VI	24808	E
S'POSIN/FLOATIN' DOWN COTTON TOWN		VI	25415	V
OOOH LOOK A THERE/FORGOTTEN NIGHT		VI	25255	V
GOOD FRIEND MILKMAN/YOU'RE THE PICTURE		VI	25075	V
SKRONTCH/EV'NING TO SPARE		VI	25834	E
I ADORE YOU(E)/RHYME FOR LOVE(V)		VI	25491	–
BYE BYE BABY/MY ATTRACTION		VI	25388	V
BROTHER SEEK/GEORGIA ROCKIN' CHAIR		VI	25175	V
DON'T TRY TO CRY(N)/SOMETHING TELLS(E)		VI	25817	–
ON A SEE SAW/DARN CHARMING		VI	25120	E
TAKE IT EASY/DEVIL TO PAY		VI	25078	E
SIMPLY ADORE YOU/BREAK NEWS		VI	25830	E
NOT THE KIND(N)/LIE TO MYSELF(V)		VI	25353	–
RASPBERRY JAM/PASWONKY		VI	25359	E
PANIC IS ON/SUGAR ROSE		VI	25266	E
THIEF IN NIGHT/BRAN NEW SUIT		VI	25123	E
CROSS PATCH/CABIN' IN SKY		VI	25315	E
FLORIDA FLO/I LOVE TO WHISTLE		VI	25806	V
LOAFIN' TIME/WOE IS ME		VI	25140	V
NERO(N)/PLEASE KEEP ME(V)		VI	25498	–
YOU STAYED AWAY/SOMEBODY THINKS		VI	25222	V
CHIEF DE SOTA(E)/SIN TO TELL(V)		VI	25342	–
MORE I KNOW YOU/LET'S SING		VI	25348	V
FINGERS CROSSED(N)/SPREADIN' RHYTHM(V)		VI	25211	–
LITTLE BIT INDEPENDENT/SWEET THING		VI	25196	E
UNTIL REAL THING(E)/CRAZY BOUT BABY(V)		VI	25374	–
LATCH ON(N)/DINAH(V)		VI	25471	–
WEST WIND/OLD FASHIONED SONG		VI	25253	V
OLD PLANTATION/WHERE IS SUN		VI	25550	N
ONE IN A MILLION(E)/WHO'S AFRAID(V)	1.35	VI	25499	–
HAVE A DREAM/I'LL BE TIRED		VI	24708	V
COPPER COLORED GAL/MERCY OF LOVE		VI	25409	E
CURSE OF ACHING HEART/OLD GIRL OF MINE		VI	25394	N
ROSETTA/WHOSE HONEY		VI	24892	E

AUCTION

BEALE RIDDLE

AUCTION

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Trades considered. Records sent C. O. D. Railway Express unless you instruct otherwise.

IVIE ANDERSON
OLD PLANTATION VR 591 E
LOUIS ARMSTRONG
KNOCKIN' A JUG OK 8703 G
HENRY ALLEN
WHOSE HONEY ARE YOU ME 13322 V
ALLEN-HAWKINS
AINTCHA GOT MUSIC VE 12769 V
COUNT BASIE
DOGGIN' AROUND DE 1965 N
TEXAS SHUFFLE DE 2030 N
PANASSIE STOMP DE 2224 N
TAXIE WAR DANCE VO 4748 N
MERRITT BRUNIES FRIARS
SOMEONE STOLE MY GAL OK 40593 V
MILDRED BAILEY
IT'S LOVE I'M AFTER VO 3367 N
CHARLIE BARNETT
ALWAYS BB 6487 N
CHU BERRY
46 WEST 52ND CMS 516 N
BLUE RHYTHM BAND
RIDE RED RIDE CO 3087 N
RED RHYTHM CO 3135 N
KEEP THE RHYTHM GOING CO 2994 N
BROKEN DREAMS OF YOU CO 3111 N
THE GROWL BB 5688 N
VIC BERTON
MARY LOU VO 2944 E
CONNIE BOSWELL
MR. FREDDY BLUES (MUSSGY) DE 1862 N
RUBE BLOOM & HIS BAYOU BOYS
ON REVIVAL DAY CO 2218 N
EDDIE CONDON
MAKIN' FRIENDS PAE R2031 N
COTTON PICKERS
SWEET IDA JOY BR 4404 N
CELESTIN'S TUXEDO ORCHESTRA
AS YOU LIKE IT CO 14259 E+
DORSEY BROTHERS
OUT OF THE DAWN OK 41124 N
JIMMY DORSEY
MOCKING BIRD DE 1187 N
CHICKEN REEL DE 1086 N
DORSEY DERVISH DE 1040 N
DIXIE STOMPERS
SNAG IT HA 353 E
BLACK MARIA HA 526 E+
FANAMA HA 92 E
BLACK HORSE STOMP HA 153 E+
SPANISH SHAWL HA 70 V
JOHNNY DUNN
NERVOUS BLUES CO 3437 N
GOODMAN QUARTET
PICK A RIB VI 26166 N
BEI MIR BIST DU SCHOEN VI 25751 N
JEAN GOLDKETTE
BLUE RIVER VI 20981 E+
HOOSIER SWEETHEART VI 20471 E
COLEMAN HAWKINS
LADY BE GOOD PAE R2007 N
BOUNCIN' WITH BEAN BB 10693 N
MEET DR. FOO BB 10477 N
HONEYSUCKLE ROSE PAE R2041 N
HOTSY TOTSY GANG
DIGA DIGA DOO BR 4041 N
SPIKE HUGHES
FANFARE DEE 3639 N
CLAUDE HOPKINS
WASHINGTON SQUABBLE BR 6750 N
FLETCHER HENDERSON
31ST STREET BLUES PE 14223 N
LIONEL HAMPTON
HIGH SOCIETY VI 26209 N
JOHNNY GET YOUR HORN VI 26343 N
SHUFFLIN AT THE HOLLYWOOD VI 26254 N

TAFT JORDAN
DEVIL IN THE MOON ME 13365 N
NIGHT WIND ME 13352 N
ANDY KIRK
IN THE GROOVE DE 1261 E
WEDNESDAY NIGHT HOP DE 1303 N
CORKY DE 772 N
GIT DE 931 N
BILLY KYLE
GIRL OF MY DREAMS VR 659 N
CAN I FORGET YOU VR 617 N
JOE MARSALA
JIM JAM STOMP VO 4116 N
MISSOURIANS
MISSOURI MOAN VI 38067 E
PROHIBITION BLUES VI 38112 G
JELLY ROLL MORTON
TANK TOWN BUMP VI 38057 G
BLACK BOTTOM STOMP VI 20221 V

MIFF MOLE: THE NEW TWISTER VO 3074 V
RED NORVO: TOMBOY CO 2977 N
FRANK NEWTON: YOU SHOWED ME THE WAY VR 518 N
NEW ORLEANS LUCKY SEVEN: GOOSE PIMPLES OK 8544 E
RED NICHOLS: MEANEST KIND O' BLUES BR 6834 N
BLUE AGAIN BR 6014 N
SUGAR VI 21056 N
DAVE NELSON: WHEN DAY IS DONE VI 22639 V
LITTLE ACES: FOUR OR FIVE TIMES OK 41136 V
PHIL NAPOLEON: MEAN TO ME BB 6574 N
ANYTHING VI 38069 N
GO JOE GO VI 20605 E
MEAN TO ME VI 38057 E
CLARINET MARMALADE VI 20647 G
ORIGINAL WOLVERINES: ROYAL GARDEN BLUES BR 4000 E+
SHIMMESHAWABBLE BR 3707 E+
O.D.J.B.: INDIANA CO 2297 G
HELEN PROCTOR: BLUES AT MIDNIGHT(H.ALLEN) DE 7666 N
BEN POLLACK: DEEP ELM (HARRY JAMES) VR 504 N
BOOGIE WOOGIE (MUGGSY) DE 1517 N
ADRIAN ROLLINI: SWING LOW DE 807 N
TAP ROOM SWING DE 787 N
RUBEN REEVES: HEAD LOW VO 15836 G
RED & MIFF'S STOMPERS: DAVENPORT BLUES VI 20778 V
GIL RODIN: RESTLESS OR 3130 V
STUFF SMITH: UPSTAIRS DE 1287 N
FRANK SIGNORELLI: BLUES SERENADE PE 14716 G
SEVEN HOT AIR MEN: LOW DOWN RHYTHM CO 1850 N
SEATTLE HARMONY KINGS: BREEZIN' ALONG VI 20142 G
STATE ST. RAMBLERS: DUB OF E COPY, COOTIE STOMP GE 6232 –
CHAUNCEY MOORHOUSE: MY GAL SAL VR 638 N
ART TATUM: MOONGLOW DE 155 N
I AIN'T GOT NOBODY DE 741 G
FRANK TRUMBAUER: SHIVERY STOMP OK 41268 N
ALABAMY SNOW(MASON DIXON ORCH) CO 1861 E
EDDIE SOUTH: ROSITA VI 21151 N
VOICE OF THE SOUTHLAND VI 21155 N
TE ROY WILLIAMS: LINDBERG HOP HA 439 N
TEDDY WILSON: SING BABY SING BR 7736 N
HERE'S LOVE IN YOUR EYE BR 7739 N
BIG APPLE BR 7954 N
COOTIE WILLIAMS: WATCHING VO 3890 N
JOE VENUTI: EVERYBODY SHUFFLE BB 5520 N

WANTED

LOVIE AUSTIN, PARA 12300,12313,12361,12283,12255; CHICAGO FOOTWARMERS, OK 8548; DIXIELAND JUG BLOWERS, VI 20420,20480; LEADBELLY, ANY PE OR ME; JELLY ROLL MORTON, ANY GE,OK; VI 23307,23321,23424,23339,23334,23402, 23351, 23004, 20405; NEW ORLEANS WANDERERS-BOOTBLACKS, CO 14377,14375; COOK'S DREAMLAND ORCH., ANY GE; BESSIE SMITH, CO 14250; NOBLE SISSLE BR 6129; BILLIE YOUNG, VI 23339; JIMMY O'BRYANT, PARA 12312; CLARENCE WILLIAMS, OK 8171, 8215, 8254; JONES AND COLLINS ASTORIA EIGHT, BB 10952; BESSIE SMITH 14451; ORIGINAL DIXIELAND FIVE, VI 25502, 25524, 25525; DUKE ELLINGTON, BR 20035.

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Note: These are all studio transcriptions—not originals.

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LOUIS ARMSTRONG

GEORGIE GRIND/COME BACK SWEET PAPA	OK	8316	V
I'M GONNA GITCH/DON'T FORGET TO MESS AROUND	OK	8343	G
KING OF THE ZULUS/LONESOME	OK	8396	N
SUNSET CAFE STOMP/BIG BUTTER & EGG MAN	OK	8423	V
WILD MAN/GULLY LOW	OK	8474	N
WILLIE THE WEEPER/NO	OK	8482	N
MELANCHOLY/KEYHOLE BLUES	OK	8496	N
STRUTTIN'WITH SOME BARBECUE/ONCE IN A WHILE	OK	8566	V
GOT NO BLUES/I'M NOT ROUGH	OK	8551	N
WEST END/FIREWORKS	OK	8597	N
SKIP THE GUTTER/KNEE DROPS	OK	8631	N

CHARLES AVERY

NEVER LET YOUR RIGHT HAND/YOU'LL NEVER MISS	Vo	1299	N

JIMMY BERTRAND'S WASHBOARD WIZARDS

ISABELLA/I WON'T GIVE YOU NONE	VO	1280	N

BUCKTOWN FIVE

STEADY ROLL BLUES/REALLY A PAIN	GE	5419	N

JAMES BLYTHE'S RAGAMUFFINS

APE MAN/YOUR FOLKS (RECORDED FROM CRACKED ORIGINAL)	PARA	12428	N

PINETOP B RKS

SHAKE THAT SHACK/MOUNTAIN JACK BLUES	VO	03895	E

CHICAGO FOOTWARMERS (DODDS)

GRANDMA'S BALL/BALLIN' THE JACK	OK	8533	N

HARRY DIAL'S BLUSICIANS

FUNNY FUMBLE/DON'T GIVE IT AWAY	VO	1515	V
POISON/WHEN MY BABY STARTS TO SHAKE	VO	1594	V

JOHNNY DODDS

BROWN BOTTOM BESS/LADY LOVE	OK	8613	N
CLARINET WOBBLE/SAN	BR	3574	N
OH LIZZIE/NEW ST. LOUIS BLUES	BR	3585	N
WHEN RASTUS PLAYS/JOE TURNER	BR	3997	N
PIGGLY WIGGLY/40 AND TIGHT	VO	——	N

JOHNNY DUNN

HAM & EGGS/YOU NEED SOME LOVIN'	CO	14358	N
VAMPING LUCY LONG/CANNON BALL BLUES	CO	14124	N

DIXIE RHYTHM KINGS

EASY RIDER/STORY BOOK BALL	BR	7115	G

SKILLET DICK & HIS FRYING PANS

ROCK & GRAVEL/JELLY ROLL RAG	CH	40085	N

LOUIS DUMAINE'S NEW ORLEANS JAZZOLA 8

FRANKLIN ST. BLUES/RED ONION DRAG	VI	20580	N
PRETTY AUDREY/CREOLE BLUES	VI	20723	N

DIXIE FOUR (PIANO, DRUMS, BASS, BANJO)

KENTUCKY STOMP/ST. LOUIS MAN	PARA	20658	N

GEORGIA COTTON PICKERS

SNAG IT/LOUISIANA BO BO	HA	1127	N

GEORGIA GRINDER

CHIMES BLUES/ATLANTA RAG	CH	50033	N

HOT AND HEAVY (PIANO & TRUMPET)

MEMPHIS RAG/LOUISIANA BREAKDOWN	PE	110	N

HOUND HEAD HENRY (COW COW DAVENPORT)

SILVER DOLLAR MAMA/LOW DOWN HOUND BLUES	VO	1288	N

MONK HAZEL & SHARKEY BONANO

IDEAS/GET WIT IT	BR	4182	N

EARL HINES

JUST TOO SOON/CHICAGO HIGH LIFE	QRS	7037	N

HUSK O'HARE'S SUPER ORCHESTRA OF CHICAGO

TIGER RAG/BOO HOO HOO	GE	4850	N

SMOKE JACKSON'S RED ONIONS/SKILLET DICK

WEST END BLUES/JELLY ROLL RAG	CH	40054	N

J.C. JOHNSON'S FIVE HOT SPARKS

RED HOT HOTTENTOT/CRYING FOR YOU	QRS	7064	N

JIM JACKSON'S JAMBOREE(FEAT.SPECKLED RED)

JIM JACKSON'S JAMBOREE, PARTS 1 & 2	VO	1428	N

JAMES P. JOHNSON

I FOUND A NEW BABY/HOW COULD I BE BLUE	CO	14502	N

LOUISE JOHNSON

ALL NIGHT LONG BLUES/LONG WAYS FROM HOME	PARA	12992	V

MARY JOHNSON

DREAM DADDY BLUES/MEAN BLACK MAN BLUES	PARA	12931	N

PETE JOHNSON

LET 'EM JUMP/PETE'S BLUES	SA	12005	N
SHUFFLE BOOGIE/PETE'S BLUES #2	SA	12010	N

KANSAS CITY FIVE

GET YOURSELF A MONKEY MAN	PE	14356	N

MEADE LUX LEWIS

CLOSIN' HOUR BLUES/FAR AGO BLUES	SA	12004	N

ANDY KIRK'S 12 CLOUDS

CLOUDY BLUES/CASEY JONES SPECIAL	BR	4653	N

LITTLE BROTHER MONTGOMERY/JOHNNY DODDS

FRISCO HI-BALL BLUES BOOGIE/MELANCHOLY	ME	12548	N

LITTLE BROTHER

CRESCENT CITY BLUES/SHREVEPORT FAREWELL	BB	6733	N

TOMMY LADNIER

JA-DA/WEARY BLUES	BB	10086	N

CRIPPLE CLARENCE LOFTON

STRUT THAT THING/MONKEY MAN	VO	02951	N
BROWN SKIN GIRLS/YOU DONE TORE YOUR PLAYH.	ME	61166	N

FRED LONGSHAW (PIANO SOLO)

TOMATO SAUCE/CHILI PEPPER	CO	14080	N

GEORGE MCCLENNON'S NEW ORLEANS JAZZ BAND

PIG FOOT BLUES/COTTON CLUB STOMP	OK	8397	N

THOMAS MORRIS' 7 HOT BABIES

PDQ BLUES/BLUES FROM THE EVERGLADES	VI	20330	N

JOHNNY MILLER'S NEW ORLEANS BOYS

DIPPERMOUTH/PANAMA	CO	1546	N

JELLY ROLL MORTON

SHREVEPORT/SHOE SHINER'S DRAG	VI	21658	N
WEST END BLUES/CLIMAX RAG	BB	10442	N
BLUE BLOOD BLUES/BOOGABOO	VI	22681	N
RED HOT PEPPER/MOURNFUL SERENADE	BB	6601	N
GEORGIA SWING/KANSAS CITY STOMPS	BB	5109	N
DEEP CREEK/RED HOT PEPPER	VI	38055	N
MR. JELLY LORD/WOLVERINE BLUES	VI	21064	N
LOW GRAVY/STROKIN' AWAY	BB	8302	N
HIGH SOCIETY/I THOUGHT I HEARD BUDDY BOLDON	BB	10434	N
SIDEWALK BLUES/DEADMAN BLUES	VI	20252	N
DOCTOR JAZZ STOMP/MEMPHIS SHAKE	VI	20415	N
GRANDPA'S SPELLS/CANNON BALL BLUES	VI	20431	N
WILD MAN BLUES/JUNGLE BLUES	BB	10256	N
FAT MEAT & GREENS/SWEETHEART O' MINE	VO	1019	N
SMOKEHOUSE/STEAMBOAT STOMP	VI	20296	N
PEARLS	VI	——	N
BILLY GOAT STOMP/HYENA STOMP	VI	20772	N
PONCHARTRAIN/FUSSY MABEL	VI	38125	N
KANSAS CITY STOMP/GRANDPA'S SPELLS	GE	5218	G

NEW ORLEANS BLUE FIVE

KING OF THE ZULUS/WHO'S DIS HEAH STRANGER	VI	20316	N
MY BABY DOESN'T SQUAWK(BLUES)/THE MESS	VI	20364	N

NEW ORLEANS RHYTHM KINGS

ECCENTRIC/SAN	GE	5009	N
TIGER RAG/PANAMA	GE	4968	V

NEW ORLEANS BOOT BLACKS

FLAT FOOT/MAD DOG	CO	14337	N
I CAN'T SAY/MIXED SALAD	CO	14465	N

RED NELSON (BOOGIE WOOGIE)

STREAMLINE TRAIN/CRYIN' MOTHER BLUES	DE	7171	N

ROMEO NELSON

GETTIN' DIRTY JUST SHAKIN'/I'M SO GLAD I'M	VO	1447	N

KING OLIVER

JAZZIN' BABIES BLUES/WEST END BLUES	VO	1189	N
DIPPER MOUTH/DIPPER MOUTH	GE	5132/OK	4918 N
JAZZIN' BABIES BLUES/PEARLS	OK	4975	V
CAMP MEETING/LONDON BLUES	CO	14003	N
JACKASS BLUES/DEEP HENDERSON	VO	1014	N

KING OLIVER'S SAVANNAH SYNCOPATERS

SOMEDAY SWEETHEART/WA WA WA	BR	3373	N

TONY PARENTI'S JAZZ ARTISTS

WEARY BLUES/AFRICAN ECHOES	CO	1264	N

SHREVEPORT SIZZLERS

NERVOUS BREAKDOWN/YOU'VE GOT TO BE MODERN.	OK	41561	N

JABBO SMITH

BAND BOX STOMP/MOANFUL BLUES	BR	7111	G
JAZZ BATTLE/I GOT THE STINGER (N/V)	BR	4244	—

SPECKLED RED

DO THE GEORGIA/ST. LOUIS STOMP	BB	7985	N

JESSE STONE'S BLUES SERENADERS

STARVATION BLUES/BOOT TO BOOT	OK	8471	N

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JOE SULLIVAN		
HONEY SUCKLE ROSE/GIN MILL BLUES	CO	2876 N
ROOSEVELT SYKES		
BOOT THAT THING/"44" BLUES	OK	8702 N
ART TATUM		
ST. LOUIS BLUES/INDIANA	DE	8550 N
EVA TAYLOR'S BLUE FIVE		
CRAZY BLUES/STUFF IS HERE AND IT'S MELLOW	ME	13228 N
JACK TEAGARDEN		
JUNG MAN/STOMP	BR	7652 N
YOU RASCAL YOU/THAT'S WHAT I LIKE(WITH WALLER)	CO	2558 N
CLARENCE WILLIAMS		
WORN OUT BLUES/WHIP ME	OK	8790 N
SATURDAY NIGHT JAG/PANE IN THE GLASS	PARA	12870 G
MIDNIGHT STOMP/WILDFLOWER RAG	QRS	7033 G

JOHN WILLIAMS' SYNCO JAZZERS		
DOWN IN GALLION/GOOSE GREASE	PARA	12457 N
TEDDY WILSON		
HOW AM I TO KNOW/I'M COMING VIRGINIA	BR	7893 N
JUST A MOOD, PARTS 1 & 2	BR	7973 N
DUKE WILSON'S BLACK BERRIES		
MARY'S IDEA/ONCE OR TWICE	OR	2597 N
WINDY RHYTHM KINGS		
PIGGLY WIGGLY/SOUTH AFRICAN BLUES	PARA	12770 G
JACK WINN'S DALLAS DANDIES		
ST. LOUIS BLUES/LOVED ONE	ME	12051 N
JIMMY YANCEY		
EAST ST. LOUIS BLUES/I RECEIVED A LETTER	VO	05464 N
YOUNG'S CREOLE JAZZ BAND		
TIN ROOF BLUES/BLACK SHEEP BLUES	CX	40272 N

ORIGINALS — FOR AUCTION ONLY

LOUIS ARMSTRONG		
YES SUH/I'LL GET MINE	DE	3900 N
WILL BRADLEY		
SCRAMBLE 2/ROCK-A-BYE THE BOOGIE	CO	35732 N
SOUTHPAW SERENADE(N)PIANO & DRUMS/BOUNCE(E)	CO	35963 –
STARDUST/GUMBOOGIE	CO	35939 N
COUNT BASIE		
BLUE AND SENTIMENTAL/DOGGIN' AROUND	DE	1965 E
JUMPIN' AT THE WOODSIDE/DARK RAPTURE	DE	2212 V
DRAFTIN' BLUES/WHAT'S YOUR NUMBER	OK	5897 N
BUNNY BERIGAN		
AZURE/HADN'T ANYONE TILL YOU	VI	25848 N
CAB CALLOWAY		
WILLOW WEEP FOR ME/JONAH JOINS THE CAB	OK	6109 N
BENNY CARTER		
BOOGIE WOOGIE SUGAR BLUES	DE	3588 V
LEROY CARR		
BIG 4 BLUES/YOU GOT ME GRIEVING	VO	03349 V
CURTIS WOODWIND ENSEMBLE		
PRELUDE/FUGUE	VI	4332 N
CHICAGO BLACK SWANS		
DON'T TEAR MY CLOTHES/YOU DRINK TOO MUCH	ME	70465 G
LARRY CLINTON		
STUDY IN BLUE/NIGHT SHADES	VI	25897 V
BOB CROSBY		
WHO'S SORRY NOW/MARCH OF BOBCATS	DE	1865 V
DELTA FOUR (ELDRIDGE, MARSALA, ETC.)		
SWINGIN' ON THE FAMOUS DOOR/ALICE BLUE	DE	3526 N
ZIGGY ELMAN		
LET'S FALL IN LOVE/I'LL NEVER BE THE SAME	BB	10342 V
BUD FREEMAN		
SATANIC BLUES/SOMEBODY LOVES ME	DE	3525 N
BENNY GOODMAN		
MELANCHOLY BABY/WRAPPIN' IT UP	VI	25880 N
LAZY RIVER(V)/LOOK AT ME(N)	CO	36012 –
BENNY GOODMAN SEXTET		
BENNY'S BUGLE/AS LONG	CO	35901 G
YOURS/TAKE IT	CO	36067 N

HOKUM BOYS (PIANO, BASS, AND CLARINET)		
GEORGIA MULE/SWING THAT THING	VO	03463 V
JOHNNY HODGES		
DANCE OF THE GOON/HOME TOWN BLUES	VO	4941 N
MOON ROMANCE/YOUR LOVE HAS FADED	OK	5940 N
TRULY WONDERFUL(V)/MY HEART JUMPED(N)	VO	5330 –
KITCHEN MECHANICS DAY/YOU CAN COUNT ON	VO	4917 N
SAVOY STRUT(N)/GOOD GAL BLUES(V)	VO	5170 –
WOODY HERMAN		
SOUTH/FAN IT	DE	3761 N
BISHOP'S BLUES/WOODSHEDDIN'WITH WOODY	DE	3972 N
CHIPS' BLUES/CHIPS' BOOGIE WOOGIE	DE	3577 N
GENE KRUPA		
LET ME OFF OPTOWN/FLAMINGO	OK	6210 N
KNOCK ME A KISS(Q)/DELIVER ME TO TENN(N)	CO	36591 –
THANKS FOR THE BOOGIE RIDE	OK	6506 N
DRUMMIN' MAN	CO	35324 N
AFTER YOU'VE GONE(E),ELDRIDGE/KICK IT(V)	OK	6278 –
ABE LYMAN		
NEW ST. LOUIS BLUES/WEARY BLUES	BR	6637 N
McKINNEY'S COTTON PICKERS		
SELLING THAT STUFF/BEEDLE UM BUM	BB	6595 V
GLENN MILLER SIX/BUNNY BERIGAN		
SOLO HOP/SPANISH TOWN	CO	35881 N
NEW ORLEANS RHYTHM KINGS		
TIN.ROOF BLUES/JAZZ ME BLUES	DE	3523 N
TEDDY POWELL		
PUSSY IN THE CORNER/SOME DAY (N/V)	DE	2941 –
RAYMOND SCOTT		
COPYRIGHT 1950/EAGLE BEAK	CO	35911 N
JOE TURNER		
ROCKS IN MY BED/GOIN' TO CHICAGO	DE	4093 N
JACK TEAGARDEN		
WOLVERINE BLUES/MUDDY RIVER BLUES	CO	35297 V
COOTIE WILLIAMS		
MOBILE BLUES(V)/GAL'AVANTIN(N)	VO	4636 –
GEORGIA WHITE(BOOGIE WOOGIE)		
BLUES AIN'T NOTHIN' BUT/WORRIED MIND	DE	7562 E

"MEIKEL" SPECIALS

BIX—I'll Be a Friend/Mary .....VIC.
BASIE—Boogie/Let Me See .....OK
B.G.—Limehouse/If I Had You .....OK
B.G.—Basin St./Texas Tea P .....COL.
DUKE—Mistymorn/Blues .....OK

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BILLY KYLE & SWING CLUB BAND
HAVIN' A BALL/MY SUNDAYS ARE RESERVED VR 574 N
CAN I FORGET YOU/ALL YOU WANT TO DO VR 617 N

VICTORIA SPIVEY
ANY KINDA MAN/AIN'T GONNA LET YOU SEE VO 03366 N

KYZ NOVELTY BAND
THAT'S A PLENTY/BUGLE CALL RAG BB 5852 E

THE GEORGIANS
CHICAGO/SHIMMY LIKE SISTER KATE CO A3775 V
OLD KING TUT/BARNEY GOOGLE CO A3902 V
HENPECKED BLUES/LONG LOST MAMA CO A3907 N
SOMEBODY'S WRONG/MAMA GOES CO A3996 N
MINDIN' MY BUSINESS/IF YOU'LL COME CO 102 N

ORIGINAL MEMPHIS FIVE
MORE/SHE WOULDN'T DO CO 37 N
HOUSE OF DAVID BLUES/OH! SISTER AIN'T RE 9573 V
THAT RED HEAD GAL/I NEVER MISS PE 14121 E

DON REDMAN
LAZY WEATHER/MOONRISE ME 60709 N
I GOTCHA/A LITTLE BIT LATER ON ME 60802 N
EXACTLY LIKE YOU/SUNNY SIDE OF STREET VR 580 N
STORMY WEATHER/SWEET SUE VR 605 N
MAN ON FLYING TRAPEZE/NAUGHTY VR 635 N
DOWN HOME RAG/MARGIE BB 10061 N

HOLLYWOOD SHUFFLERS
LOW DOWN RHYTHM/GOTTA FEELIN' VO 15837 N

FRANK FROEBA ORCHESTRA (BOBBY HACKETT)
JOSEPHINE/THE BIG APPLE DE 1401 N
DON'T SAVE YOUR LOVE/NOTHING CAN DE 1418 N
MY SWISS HILLBILLY/TEARS IN HEART DE 1500 N
MILES APART/DANGER LOVE DE 1525 N
WHO/GOBLINS IN THE STEEPLE DE 1545 E

JIMMY O'BRYANT'S WASHBOARD BAND
BRAND NEW CHARLESTON/WASHBOARD PARA 12265 N

DIXIE STOMPERS
TAMPEKOE/JACKASS BLUES HA 156 V
STATIC STRUT/HARD TO GET GERTIE HA 197 V
SNAG IT/AIN'T SHE SWEET HA 353 V
WANG WANG BLUES/WABASH BLUES HA 407 V

BILLY HICKS & SIZZLING SIX (EDMUND HALL)
FADEOUT/JOE THE BOMBER VR 60 E

CECIL SCOTT AND BRIGHT BOYS
LAWD LAWD IN A CORNER BB 8276 E

DORSEY BROTHERS
I'M SETTIN'SENTIMENTAL/LONG MAY DE 115 E
I CAN'T DANCE/AIN'T GONNA SIN DE 116 E
ANNIE'S COUSIN FANNIE/DR.HECKEL DE 117 E
ST.LOUIS BLUES/MILENBURG JOYS DE 119 N
STOP LOOK AND LISTEN/HEAT WAVE DE 208 E
EARFUL OF MUSIC/YOUR HEAD ON MY DE 258 E
DREAM MAN/HANDS ACROSS THE TABLE DE 291 E
HONEYSUCKLE ROSE, I & 2 DE 296 E
I'M GOING SHOPPING/DON'T BE AFRAID DE 371 E
GRACIAS MAMA/YO QUIERO DE 445 N
CHASIN' SHADOWS/EVERY SINGLE TINGLE DE 476 E
TAILSPIN/I'VE GOT A FEELIN' YOU'RE DE 560 V

JAY C. FLIPPEN & HIS GANG
SADIE GREEN/BABY FACE PE 12284 E

JOHNNY MARVIN & ED SMALLE
AFTER I'VE CALLED/GIVE ME A NIGHT VI 20984 N
MARY ANN/OLD FASHIONED LOCKET VI 21299 N
SWEETHEARTS ON PARADE/WHERE THE SHY VI 21820 N
RO RO ROLLIN' ALONG/DOWN THE RIVER VI 22418 N
PAPA DE DA DA/PRETTY LITTLE BABY CO 542 N
MY BUNDLE OF LOVE/GIMME A LITTLE CO 579 N

MOUND CITY BLUE BLOWERS
INDIANA/FIREHOUSE BLUES CO 1946 V

CHOCOLATE DANDIES
BUGLE CALL RAG/D BLUES CO 2543 N
BOODBYE BLUES/CLOUDY SKIES CO 35679 N

ART KARLE & THE BOYS
SUZANNAH/LIGHTS OUT VO 3147 E

LIL ARMSTRONG
BORN TO SWING/BLUER THAN BLUE DE 1299 E
DOIN' THE SUZIE-Q/MY HIDE HO MAN DE 1059 E
BROWN GAL/OR LEAVE ME ALONE DE 1092 E
IT'S MURDER/JUST FOR A THRILL DE 1182 E
I'M KNOCKIN'/SIT DOWN STRIKE DE 1272 E
LINDY HOP/WHEN I WENT BACK DE 1388 E
YOU MEAN SO MUCH/LET'S CALL IT DE 1502 E
YOU SHALL REAP/HAPPY TO DAY DE 1722 E
ORIENTAL SWING/LET'S GET HAPPY DE 1904 E
HARLEM SAT.NIGHT/SAFELY LOCKED UP DE 2234 E
KNOCK KNEED SAL/EVERYTHING'S DE 2542 E

TEDDY HILL ORCHESTRA
CHINA BOY/THE YOU AND ME BB 6941 E

ORIGINAL DIXIELAND JAZZ BAND
BLUIN' THE BLUES/TIGER RAG VI 25403 E
ST. LOUIS BLUES/CLARINET MARMALADE VI 25411 E
WHO LOVES YOU/DID YOU MEAN IT VI 25420 E
ORIGINAL DIXIELAND 1-STEP/BARNYARD VI 25502 E
SKELETON JANGLE/TIGER RAG VI 25524 E
BLUIN' THE BLUES/CLARINET MARMALADE VI 25525 E
FIDGETY FEET VI 25668 E
NICKEL IN THE SLOT/JEZEBEL BB 7454 E

RAY NOBLE (BUD FREEMAN)
SHINATOWN/LET'S SWING IT VI 25070 E
DINAH/BUGLE CALL RAG VI 25223 E
BIG CHIEF DESOTA/EMPTY SADDLES VI 25346 E

LUIS RUSSELL
CALL OF THE FREAKS/TIGHT LIKE THAT OK 8656 E
GOIN'TO TOWN/SAY THE WORD VI 22789 E
DOCTOR BLUES/SAVOY STOMP(2) VO 3480 E+

JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS
NERVOUS BLUES/VAMPIN' LIZA JANE CO A3479 E
4 O'CLOCK BLUES/HAWAIIAN BLUES CO A3729 V
HALLELUJAH BLUES/SPANISH DREAM CO A3839 E

JAMES P. JOHNSON (PIANO SOLOS
RIFFS/FEELIN' BLUE OK 8770 N

JIMMY JOHNSON & HIS ORCHESTRA
CHICAGO BLUES/MOURNFUL THOUGHTS CO 14334 E
JUST A CRAZY SONG/GO HARLEM CO 2448 E

MAGGIE JONES CO 14047
JEALOUS MAMA BLUES/FOUR FLUSHING PAPA CO 14044 E
WESTERN UNION BLUES/BOX CAR BLUES CO 14047 E
UNDERTAKERS' BLUES/NORTH BOUND BLUES CO 14092 E
MAN I LOVE IS SO GOOD/AIN'T GONNA CO 14243 E

CLARA SMITH
CLARA BLUES/AFTER YOU'VE GONE BLACK PATTIE 8035 V+
CLEARING HOUSE BLUES/WEST INDIES BLUES CO 14019 V
DEATH LETTER BL/PRESCRIPTION FOR BLUES CO 14045 V+
SAN FRANCISCO BLUES/CHAIN GANG BLUES CO 14049 V+
STEEL DRIVING'SAM/HE'S MINE CO 14058 V
TIGHT LIKE THAT/DADDY DON'T PUT CO 14398 E
EMPTY HOUSE BLUES/TELL ME WHEN CO 14409 E
GIN MILL BLUES/GOT MY MIND ON CO 14419 E

FRED GARDNER'S TEXAS UNIVERSITY TROUBADOURS
DANIEL'S BLUES/NO TRUMPS OK 41458 E

ROY RUSKIN

39 WEST 70TH STREET, KANSAS CITY 5, MISSOURI

LOUIS ARMSTRONG
GEORGIA GRIND/COME BACK OK 8318 E
FIREWORKS/WEST END BLUES OK 41078 V
GUT BUCKET BL(TRADE FOR K.OLIVER) OK 8261 E
DIPPERMOUTH/IF WE NEVER MEET DE 906 V
WEST END BLUES/IF IT'S GOOD DE 2480 N
EVERYTHING'S BEEN DONE/GLOAMING DE 3825 N
SATCHEL MOUTH SWING/I DOUBLE DE 1638 N
TIGHT LIKE THIS/HEAR ME TALK CO 36378 N
SAVE IT PRETTY MAMA CO 35662 N

CHARLIE BARNET
THE GAL FROM JOE'S BB 10153 N
MURDER AT PEYTONHALL BB 11292 N
SWINGIN' ON NOTHIN/HARLEM SPEAKS BB 11281 N
EBONY RHAPSODY BB 10341 N
PEACEFUL VALLEY/REMINISCING BB 10846 N
I'M PRAYIN' HUMBLE BB 10119 N
THE WRONG IDEA BB 10804 N
LUMBY/PHYLLYSSE BB 11014 N

COUNT BASIE
GOIN' TO CHICAGO/920 SPECIAL OK 6244 E
IT'S SAND MAN/RIDE ON CO 36647 V
I LEFT MY BABY/RIFF INTERLUDE CO 35321 E
I WANT A LITTLE GIRL(J.RUSHING) OK 5773 N
SONG OF ISLANDS/NOBODY KNOWS VO 5169 E
BASIE BLUES/I'M GONNA MOVE CO 36601 E
GOOD MORNING BLUES/OUR LOVE DE 1446 E
BOOGIE WOOGIE/EXACTLY LIKE YOU DE 1252 E
LONDON BRIDGE/MULBERRY BUSH DE 2004 E
BLUE AND SENTIMENTAL/DOGGIN' AROUND DE 1965 V
PLATTERBRAINS OK 6508 N

WILL BRADLEY
THE LITTLE ICKY/BREAK IT CO 35922 N
THE LONESOME ROAD CO 35849 N
JACK & JILL/JULIA FOOL YOU CO 36372 N

CHOCOLATE DANDIES
GOT ANOTHER SWEETIE(J.HARRISON) CO 36009 N

BOB CROSBY
HONKY TONK TRAIN/BIG NOISE DE 2208 N
ONLY A DREAM/TAKE IT EASY DE 4137 N
RAMPART ST. PARADE/SMOKY MARY DE 2569 N

LARRY CLINTON
MILENBERG JOYS/DIPPER MOUTH VI 26018 N

TOMMY DORSEY
COPENHAGEN VI 26016 N
LOOSE LID SPECIAL VI 27526 N
HALLELUJAH VI 27571 N
MILENBERG JOYS, 1 & 2 VI 26437 N

ROY ELDRIDGE
HIGH SOCIETY/MUSKAT RAMBLE (2) VS 8154 N

DUKE ELLINGTON
C JAM BLUES/MOON MIST VI 27856 E
CLEMINTINE/5 O'CLOCK DRAG VI 27780 N

ZIGGY ELMAN
AM I BLUE BB 10490 N
BYE 'N BYE/DEEP NIGHT BB 10855 N
TOOTIN' MY BABY/USED TO WAS BB 10563 N

COLEMAN HAWKINS
THE SHEIK/MY BLUE HEAVEN BB 10770 N

FLETCHER HENDERSON
ROCKY MOUNTAIN BLUES/TOZO CO 970 E
SUGAR FOOT STOMP/WHATCHA CO 395 E
WHITEMAN STOMP/I'M COMING VIRGINIA CO 1059 E
THE CHANT/HENDERSON STOMP CO 817 G
HE'S THE HOTTEST MAN IN TOWN CO 209 E

WOODY HERMAN
DALLAS BLUES/RIVER BED BLUES DE 2629 N
CASBAH BLUES/FAREWELL BLUES DE 2582 N

MAGGIE JONES
CHEATIN' ON ME(HENDERSON HOT 6) CO 14074 V

GENE KRUPA
ALREET/GEORGIA ON MY MIND OK 6118 N
FEELIN' FANCY/WASHINGTON & LEE SWING OK 5921 N

JIMMIE LUNCEFORD
DINAH, 1 & 2 CO 36054 N
MOOD INDIGO/ROSE ROOM DE 131 E
FLAMINGO/SIESTA AT THE FIESTA DE 3931 N
UPTOWN BLUES/PUT IT AWAY OK 5362 E
I GOT IT/MORNING GLORY CO 35310 N

WINGY MANNONE
STOP THE WAR/MAMA'S GONE BB 11107 N

GLENN MILLER
RUNNIN' WILD/DON'T MEAN A THING BB 10269 N
FAREWELL BLUES/INDIAN SUMMER BB 10495 N

JELLY ROLL MORTON
WOLVERINE BLUES/MR. JELLY LORD VI 21064 E
BOOGABOO/K.C. STOMPS VI 38010 G
THE CHANT/BLACK BOTTOM BB 10253 N

BENNIE MOTEN
TOUGH BREAKS/IT'S HARD TO LAUGH VI 38037 E
MOTEN STOMP/BLUE GUITAR VI 20955 E
12TH ST. RAG/BABY DEAR VI 20946 E
SOMEBODY STOLE MY GAL(J.RUSHING) VI 23028 E
ELEPHANT'S WOBBLE/CRAWDAD BLUES OK 8100 G
SOUTH/NINE STREET BLUES OK 8194 V

MOUND CITY BLUE BLOWERS
DARKTOWN STRUT.BALL(B.SMITH, REV.) CO 36281 N

BESSIE SMITH
MY SWEETIE WENT AWAY/WHOA TILLIE CO 13000 E
FROSTY MORNIN BLUES/EASY COME CO 14005 V
MOONSHINE BLUES/BOWEAVIL BLUES CO 14018 E
CHICAGO BOUND BL/MISTREATIN' DADDY CO 14000 V
NOBODY'S BLUES BUT MINE CO 14098 E
SOBBIN' HEARTED BLUES(LOUIS) CO 14056 V
HOUSE RENT BLUES(CHARLIE GREEN) CO 14032 V
BACK WATER BLUES(J.P. JOHNSON) CO 14195 V
SINFUL BLUES/FOLLOW THE DEAL CO 14052 V
LOVE ME DADDY/WOMANS TROUBLE CO 14060 V
DOWN HEARTED BLUES/GULF COAST BLUES CO 3844 E
EMPTY BED, 1 & 2 CO 14312 E
BABY WON'T YOU COME HOME CO 3888 V
NOBODY CAN BAKE SWEET JELLY ROLL CO 3942 E
MOUNTAIN TOP BLUES/LOUISIANA LOW DOWN CO 14031 E
ST. LOUIS BLUES/COLD IN HAND BLUES CO 14064 V

CLARA SMITH
FREIGHT TRAIN BLUES CO 14041 E
TEXAS MOANER BLUES/DEEP BLUE SEA CO 14034 E
WAITIN FOR THE EVENIN' MAIL CO 13002 E
STEEL DRIVIN' SAM/HE'S MINE CO 14053 E
NOBODY KNOWS THE WAY (LOUIS) CO 14058 G

JACK TEAGARDEN
THE BLUES/CAN'T WE TALK VS 8218 N
DEVIL MAY CARE/SHALIMAR VS 8278 N
YOU YOU DARLIN/WILLOW TREE VS 8196 N
WHAM/LOVE FOR SALE VS 8202 N

FRANKIE TRUMBAUER
SINGIN' THE BLUES/CLARINET MARMALADE OK 40772 E
WALKIN' THE DOG/NOT ON THE 1ST VS 8225 N
NO RETARD/WEARING OF THE GREEN VS 8215 N
SEMPER FIDELIS/STARS & STRIPES VS 8253 N
HONKY TONK TRAIN/LITTLE ROCK VS 8236 N
LADY BE GOOD/WRAP YOUR TROUBLES VS 8269 N

MARY LOU WILLIAMS (SIX MEN)
TEA FOR TWO VS 8193 N
ZONKY/SCRATCHIN' THE GRAVEL VS 8190 N

COOTIE WILLIAMS
TOASTED PICKLE/TOP & BOTTON OK 6336 N
AIN'T MISBEHAVIN'/BLUES OK 6224 E

ARTIE SHAW
I'M COMING VIRGINIA BB 10320 N
SPECIAL DELIVERY STOMP VI 26762 E

TONY PASTOR
CONFESSIN' BB 11105 N

MUGGSY SPANIER
RELAXING AT THE TOURO/RIVERBOAT SHUFFLE BB 10532 E

AUCTION **AUCTION**

FRANK H. TROLLE

105 E. HANOVER ST. (RECORD RENDEZVOUS), TRENTON 8, NEW JERSEY

All records will be shipped C. O. D. Railway Express. Condition is guaranteed as usual.

LOUIS ARMSTRONG

TO YOU SWEETHEART ALOHA/ON A COCOANUT ISLE.	DE	914	N
YOU RUN YOUR MOUTH/CAIN AND ABEL	DE	3204	N
I'LL GET MINE BYE AND BYE/YES SUH	DE	3900	N
SQUEEZE ME/S.O.L. BLUES(HOT 5 & 7)	CO	35661	N
NO ONE ELSE BUT YOU/SAVE IT PRETTY M(SAVOY 5)	CO	35662	N

BUSTER BAILEY SEXTET

THE BLUE ROOM/AM I BLUE	VS	8333	N

MILDRED BAILEY

TOO LATE/DEAR OLD MOTHER DIXIE	BB	7873	V
MY REVERIE/WHAT HAVE YOU GOT THAT GETS ME	VO	4406	E
ALL TOO SOON/EV'RYTHING DEPENDS ON YOU	DE	3888	N
I THINK OF YOU/MORE THAN YOU KNOW	DE	4267	N
WILLOW TREE/HONEYSUCKLE ROSE(RED LABEL)	DE	18108	N
HOW CAN I EVER BE ALONE/TENNESSEE FISH FRY	CO	35532	N

FRANK BANTA

I WONDER WHERE MY BABY/SWEET MAN(PIANO SOLOS)	VI	19839	E
UPRIGHT AND GRAND/PRUDY (SOLO WITH DRUMS)	PE	11186	N

CHARLIE BARNET

LAMENT FOR MAY/6 LESSONS FROM MM LAZONGA	BB	10743	N
WINGS OVER MANHATTAN(PARTS 1 & 2)	BB	10885	N
LUMBY/PHYLLYSSE	BB	11014	N
BLUE JUICE/HARMONY HAVEN	BB	11111	N
LAZY BUG/MISS ANNABELLE LEE	BB	10294	N

COUNT BASIE

EVENIN'/MODERN SWING	OK	5732	N
BLUE AND SENTIMENTAL/YOU CAN DEPEND ON ME	DE	3882	N
RUSTY DUSTY BLUES/ALL OF ME	CO	36675	N

SIDNEY BECHET & NEW ORLEANS FEETWARMERS

I KNOW THAT YOU KNOW/SWING PARADE	VI	27574	N
ROSE ROOM/OH LADY BE GOOD	VI	27707	N
THE MOOCHE/BLUES IN THE AIR (1 N; 1 E)	VI	20-1510	-

PETE BROWN AND HIS JUMP BAND

OCEAN MOTION/TEMPO DI JUMP	DE	18118	N

CAB CALLOWAY

HI-DE-HO ROMEO/MOON AT SEA	VR	651	V
WHO CALLS/MERMAID SONG	OK	6501	N
MINNIE THE MOOCHER/KICKING THE GONG AROUND	BR	80015	N
YOU RASCAL YOU/SOME OF THESE DAYS	BR	80017	N
NOBODY'S SWEETHEART/ST.JAMES INFIRMARY	BR	80018	N

UNA MAE CARLISLE & ORCHESTRA

PAPA'S IN BED WITH BRITCHES ON/NOW I LAY	BB	10853	N
BEAUTIFUL EYES/CHANGES MADE(LES YOUNG,COLLINS)	BB	11096	N
I SEE MILLION PEOPLE/BOOGLIE(KIRBY)	BB	11181	N
ANYTHING/CAN'T HELP LOVIN' THAT MAN(KIRBY)	BB	11257	N
IT AIN'T LIKE THAT/CITY CALLED HEAVEN(KIRBY)	BB	11271	N
I'M THE ONE WHO LOVES YOU/COFFEE (KIRBY)	BB	11362	N
BLITZDREIG BABY/IT'S SAD(LES YOUNG,COLLINS)	BB	11120	N

BENNY CARTER

BABALU/THERE I'VE SAID IT AGAIN	BB	11090	N
POM POM/SERENADE TO A SARONG	DE	3262	N
I'VE BEEN IN LOVE BEFORE/BY WATER(MILLS BR.)	DE	3545	N

BING CROSBY

HOME ON THE RANGE/LAST ROUNDUP	BR	6663	V
HOME ON THE RANGE/THANKS	ME	13131	E
GOOD NIGHT LOVELY LADY/SHADOWS OF LOVE	ME	13134	E
LAST ROUNDUP/SOMEONE STOLE GABRIEL'S HORN	ME	13170	V
GUESS IT HAD TO BE(N)/LOVE IN BL(G, CATCH)	ME	13165	-
FOUND A MILLION DOLLAR BABY/I'M THRU WITH L	BR	80045	V
NOBODY'S DARLING BUT MINE/WHEN THE WHITE AZEA	DE	18391	E
EASTER PARADE/ABRAHAM	DE	18425	E
SWEET LEILANI/BLUE HAWAII	DE	1175	V
YOU ARE MY SUNSHINE/RIDIN' DOWN THE CANYON	DE	3952	V

(BING CROSBY CONTINUED NEXT COLUMN)

(BING CROSBY, CONTINUED)

NO TO IMPORTE SABER/YOU'RE THE MOMEMT	DE	3965	E
SHEPHERD SERENADE/ANNIVERSARY WALTZ	DE	4065	E
LET'S ALL MEET AT MY HOUSE/DEEP IN HEART	DE	4162	E

EUROPE'S SOCIETY ORCHESTRA (YOU KNOW ABOUT EUROPE AFTER SEEING PIX "STORMY WEATHER")

CASTLE WALK/YOU'RE HERE AND I'M HERE	VI	17553	E

DUKE ELLINGTON

I GOT IT BAD/CHOCOLATE SHAKE (N/V)	VI	27531	-
DAYBREAK EXPRESS/DEAR OLD SOUTHLAND (G/N)	VI	24501	-
THREE LITTLE WORDS/RING DEM BELLS	VI	22528	V
CLEMENTINE/FIVE O'CLOCK DRAG	VI	27700	N
COUNTRY GAL/JUBILEE STOMP	CO	35776	N
THAT RHYTHM MAN/MISSISSIPPI MOAN	CO	36157	N

FIVE BIRMINGHAM BABIES

HARD HEARTED HANNAH/GOLDEN GATE ORCH,REV)	PE	14311	E

PETE JOHNSON'S BAND

627 STOMP/PINEY BROWN BLUES	DE	18121	N

GENE KRUPA

CHANGES MADE/THESE THINGS YOU LEFT ME	OK	6021	N
LITTLE MAN WITH ANDY CIGAR/THINGS I LOVE	OK	6143	N
WALLS KEEP TALKIN'/COME BE MY LOVE	OK	6438	N
COPPIN' A PLEA/VIOLETS FOR YOUR FURS	OK	6498	N
PASS THE BOUNCE/ME AND MY MELINDA	OK	6619	N
NIGHT OF NIGHTS/FIGHTIN'DOUG MACARTHUR	OK	6635	N

HARLAN LEONARD

SKEE/DON'T WANT TO SET WORLD ON FIRE	BB	10919	N
DIG IT/KEEP ROCKIN	BB	11302	N
TOO MUCH/MISTREATED	BB	11544	N

JOE MARSALA

BULL'S EYE/SLOW DOWN	DE	3715	N
LOWER REGISTER/I KNOW THAT YOU KNOW	DE	3764	N

TENNESSEE TOOTERS

GROUND HOG BLUES/CHATTANOOGA	CO	144	N

JACK TEAGARDEN

IF IT'S GOOD/CLASS WILL TELL	BR	8373	E
MOON AND THE WILLOW TREE/YOU YOU DARLING	VS	8196	V
WAIT WILL I CATCH YOU/AND SO DO I	VS	8388	V
THE BLUES HAVE GOT ME/PRELUDE TO THE BL.	DE	4409	N

TENNESSEE TEN

YOU'RE GOT TO SEE MAMA/NUTHIN' BUT	VI	19073	G
GULF COAST BLUES-SUGAR BLUES/DOWNHEARTED	VI	19094	E

JOE VENUTI

I LIKE LITTLE GIRL/MY MAN FROM CAROLINE	VI	23015	N

CLARENCE WILLIAMS ORCHESTRA

MOUNTAIN CITY BLUES/LAZY MAMA	OK	8592	N

FATS WALLER

HONEYSUCKLE ROSE/BREAKIN' THE ICE	VI	24826	N
DEEP RIVER/LONESOME ROAD(PIPE ORGAN SOLO)	VI	27459	N
OLD GRAND DAD/LITTLE CURLY HAIR IN HIGH	BB	10698	N
BUCKIN' THE DICE/ALL THAT MEAT AND NO PO.	BB	11102	N
I WANTA HEAR SWING SONGS/LET'S GET AWAY	BB	11115	N
I REPENT/HEADLINES IN THE NEWS	BB	11188	N
CLARINET MARMALADE/WINTER WEATHER	BB	11469	N
YOUR SOCKS DON'T MATCH/UP JUMPED YOU	BB	30-0814	N

TEDDY WILSON

EXACTLY LIKE YOU/BOOLY-JA-JA	CO	35220	N
SOME OTHER SPRING/HALLELUJAH	CO	35298	N

ESQUIRE'S JAZZ BOOK

A FEW COPIES OF THIS FINE BOOK ON JAZZ,WITH PLENTY OF PICTURES, BIOGRAPHIES & DISCOGRAPHIES ARE STILL AVAILABLE —$1.00

AUCTION AUCTION

ED WATERS, JR.

1145 CENTER DRIVE, HAMPTON PARK, ST. LOUIS 17, MISSOURI

ALL STAR BAND			
ROYAL FLUSH/I GOT RHYTHM	Co	36499	E
AMBROSE ORCHESTRA			
DIXIELAND BAND	De	780	E
LOUIS ARMSTRONG			
I USED TO LOVE YOU/LEAP FROG	De	4106	N
CONFESSIN/IF I COULD BE WITH	OK	3059	N
COUNT BASIE			
HONEYSUCKLE ROSE	De	1141	E
I O'CLOCK JUMP/JON'S IDEA	De	1363	V
BLUES IN THE DARK/GEORGIANNA	De	1682	N
TOPSY/DON'T YOU MISS YOUR B.	De	1770	E
OH LADY BE GOOD/YOU CAN DEPEND	De	2631	V
RIFF INTERLUDE/I LEFT MY BABY	Co	35321	E
SOMEDAY SWEETHEART/HOLLYWOOD	Co	35338	V
BETWEEN DEVIL/HAM'N EGGS(E/V)	Co	35357	–
EASY DOES IT/LOUISIANA	Co	35448	E
BASIE BLUES	Co	36601	V
RUSTY DUSTY BLUES	Co	36675	E
TIME ON MY HANDS	Co	36685	E
GOIN' TO CHICAGO/9:20 SPEC.	OK	6244	E
FANCY MEETIN' YOU/1,2,3,	OK	6319	N
BASIE BOOGIE	OK	6330	V
MOON NOCTURNE/SOMETHING NEW	OK	6449	N
FIESTA IN BLUE(BUCK CLAYTON;G)	OK	6440	N
KING JOE, 1 & 2	OK	6475	N
DON'T WORRY ABOUT ME/WHAT	Vo	4734	E
TWELFTH ST. RAG	Vo	4886	V
THE WORLD IS MAD, 1 & 2	OK	5816	E
ALL OR NOTHING AT ALL	OK	5884	N
MY WONDERING MAN/5 O'CLOCK	OK	5922	N
LOVE JUMPED OUT/SAME OLD SO.	OK	5963	N
STAMPEDE IN G MINOR	OK	5987	N
DOWN DOWN DOWN	OK	6221	N
BUNNY BERIGAN			
I GOT A BUY/OVER KENTUCKY	Vi	25833	V
DOWN STREAM/SOPH. SWING	Vi	25811	N
WHEN A PRINCE OF A FELLOW	Vi	26055	N
IT'S THE LITTLE THINGS THAT	Vi	25868	N
Y' HAD IT COMIN' TO YOU	Vi	26196	N
RINKA TINKA MAN/I DANCE	Vi	25820	N
SERENADE TO STARS/OUTSIDE	Vi	25781	N
I WANT ROMANCE/TO PLAY LOVE	Vi	25688	N
ROSES IN DEC./CIGARETTE	Vi	25613	N
NEVER FELT BETTER/OLD DESER.	Vi	25858	N
EBB TIDE/GEE BUT IT'S GREAT	Vi	25644	N
IMAGE OF YOU/HAPPY DANCING	Vi	25587	E
WILL BRADLEY			
SCRUB ME MAMA WITH BOOGIE	Co	35743	V
JACK & JILL/JULIA FOOL YA	Co	36372	E
AFTER I SAY I'M SORRY	Co	35443	E
SWINGIN' A DREAM	Vo	5262	N
I'M COMING VA/THE LOVE NEST	Co	35345	E
JOHNSON RAG/HALLELUJAH	Co	35333	N
CAB CALLOWAY			
MINNIE THE MOOCHER/KICKIN'	Br	6511	G
I LOVE TO SING/SAVE ME SISTER	Br	7638	N
BABY WON'T YOU PLEASE/I AIN'T	Br	7530	N
AVALON/MOONLIGHT RHAPSODY	Br	7411	N
ST.JAMES INF./NOBODY'S SWEET.	Br	6105	N
SCAT SONG/CABIN IN COTTON	Br	6272	N
HOW COME YOU DO ME LIKE YOU	Me	12488	N
SWEET GEORGIA BROWN(WHOOPEE M)	Pe	15507	G
OGEECHEE RIVER LULLABY	Co	36662	E
VIRGINIA,GEORGIA, CAROLINE	Co	36611	V
HARLEM HOSPITALITY/EVENIN'	Vi	24414	N
BLUES IN THE NIGHT	OK	6422	E
PAPA'S IN BED WITH BRITCHES ON	OK	5731	N
HI DE HO MIRACLE MAN/FRISCO	Br	7756	N
COPPER COLORED GAL	Br	7748	N
LOVE IS THE REASON/JES'	Br	7677	N
YA' GOTTA HI DE HO/REFER	Br	6340	V
HI DE HO/DO I CARE NO NO	Vo	5591	N
CHILI CON CONGA/VUELVA	Vo	5315	N
TARZAN OF HARLEM	Vo	5267	N
WHO'S YEHOODI/HARD TIMES	Vo	5566	N
FEELIN' TIP TOP/WORKERS	OK	5874	N
WHO CALLS/THE MERMAID SONG	OK	6501	N
MY COO-COO BIRD/FINNIGAN	OK	6459	N
A CHICKEN AIN'T NOTHIN' BUT	OK	5847	N
LARRY CLINTON			
JEEPER'S CREEPERS/DEVIL	Vi	26108	V
MY HEART BELONGS TO DADDY	Vi	26100	V
WHO BLEW OUT THE FLAME	Vi	26073	V
DEEP PURPLE/A STUDY IN RED	Vi	26141	V
TEMPTATION/SPICE OF LIFE	Vi	26112	E
SILENT MOOD/TOSELLI'S SERE.	Vi	26417	V
AT LEAST YOU COULD SAY HELLO	Vi	26374	V
ABBA DABBA/CAMPBELLS ARE SW.	Vi	25707	E
MIDNIGHT IN MADHOUSE/BIG	Vi	25697	N
HEART & SOUL/DODGING DEAN	Vi	26046	E
HOW'DJA LIKE TO LOVE ME	Vi	25775	E
EDDIE CONDON			
I'M GONNA STOMP/THAT'S A	BB	10168	N
BING CROSBY			
WAITER PORTER UPSTAIRS MAID (WITH JACK TEAGARDEN ORCH.)	De	3970	E
BOB CROSBY			
BLUE SURREAL/BLACK ZEPHYR	De	4415	E
WAY DOWN YONDER/BIG TOM	De	4403	E
COW COW BLUES/DRY BONES	De	3488	E
SUGAR FOOT STOMP/KING PORTER	De	4390	N
JIMMY DORSEY			
PARADE OF MILK BOTTLE CAPS	De	941	E
DON'T BE THAT WAY	De	1733	E
YOURS	De	3657	E
SLAP THAT BASS	De	1203	E

AUCTION AUCTION

ED WATERS, JR.

1145 CENTER DRIVE, HAMPTON PARK, ST. LOUIS 17, MISSOURI

TOMMY DORSEY

MELODY/SLEEPY(TROM SOLO	VI	10-1045	N
HOW DO YOU DO (SINATRA)	VI	27710	E
DAYBREAK (SINATRA)	VI	27974	N
TAKE ME (SINATRA)	VI	27923	E
THIS LOVE OF MINE(SINATRA)	VI	27508	E
BLUES OF EVENING(SINATRA)	VI	27947	N
WHAT IS THIS THING CALLED	VI	27782	N
BLUE DANUBE(ORIG.LABEL)	VI	25556	V
CARCAROLLE/CANADIAN CAPERS	VI	25887	V
BEALE ST.BLUES (10")	VI	25767	E

GENE GIFFORD

NOTHIN' BUT THE BLUES/N.ORLEANS (BERIGAN,MANNONE,FREEMAN)	BB	10704	N

BENNY GOODMAN

POUND RIDGE/I GOT IT BAD	CO	36421	N
FULL MOON/KISS IN OCEAN	CO	36590	V
LAZY RIVER/OH LOOK AT ME NOW	CO	36012	E
SIX FLATS UNFURNISHED	CO	36652	E
IDAHO/TAKE ME	CO	36613	E
AFTER AWHILE/MUSKRAT	BR	80028	N
ZOOT SUIT/MY LITTLE COUSIN	OK	6606	N
STRING OF PEARLS/JERSEY B.	OK	6590	E
WE'LL MEET AGAIN/BEFORE	OK	6644	E

GLEN GRAY

WHITE JAZZ/CRAZY 'BOUT BABY	BR	6092	N
TAKE IT FROM ME/IT'S THE G.	BR	6153	N
BLUE JAZZ/DON'T TELL A SOUL	BR	6358	E
MIGHTY RIVER/SOMEBODY TO LOVE	BR	6402	N
RHYTHM MAN	BR	6463	N
LOVE IS THE THING/BLANKET BL.	BR	6584	E
THIS IS ROMANCE/MY LOVE	BR	6642	V
SAVAGE SERENADE	BR	6647	V
JUNGLE FEVER	BR	6932	N
LEARING/OUT IN COLD AGAIN	BR	6964	E
I'M IN LOVE/NEW MOON	DE	192	V
NAGASAKI/P.S. I LOVE YOU	DE	200	V
STOMPIN' AROUND/IRRESISTABLE	DE	286	E
OBJECT OF MY AFFECTION	DE	298	E
BLUE MOON/WHERE THERE'S	DE	312	V
WISH I WERE ALADDIN/DEVIL IS	DE	553	E
ZIG ZAG/THE BOGLIN BAND	DE	1312	E
BEI MIR BIST DU SCHON	DE	1575	E
I CRIED FOR YOU/TIME ON MY	DE	1864	E
I WON'T BELIEVEIT/COULD BE	DE	2292	V
LAZY RIVER/MOON COUNTRY	DE	2397	V
PRELUDE IN C SHARP MINOR	DE	2709	V

LIONEL HAMPTON

I'D BE LOST/HOUSE OF MORGAN	VI	26751	E
HOT MALLETS/WHEN LIGHTS ARE	VI	26371	N
DENISON SWING/WIZZIN'THE WIZZ	VI	26233	E
CAN'T GET STARTED/MUNSON ST.	VI	26453	N

COLEMAN HAWKINS

FINE DINNER/BODY & SOUL	BB	10523	E

JOHNNY HODGES

TRULY WONDERFUL/MY HEART	VO	5330	E
MY DAY/GOLDEN SANDS (V/G)	VO	3948	-
JEEPS BLUES/RENDEZVOUS RHYTHM	VO	4115	E
THINGS AIN'T WHAT THEY USED	BB	11447	V+

GENE KRUPA

GREEN EYES(ROY ELDRIDGE)	OK	6222	N
AFTER YOU'VE GONE(ELDRIDGE)	OK	6278	N

MCKINNEY'S COTTON PICKERS

BABY WON'T YOU PLEASE COME H.	VI	22511	N

MOUND CITY BLUE BLOWERS

NEVER HAD REASON/TAILSPIN BL	BB	10209	N
I HOUR(E)/HELLO LOLA(N)	BB	10037	-

FRANKIE NEWTON

BLUES MY BABY GAVE TO ME/WHO	BB	10216	E+

RED NICHOLS

POOR BUTTERFLY/CAN'T YO HEAH	BR	20062	V

RAY NOBLE (RECORDED IN EUROPE)

WITH ALL MY LOVE/SAILIN'	VI	24123	E
REPEAL THE BLUES/NOT BAD(E/V)	VI	24619	-
SECRET HEART/NEVERMORE(½" CR)	VI	24749	E
IT'S GREAT TO BE IN LOVE/	VI	25232	E
BLUES IN MY HEART	VI	25141	E
EXPERIMENT/DRIFTIN' TIDE	VI	25006	E
WHAT MORE CAN I ASK	VI	24314	E
OCEANS OF TIME/ROUND CORNER	VI	24603	E
DREAMING A DREAM	VI	24850	E
TIME ON HANDS/GOODNIGHT SW.	VI	25016	E
IT'S BAD FOR ME/HOW CAN WE BE	VI	24872	E
THE MOON AND SIXPENCE	VI	24212	E
MIDNIGHT THE STARS AND YOU	VI	24700	E
VERY THOUGHT OF YOU	VI	24657	E
LIVING IN CLOVER	VI	24064	V

RHYTHMAKERS (PEE WEE)

WHO STOLE LOCK/OH PETER	CO	35841	E

BEA WAIN

YOU CAN DEPEND ON ME/DO I	VI	27353	V
HELLO MA I DONE IT AGAIN	VI	27263	V
I'M NOBODY'S BABY/BUDS WON'T	VI	26603	E
GHOST OF A CHANCE/DANCING IN	VI	26451	N
STORMY WEATHER/OH YOU CRAZY M.	VI	26311	N

COOTIE WILLIAMS

THINGS AIN'T WHAT THEY USED	HIT	7084	N
WEST END BLUES/G-MEN	OK	6370	E

TEDDY WILSON

SENTIMENTAL AND MELANCHOLY(E/V)	BR	7844	-
COQUETTE/HOUR OF PARTING	BR	7943	V
YOU'RE MY DESIRE	BR	7940	E

AUCTION — AUCTION

JOEL DUROE

5153 ROCKLAND AVE., EAGLE ROCK, CALIFORNIA

HENRY ALLEN
BELIEVE IT BELOVED — ME 13304 E

LOUIS ARMSTRONG
WHEN YOU'RE SMILING — OK 41298 G
RHYTHM MAN — OK 41281 G
PEANUT VENDOR — OK 41478 G
MUGGLES — VO 3194 V
CABIN IN THE PINES — BB 691) V
SITTIN' IN THE DARK — VI 24245 N
ST.LOUIS BLUES (DIG) — VI 24320 V

SIDNEY BECHET
AIN'T MISBEHAVIN' — VI 26746 G
SLEEPY TIME DOWN SOUTH — VI 27447 E
SHIEK OF ARABY — VI 27485 G
SLIPIN' & SLIDIN' — VI 27337 N

BUNNY BERIGAN
TREES — VI 26138 V
ROSES IN DECEMBER — VI 25613 F
1ST TIME I SAW YOU — VI 25593 G
PIANO TUNER MAN — VI 25776 E
JAZZ ME BLUES — VI 26244 V

BIX BEIDERBECKE
I'LL BE A FRIEND — VI 23008 N

PERRY BRADFORD & JAZZ PHOOLS
LUCY LONG — VO 15165 N
LUCY LONG — VO 15165 G

WILL BRADLEY
I THOUGHT ABOUT YOU — VO 5182 V
AFTER I SAY I'M SORRY — CO 35443 V

BUCKTOWN FIVE
MOBILE BLUES — GE 5405 N

EDDIE CONDON
THE EEL — BR 6743 E

JOHNNY DODDS
WILD MAN (25/28) — BR 3567 G

BENNY GOODMAN
WALK JENNY WALK — VI 25329 G
ALWAYS — VI 25024 E
TIP-I-TIN — VI 25814 E
CAMEL HOP — VI 25717 "
RESTLESS — VI 25021 G
HERE'S LOVE IN YOUR EYES — VI 25391 G
SIREN'S SONG — VI 26230 F
IT'S WONDERFUL — VI 25727 F
YOU & YOUR LOVE — VI 26263 V

(BENNY GOODMAN, CONTINUED)
GOODY GOODY — VI 25245 F
SENTIMENTAL MOOD — VI 25351 F
GEE BUT YOU'RE SWELL — VI 25486 F
SANDMAN — VI 25215 F
ROLL 'EM — VI 25627 F
MAMA — VI 25720 G
LIZA/SMILES — VI 25660 V

DUKE ELLINGTON
IN A MELLO TONE — VI 26788 —
MOOD INDIGO(BLACK MAN) — VI 22587 E
MOOD INDIGO(BLACK MAN) — VI 22587 G
ALL TOO SOON — VI 27247 V
MOOD INDIGO(MOOCHE) — VI 24486 V
BLUE BUBBLES — VI 22985 G
NINE LITTLE MILES — VI 22586 G
DIGA DIGA DO — VI 38008 G
COCKTAILS FOR TWO — VI 24617 V
HIGH LIFE — VI 38036 G
FLAMING YOUTH — BB 10243 V
I MET MY WATERLOO — VI 24622 E
JUNGLE NITES IN HARLEM — VI 23022 G
SELTA SERENADE — VI 24755 G
THE MOOCHE — BR 4122 F
TIGER RAG, 1 & 2 — BR 4238 V
SWANEE RHAPSODY — BR 6288 F
SOPHISTICATED LADY — BR 6600 V

LIONEL HAMPTON
FIDDLE FIDDLE — VI 26173 E
JUMPIN' JIVE — VI 26304 G
FIDDLE DEE DEE — VI 27364 G
EARLY SESSION HOP — VI 26393 V
MUSKAT RAMBLE — VI 26017 E
HEEBIE JEEBIES — VI 26423 E

FLETCHER HENDERSON
COPENHAGEN — VO 14926 V
SUGAR FOOT(CONNIES INN)DIG — VI 22721 V
SUGAR FOOT(CONNIES INN) — BB 10247 E
MY SWEET TOOTH SAYS — VI 22786 V

FRIARS SOCIETY ORCH
TIGER RAG — GE 4968 E
ECCENTRIC — GE 5009 G

HARRY HAMES
AVALON — CO 35316 F
TRUMPET RHAPSODY — CO 36160 F

GENE KRUPA
MUTINY IN THE PARLOR — VI 25263 G

EDDIE LANG
PERFECT — OK 40936 G

WINGY MANNONE
CORRINA CORRINA — BB 10266 G
SEND ME — BR 6940 E

BUBBER MILEY
PENALTY OF LOVE — VI 23010 V

JELLY ROLL MORTON
K.C. STOMPS — VI 38010 G
SHREVEPORT — VI 21658 V
PEP — BB 10257 G
GEORGIA SWING — VI 38024 G
SHREVEPORT(SKIP) — VI 21658 G
DOCTOR JAZZ — VI 20415 G

NEW ORLEANS RHYTHM KINGS
TIN ROOG(A & B) — GE 5105 G

KING OLIVER
MANDY LEE — GE 5134 —
DIPPERMOUTH — GE 5132 —
SUGAR FOOT(VOC.DEMONSTRATION TEST) E
ST.JAMES INFIRMARY — VI 22298 G

RED ONION JAZZ BABIES
EARLY EVERY MORNING — GE 5626 G

BESSIE SMITH
MOUNTAIN TOP BLUES — CO 14031 V

JABBO SMITH
TANGUAY BLUES — BR 7101 G

ART TATUM
CHLOE — DE 2052 E

FRANK TRUMBAUER
SINGIN' THE BLUES — OK 40772 G
TRUMBOLOGY — OK 40871 G

JACK TEAGARDEN
RHYTHM HYMN — DE 4071 N

FATS WALLER
ALLIGATOR CRAWL — VI 24830 V
SWEETIE PIE — BB 10262 E

COOKS DREAMLAND ORCHESTRA
SO THIS IS VENICE — GE 5360 V

TRADE OR AUCTION — TRADE OR AUCTION

HARRY E. AVERY

1138 EAST 15TH ST., OAKLAND 6, CALIF.

The following records are for trade or auction,—trades preferred. My want list will be sent on request.

BERTRAND'S WASHBOARD WIZARDS
STRUGGLING/LITTLE BITS — VO 1035 V

BLYTHE'S WASHBOARD BAND
BOHUNKUS BLUES/BUDDY BURTON'S JAZZ — PARA 12368 E+

CHARLESTON CHASERS
SOMEDAY SWEETHEART/AFTER YOU'VE GONE — CO 861 E
MISSISSIPPI MUD/MELANCHOLY BABY — CO 1335 N

IDA COX & LOVIE AUSTIN'S SERENADERS
TROUBLE TROUBLE/I'M LEAVIN' HERE — PARA 12344 V

JOE CURRAN'S BAND(FEAT.JACK TEAGARDEN)
THANK YOUR FATHER — PAA 24012 N

DIXIE WASHBOARD BAND
LIVIN' HIGH/WAIT TILL YOU SEE — CO 14128 E+
MY OWN BLUES/YOU FOR ME — CO 14141 E+

DUKE ELLINGTON
MOOD INDIGO, HOT & BOTHERED, CREOLE LOVE CALL — VI 16006 E

FRIAR'S SOCIETY ORCHESTRA
ECCENTRIC — GE 5009 V

BENNY GOODMAN
OL' PAPPY/JUNK MAN(#3) — COE 730 N

FLETCHER HENDERSON
MY ROSE MARIE(105605-2) — PE 14337 E
STAMPEDE/JACKASS BLUES — CO 654 E+

JELLY JAMES & ORCHESTRA
GEORGIA BO BO/MAKE ME KNOW IT — GE 6045 E

BLIND LEMON JEFFERSON
PRISON CELL BLUES/LEMON'S WORRIED BLUES — PARA 12622 V
DYNAMITE BLUES/EAGLE EYED MAMA — PARA 12739 V

FREDDY JOHNSON & HARLEMITES
TIGER RAG/I GOT RHYTHM — DEE 5110 E

EDDIE LANG (RUBE BLOOM ACC.)
MINE ALL MINE — OK 40988 N

LOUISVILLE RHYTHM KINGS
IN A GREAT BIG WAY/LET'S SIT & TALK — OK 41189 N

MCKINNEY'S COTTON PICKERS
MISS HANNAH/WAY I FEEL TODAY — BB 10232 N
GEE, AIN'T I GOOD/WHEREVER THERE'S A WILL — BB 10249 N

MIFF MOLE & MOLERS/ED LANG'S ORCH.
YOU TOOK ADVANTAGE/MARCH OF HOODLUMS — PAE 1157 N

EMMETT MILLER (ACC. BY LANG & J.TEAGARDEN)
SWEET MAMMA — OK 41342 N

NEW ORLEANS WANDERERS
GATE MOUTH/PERDIDO STREET BLUES — CO 698 E

ORIGINAL JAZZ HOUNDS
LUCY LONG/ALL THAT I HAD IS GONE — CO 14207 E+

JACK PETTIS
SWEETEST MELODY/FRESHMAN HOP — OK 41411 N

JACK PURVIE (TRUMPET SOLO)
MENTAL STRAIN AT DAWN(¼" EDGE DEFECT) — PAE 673 N

SEPIA SERENADERS
BABY BROWN/BREAKIN' THE ICE — BB 5782 N

M. N. WINTON
2501 Ivy Dr., Oakland 6, Calif.
FOR TRADE OR AUCTION

LOUIS ARMSTRONG
WILDMAN/MELANCHOLY PAE 2162 E+
TWO DEUCES/FIREWORKS PAE 2282 N
WEARY BLUES/THAT'S WHEN OK 8519 G
HOTTER THAN THAT/THAT'S WHEN PAE 2704 N
ALLIGATOR CRAWL/POTATO HEAD PAE 2185 N
ONCE IN AWHILE/SQUEEZE ME PAE 2242 N
MUSKAT RAMBLE/SKID-DAT Co 36153 N
MY HEART/CORNET CHOP SUEY Co 36154 N
MEMORIES OF YOU/LUCKY TO ME Vo 3180 V
SOME OF THESE DAYS/WHEN YOU'RE OK 41298 G
BODY & SOUL/I'LL BE GLAD Vo 3072 G
FLETCHER HENDERSON
SWEET THING/LOVIN' Co 854 V+
CHARLESTON CRAZY/YOU GOT TO GET HOT Vo 14726 E
BROADWAY BELLHOPS
CRADLE IN CAROLINE/AIN'T NO(DIGS,CATCH) HA 504 V+
BUNNY BERIGAN
BLUES/I'M COMING VIRGINIA PAE 2316 N
MILES APART/STRANGE LONLINESS VI 25690 E
BIX BEIDERBECKE
BIXOLOGY/SINGIN' BLUES PAE 1838 N
SORRY/AT THE JAZZ BAND BALL PAE 2711 N
EDDIE CONDON
OH BABY/INDIANA PAE 2932 N
DUKE ELLINGTON
TRUCKIN'/ACCENT ON YOUTH BR 7514 V
BLACK & BLUE/JUNGLE MADNESS BR 4492 V
JEAN GOLDKETTE (BIX)
SUNDAY/I'D RATHER VI 20273 V
IDOLIZING/HUSH A BYE VI 20270 E
BENNY GOODMAN (TEAGARDEN)
I AIN'T LAZY/LONG AS I LIVE PAE 2695 N
LANIN'S RED HEADS
FLAG THAT TRAIN/I WOULDN'T BE Co 376 V
GLENN MILLER
GOT RHYTHM/SLEEPY TIME GAL OK 5051 N
HOW AM I TO KNOW/MOONLIGHT BAY DE 1239 V+
MIFF MOLE
NAVY BLUES PA 34040 N
DARKTOWN STRUTTERS/HOT TIME TONITE Vo 3041 E
TED LEWIS
LEWISADA Co 1916 E
HO HUM/ONE MORE TIME Co 2452 N
LONESOME ROAD/DINAH Co 2181 N
NEW ORLEANS RHYTHM KINGS
MAPLE LEAF/CLARINET MARMALADE BRE 2209 E
NEW ORLEANS WANDERERS
GATEMOUTH/PERDIDO Co 698 G
LUIS RUSSELL (ARMSTRONG, REV.)
HIGH TENSION/KNOCKIN' A JUG PAE 1064 E
SAVANNAH SYNCOPATORS
AFTER YOU'VE GONE/MELANCHOLY BABY BR 7124 N
BOYD SENTER
COPENHAGEN/BEALE STREET VI 22303 E
ART SHAW
MOON FACE/LOVE & LEARN BR 7787 E
NIGHT & DAY/SOMEDAY SWEETHEART BR 7914 E
TRIXIE SMITH
RAILROAD BLUES/WORLDS UHCA 81-82 N
TENNESSEE TOOTERS
JACKSONVILLE GAL/EVERYBODY LOVES MY Vo 14985 E
PAUL WHITEMAN (BIX)
LONELY MELODY VI 21214 V+
LITTLE PAL/SEVENTH HEAVEN Co 1877 E
MELANCHOLY BABY Co 50068 V
JOE VENUTI
STRINGING THE BLUES/BLACK & BLUE Co 914 V+
PRETTY TRIX/MAN FROM THE SOUTH OK 41076 E

WANTED

ARMSTRONG: OK 8343, OK 8357, OK 8447.
BERTRAND: Vo 1099.
KING OLIVER:OK 8148, 40034, 8235,; Co 14003, GE 5274.
HOCIEL THOMAS: OK 8289, 8326.
ALBERTA HUNTER: OK 8393.
JUNIE COBB: Vo 1269.
CLARENCE WILLIAMS:OK 8171, 8215, 8272.
JOSEPHINE BEATT: GE 5594, 3048.
CHICAGO FOOTWARMERS: OK 8548, OK 8613, OK 8792
MISSISSIPPI JOOK BAND: ME 61165.

S. W. OWENS
958 E. Kirby St., Detroit 11, Mich.
FOR TRADE OR AUCTION

LOUIS ARMSTRONG
KEEPIN' OUT OF MISCHIEF Vo 3181 E
SAVE IT PRETTY MAMA OK 8657 G
BAILEY'S LUCKY SEVEN
EASY MELODY GE 5290 E
NOBODY LIED GE 4909 G
BUNNY BERIGAN
THE IMAGE OF YOU VI 25587 E
TIM BRYMN & ORCH.
WANG WANG BLUES OK 4310 V
BUTTERBEANS & SUSIE
JELLY ROLL QUEEN OK 8520 V
COW COW DAVENPORT
NEW COW COW BLUES PARA 12452 V
FLETCHER HENDERSON
CLARINET MARMALADE Vo 1065 V
CAROLINA Co 5090 G
RHYTHM OF THE TAMBOURINE Vo 3487 G
HORACE HENDERSON
YOU DON'T MEAN ME NO GOOD OK 5953 V
LIL JOHNSON
SAM, THE HOT DOG MAN Vo 03241 V
ISHAM JONES
WABASH BLUES BR 5065 V
TED LEWIS
SHE'S EVERYBODY'S SWEETHEART Co 122 V
BARNYARD BLUES Co 170 E
BLUES Co 2798 G
LOUISIANA FIVE
DIXIE BLUES EM 1026 G
MCKINNEY'S COTTON PICKERS
4 OR 5 TIMES VI 21583 V
JIMMY O'BRYANT'S FAMOUS ORIGINAL WASHBOARD
STEPPIN' ON THE GAS PARA 12294 V
WASHBOARD BLUES PARA 12288 V
ORIGINAL DIXIELAND JASS BAND
LIVERY STABLE BLUES VI 18255 V
MARGIE/MEDLEY VI 18717 V
BROADWAY ROSE/MEDLEY VI 18722 V
ORIGINAL INDIANA FIVE
FLORIDA LOW DOWN HA 267 E
ORIGINAL MEMPHIS FIVE
MOBILE BLUES Co 260 E
SO (CRACK, 12 GROOVES) PAT 36576 E
MA RAINEY
TRAVELING BLUES PARA 12706 E
JEALOUS HEARTED BLUES PARA 12252 G
CLARA SMITH
YOU DON'T KNOW MY MIND OK 40836 V
BESSIE SMITH
GULF COAST BLUES Co 3844 G
BEALE STREET MAMMA Co 3877 E
BABY WON'T YOU PLEASE COME HOME Co 3888 V
MAMA'S GOT THE BLUES Co 3900 E
CEMETARY BLUES Co 13001 E
SORROWFUL BLUES Co 14020 V
THE BYE BYE BLUES Co 14042 G
YOU'VE BEEN A GOOD OLE WAGON Co 14079 V
BACK WATER BLUES Co 14195 V
MUDDY WATER BLUES Co 14197 E
THINKING BLUES Co 14292 G
EMPTY BED BLUES Co 14312 E

LEROY SMITH
ST. LOUIS BLUES VI 21472 G
MAMIE SMITH
CRAZY BLUES OK 4169 G
TRIXIE SMITH
FREIGHT TRAIN BLUES PARA 12211 E
PRISCILLA STEWART
TRUE BLUE PARA 12205 G
CLARENCE WILLIAMS
BEER GARDEN BLUES Vo 2541 V
ST. LOUIS BLUES Vo 2676 G
SWEET EMALINE OK 8572 G
WANTED: C.HAWKINS:ANY DE,BB,PAE,SIG,DELTA;ANY BECHET;. BIGARD,VO,BR,VR;WEBB,DE 1087;PETE JOHNSON;ANY SOLOART; BASIE,OK,CO,DE;MANY HAMPTON;CHU BERRY,KING COLE, GOODMAN,ALBERT AMMONS,CALLOWAY; EDMOND HALL, ANY CMS. HRS RAG,J.I.,JAZZ,NEW YORKER JULY 1 & 8, OTHER JAZZ MAGS.

DICK RIEBER
BOX 1043, CHAPPAQUA, NEW YORK

ED ANDREWS(GUITAR SOLOS, WITH VOCAL)
BARREL HOUSE/TIME AIN'T GONNA MAKE ME STAY OK 8137 N
LOUIS ARMSTRONG
GOT NO BLUES/I'M NOT ROUGH OK 8551 N
HOTTER THAN THAT/SAVOY BLUES OK 8535 N
SQUEEZE ME/TWO DEUCES OK 8641 N
COUNT BASIE
HONEYSUCKLE ROSE/ROSELAND SHUFFLE DE 1141 N
CHICAGO FOOTWARMERS
BROWN BOTTOM BESS/LADY LOVE OK 8613 N
CHOCOLATE DANDIES
PADUCAH/FOUR OR FIVE TIMES OK 8627 F
JUNE COBB & GRAINS OF CORN
YEARNING & BLUE/ENDURANCE STOMP VO 1204 E+
DODDS' BLACK BOTTOM STOMPERS
WHEN ERASTUS PLAYS/JOE TURNER BR 3997 N
EZELL, SPAND, ETC.
HOMETOWN SKIFFLE, I & 22 PARA 12886 N
HARLEM HOT CHOCOLATES (DUKE)
SING YOU SINNERS HW 1045 E
FLETCHER HENDERSON
HOW COME YOU DO ME (LOUIS) RE 9739 G
ROCKY MOUNTAIN/TOJO(DIG LAST FEW GROOVES) CO 970 E
THEN I'LL BE HAPPY DO 3625 F
STEALIN' APPLES/GRAND TERRACE SWING VO 3213 N
MY SWEET TOOTH/MALINDA'S WEDDIN' DAY HMV 4911 N
TEA POT DOME BLUES/MOBILE BLUES VO 14800 E
DO DOODLE OOM/DICTY BLUES(SCRATCH LAST SIDE)CO 3995 N
LIVERY STABLE BLUES/P.D.Q. BLUES CO 1002 E+
HOUND HEAD HENRY
FREIGHT TRAIN SPECIAL/STEAMBOAT BLUES VO 1208 N
BESSIE JACKSON
WALKIN' BLUES/4200 BLUES ME 13086 E
JUNGLE BAND
DOG BOTTOM/JUNGLE MAMMA BR 4450 F+
MEADE LUX LEWIS
HONKY TONK/(AVERY'S "DEARBORN ST.",REV.) PARA 12896 N
LIL'S HOT SHOTS
GEORGIA BO BO(56)/DROP THAT SACK(57) VO 1037 N
WINGY MANONE
UP THE COUNTRY/RINGSIDE STOMP CO 1044 E
ZERO/ROYAL GARDEN OK 41570 E+
MCKINNEY'S COTTON PICKERS
NOBODY'S SWEETHEART/CRYING AND SIGHING VI 38000 N
SHIM-ME-SHA-WABBLE/MILENBERG JOYS VI 21611 N
MISSOURIANS
PROHIBITION BLUES/STOPPIN' THE TRAFFIC VI 38120 N

MOUND CITY BLUE BLOWERS
HIGH SOCIETY/MUSKRAT RAMBLE DE 1274 E+
TAILSPIN/NEVER HAD A REASON VI 38087 N
JELLY ROLL MORTON
THE PEARLS/BEALE STREET VI 20948 N
SOMEDAY SWEETHEART/ORIGINAL JELLY-ROLL BL. VI 20405 F
NEW ORLEANS WANDERERS
PAPA DIP/TOO TIGHT CO 735 F
NEW ORLEANS BOOTBLACKS
MIXED SALAD/I CAN'T SAY CO 14465 N
RED NICHOLS (CAPTIVATORS)
GET HAPPY/SOMEBODY TO LOVE ME BR 4591 –
KING OLIVER
SNAKE RAG/HIGH SOCIETY OK 4933 G
SNAKE RAG GE 5184 E
ORIGINAL MEMPHIS FIVE
MEANEST BLUES PE 14323 V
BESSIE SMITH
SHIPWRECK/LONG OLD ROAD CO 14663 N
HUSTLIN' DAN/BLACK MOUNTAIN BLUES CO 14554 N
CLARA SMITH
KITCHEN MECHANIC BLUES/TWO TIMING PAPA CO 14097 N
BOYD SENTER
ORIGINAL CHINESE BLUES/PRICKLY HEAT(E.LANG) OK 41163 N
I CRIED FOR YOU(TEST PRESSING DATED 11/25/29)– ——— G
JABBO SMITH
LET'S GET TOGETHER/SAU-SHA STOMP BR 7065 E+
REX STEWART
BACK ROOM ROMP/TEA AND TRUMPETS VR 618 E
TENNESSEE MUSIC MEN
DEEP HARLEM/BUGLE CALL RAG HA 1415 E+
UNIVERSITY SIX
THE CAT/OH LIZZIE HA 367 N
WESLEY WALLACE
NO. 29/FANNY LEE BLUES PARA 12953 E+
ETHEL WATERS & EBONY FOUR
DOWN HOME BLUES/GO BACK WHERE YOU STAYED CO 14093 N
CHICK WEBB
HEEBIE JEEBIES/BLUES IN MY HEART BR 6398 N
PAUL WHITEMAN
DIXIE DAWN/LOUISIANA VI 21438 N
CLARENCE WILLIAMS
HOT LOVIN/SHOUT SISTER SHOUT(RIM CHIP) PE 15403 G
WOLVERINES
YOU'RE BURNIN' ME UP/CRAZY QUILT BR 3332 N

HARRY MERENESS

602 State St., Jennings, Louisiana

DEALER IN "COLLECTOR'S ITEMS"

Established 1937

Cat. No. 21—"Nuthin' But Swing." 400 "Swing Discs"—Goodman, Dorsey, Wilson, Waller, Berigan, Bob Crosby, etc. At Auction. 10 and 20c minimum bid. Available now.

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Those requesting catalogue for first time please enclose 3c stamp for each issue desired.

AUCTION AUCTION

BILL KENNEDY

223 W. 10TH ST. (BASEMENT STORE), NEW YORK 14, N. Y.

Winners will be notified and all records will be shipped Railway Express, C. O. D. **Men in the Armed Forces must pre-pay or send home address.**

LOUIS ARMSTRONG
HEAH ME TALKIN'/TIGHT LIKE THIS — Vo 3303 E
BILLY BANKS RHYTHMAKERS
MARGIE/OH PETER(PEE WEE, SULLIVAN) — CMS 110 E
BING CROSBY (WITH GUS ARNHEIM ORCHESTRA)
ONE MORE TIME/THANKS TO YOU — Vi 22700 E
I'M GONNA GET YOU/HO HUM — Vi 22691 E
I SURRENDER DEAR — Vi 22618 E
THE LITTLE THINGS IN LIFE — Vi 22580 E
FOOL ME SOME MORE — Vi 22561 E
CHICAGO RHYTHM KINGS
I'VE FOUND/THERE'LL BE SOME CHANGES MADE — Br 4001 V+
CHOCOLATE DANDIES
BUGLE CALL RAG/DEE BLUES — Co 2543 E
SIX OR SEVEN TIMES/THAT'S HOW — OK 8728 E+
BIRMINGHAM BREAKDOWN/STAR DUST — OK 8668 E+
EDDIE CONDON
I'M GONNA STOMP MR. HENRY LEE — BB 10168 N
OH BABY/INDIANA(TESCH-SULLIVAN) — PARL 2932 N
MADAME DYNAMITE(KAMINSKY, PEE WEE) — PARL 2939 N
BUD FREEMAN (KAMINSKY, PEE WEE, GOWANS)
I FOUND A NEW BABY/EASY TO GET — BB 10370 E
GENE KRUPA (STACY, EDLRIDGE, GOODMAN, CHOO)
MUTINY IN THE PARLOR/I'M GONNA CLAP MY HANDS — Vi 25263 E
EDDIE LANG-JOE VENUTI ALL STARS
FAREWELL BLUES/SOMEDAY SWEETHEART — ME 12277 V
BEALE STREET BLUES/AFTER YOU'VE GONE — Vo 15864 E
LOUISIANA RHYTHM KINGS
TELL ME/PRETTY BABY — Br 4938 E
TED LEWIS (MUGGSY, BRUNIES, TESCH)
FAREWELL BLUES/WABASH BLUES — Co 2029 E
MILLS BROTHERS
I HEARD/HOW AM I DOIN' — Br 6269 E
ROCKIN' CHAIR/G-B BLUES — Br 6278 E
TIGER RAG/NOBODY'S SWEETHEART — Br 6197 V
MOUND CITY BLUE BLOWERS
FIREHOUSE BLUES/INDIANA — Co 1946 E
NEVER HAD A REASON/TAILSPIN — BB 10209 E
MCKENZIE CONDON CHICAGOANS
CHINA BOY(LAMINATION CRACK) — OK 41011 E
LIZA/NOBODY'S SWEETHEART — OK 40971 V+
WINGIE MANNONE
PANAMA/BASIN STREET BLUES — BB 6411 E
FARE-THE-WELL/ON THE GOOD SHIP — Vo 2914 E
EVERY NOW AND THEN/I'VE GOT — Vo 3071 V
MIFF MOLE'S MOLERS
ALEXANDER'S RAGTIME/SOME SWEET DAY — OK 40758 V+
RED NICHOLS AND HIS FIVE PENNIES
IDA/FEELIN' NO PAIN(PEE WEE) — Br 3626 E
HOW LONG BLUES/FAN IT — Br 6160 V
ALLAH'S HOLIDAY(MIFF MOLE) — Br 4286 V+
CORRINE CORRINA(GOODMAN-WINGY) — Br 6058 V
PANAMA/MARGIE(PEE WEE, MOLE) — Br 3961 E
GOIN' TO TOWN/GOOFUS — Br 6312 E
SHIM-ME-SHA-WABBLE(SULLIVAN-TEA) — Br 6836 E
JIMMIE NOONE'S APEX CLUB ORCH
EVERY EVENING/FOUR OR FIVE TIMES — Vo 1155 E
LOUIS PRIMA NEW ORLEANS GANG
SWING ME WITH RHYTHM(EDDIE MILLER) — Br 7431 E+
SAVANNAH SYNCOPATORS (OLIVER)
JACKASS BLUES/DEEP HENDERSON — Br 3245 V
JACK TEAGARDEN
I JUST COULDN'T/A HUNDRED YEARS — Br 6716 E
BLUE RIVER/LOVE ME — Br 6741 E
SHAKE HOUR HIPS/SOMEBODY STOLE — Co 2802 E+
FATS WALLER
MINOR DRAG/HARLEM FUSS — Vi 38050 V

ALSO MANY WEEMS, WARING A BROSE, HYLTON, COON-SANDERS, BING & BOB CROSBY, ISHAM JONES, REISMAN, NOBLE, DENNY, T.DORSEY, GOODMAN, SHAW, MCKINNEY'S, BIS WITH GOLDKETTE, WHITEMAN AND CARMICHAEL, CASA LOMA, ELLINGTON AND VARIOUS OTHER RECORDS. SEND LIST OF WANTS.

AN AUCTION OF RECORDED SPECIALTIES

JOHN STEINER

104 E. BELLEVUE PL., CHICAGO 11, ILLINOIS

12 INCH RECORDS

CALVIN COOLIDGE	EQUAL RIGHTS	N.F.	17 N
JAMES M. COX	THE WORLD WAR	N.F.	24 E+
" " "	PREVENTION OF WAR	N.F.	26 N
WARREN G. HARDING	READJUSTMENT	N.F.	21 E
" " "	LIBERTY UNDER LAW	N.F.	25 N
" " "	HOBOKEN ADDRESS	Vi	35718 E
RAYMOND HITCHCOCK	CURTAIN SPEECH/BURGLAR STORY & HIGH COST OF LIVING	Vi	55046 V
TAYLOR HOLMES	CASEY AT BAT	De	15048 E
ROBERT L. OWENS	DEMOCRACY'S ACHIEVEMENTS	N.F.	16 N
THEODORE ROOSEVELT	FARMER AND BUSINESS MAN	Vi	35250 E
DE WOLF HOPPER	CASEY AT THE BAT/ O'TOOLE'S TOUCHDOWN	Vi	35783 N

10 INCH RECORDS

WILLIAM J. BRYAN	LORD'S PRAYER(CRACK)	HER	75515 V
" " "	LORD'S PRAYER	GE	5225 E
" " "	VIRGIN BIRTH/IMMORTALITY	GE	5216 E
" " "	GUARANTEE OF BANK DEPOSITS	Vi	5539 E
" " "	IDEAL REPUBLIC/IMMORTALITY	Vi	16168 E
BEBE DANIELS	CHRISTMAS GREETINGS	GE	5236 N
KLU KLUX KLAN	WE BELONG TO THE K.K.K.	KKK	5 V
GALLAGHER & SHEAN	——	Vi	18941 E
EDGAR A. GUEST	ME & THE AUTO/OTHERS	Vi	45258 E
WARREN G.HARDING	"AMERICA"/TRIBUTE	Pa	21042 G
WALTER HUSTON	SONGS FROM KNICKER.HOL.	Br	8272 E
KING GEORGE V:	EMPIRE DAY MESSAGE	Vi	19072 E
GEN.J.J.PERSHING:	FROM FRANCE 1918	N.F.	sp. E
WILL ROGERS	BANKERS/1ST POLITICAL	Vi	45374 E
CARL SANDBURG	NEGRO SPIRITUALS/BOLL	Vi	20135 N
WM. HOWARD TAFT	DEMOCRATIC POLICY PREVENTS RESTORATION OF PROSPERITY(1910)	Vi	5555 E
" " "	IRISH HUMOR	Vi	5558 E
" " "	FARMER & REPUBLICAN PARTY	Vi	5559 E
BERT A. WILLIAMS	ALL GOING OUT AND NOTHING COMING IN (CIR.1905-10)	Vi	994 E
MARG.WOODROW WILSON	STAR SPANGLED BANNER(1915)	Co	A1685 E

MUSICAL 12 INCH RECORDS

IN A CLOCK STORE/HUNT IN BLACK FOREST		Vi	35324 E
BOSTON POPS/STOKOWSKI (PARSIFAL) SPEC.PRESSING		Vi	D-7 E
DWIGHT FISKE:	AFRICA WHISPERS/COLUMBUS	GA	135 N
" "	PUTZY GOLD/SPRING IN R.I.	GA	191 E
" "	WHY PENGUINS/MEDITERRANEAN	GA	187 N
" "	CENSORED LETTER/POGEY BROWN	GA	188 N
" "	HAIR OF WOLF/DR. CINNAMON	GA	189 E

AUCTION OF 12 INCH JAZZ ITEMS

GEORGE GERSHWIN
ANDANTE FROM RHAPSODY IN BL,PRELUDES 1,2,3 — Co 50107 V
JACK HYLTON:
BODY & SOUL/SONG IN MY HEART — Vi 36027 E
VINCENT LOPEZ
ALEXANDER'S RAGTIME BAND/DARKTOWN STRUTTERS — Br 20066 E
LYMAN CALIFORNIA ORCHESTRA
GOOD NEWS MEDLEY — Br 20063 E
WARREN MILLS (ELLINGTON)
ST. LOUIS BLUES — Vi 35962 E+
RED NICHOLS
POOR BUTTERFLY/CAN'T YOU YEAR ME — Br 20062 E
DEAR OLD SOUTHLAND/LIMEHOUSE BLUES — Br 20070 E+
NEW ORLEANS MEDLEY — Br 20110 N
LEE SIMS
CONTRASTS/IMPROVISATIONS — Br 20069 V
PAUL WHITEMAN
SOLILOQUY/WHEN DAY IS DONW — Vi 35828 E+
MISSISSIPPI SUITE, 1 & 2 — Vi 35859 N
WASHBOARD BLUES (HOAGY) — Vi 35877 E
OL' MAN RIVER/SHOWBOAT MEDLEY — Vi 35912 E
THE MAN I LOVE/MELANCHOLY BABY — Co 50068 V
GYPSY/JEANNINE — Co 50095 N
LIEBSTRAUM/SONG OF INDIA — Co 50198 E

BLUE NOTE

PRESENTS

JAMES P. JOHNSON'S BLUE NOTE JAZZ MEN

SIDNEY DE PARIS ..... Trumpet
VIC DICKENSON ..... Trombone
BEN WEBSTER ..... Tenor Saxophone
JAMES P. JOHNSON ..... Piano
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THE STATE OF JAZZ IN FRANCE

By S/Sgt. R. H. Pflug-Felder, Jr.

AUTHOR'S NOTE: Allowances should be made for the conditions under which these facts were gathered, that the whole of France was not visited and that full understanding was hampered due to the barrier of language. Any conclusions reached must be regarded as tentative.

On June 25, 1940, France capitulated to the Nazi forces and a curtain of censorship fell over half of Europe. On November 11, 1942, Germany and Italy invaded the remainder of France and the curtain was completely drawn. France and Europe were plunged into a second Dark Age.

Many music lovers have since wondered what happened to music under Nazi domination—particularly jazz music. It is well known that the Nazi culture regarded jazz as a particularly odious manifestation of the "decadent democracies." From time to time, rumors—ominous rumors—reached America but nothing definite. I too wondered what had happened to jazz and immediately upon reaching French soil I set about finding out. What I learned wasn't encouraging. Unfortunately, my job didn't permit any extensive survey but I did canvas two metropolitan cities—Marseilles and Lyons.

When I entered Marseilles for the first time, I had high hopes. Wasn't Marseilles known for its cabarets and "maisons des plaisir"—an ideal garden in which jazz could flower? Wasn't it one of the last French cities to fall completely under Nazi control? Surely, I thought, here I would find jazz.

I arrived in Marseilles early in the day and decided to try the record shops first. Luck was with me, or so I thought, because I located a second hand record shop almost immediately. I entered the shop and viewed the stacks of records like a conquering hero.

The dealer rushed over and greeted me profusely. (I was the first American to enter his shop since the Allied occupation.) After several rounds of kisses, handshakes and hugs, I inquired, in halting French, "Avez-vous les disques jazz?" "Mais, oui, monsieur," he replied and bustled to the rear of the shop. My heart sang and I had visions of scarce European records and second masters of American releases; but my exultation was short-lived. He returned bearing an armful of dusty records but his idea of jazz and mine were slightly different. The records he brought were labeled "jazz," "fox trot" and "swing" all right but were recorded by very commercial combinations featuring accordion and marimba heavily. I tried to explain that these records weren't jazz but my French failed me. The dealer merely listened patiently and, when I had finished, pointed again to the records and said, "Oui, c'est jazz!" I wouldn't take his word for it and spent a dusty hour going through his stock but found nothing.

The same procedure was repeated many times throughout the day with the same result and evening found me with nothing but the hope that perhaps I would fare better in the bars and bordellos.

That evening I made a round of the cafes (and worse) but was no more successful in my search for jazz than I had been earlier in the day. Many of the cafes were closed but quite a few were catering to the influx of soldiers. Everywhere, I met the same sort of music played by the same instrumental combinations. Invariably, when asked to play an American number, the orchestra burst into *South of the Border*. Once, I managed to hear *St. Louis Blues* played, with a peculiarly French rhythm, on a wheezy accordion; but jazz was nowhere to be found.

A period of two weeks or so elapsed before I was again granted the opportunity of continuing my search. This time I visited the city of Lyons—a large industrial city in the Rhone valley. My second quest for jazz records was almost as unproductive as it had been in Marseilles—but not quite. I did find a copy of *Time on My Hands* by the Quintette of the Hot Club of France on French Decca and evidence of recorded jazz in the form of record supplements.

I found two Odeon Supplements—one dated September-October 1941 and the other dated October 1943—and therein lies a sad story. The September-October 1941 Supplement listed many French Jazz releases and a full page of "reeditions de jazz hot." The October 1943 Supplement listed no American reissues and only a few French jazz records. What is more important is the fact that only one of

the French releases was of an American tune and that was a commercial "pop" number. The Nazis not only successfully withdrew our records from the market but succeeded in removing American composers from the lists also. The fact that none of the jazz reissues mentioned in the September-October 1941 Supplement could be found in the shops tends to show how completely the stigma of American jazz had been stamped out. The jazz of Armstrong, Oliver and the Chicagoans had been replaced by a Nazified French variety.

This fact is painfully borne out by the records listed below*—all of which were recorded under the Nazi occupation. A glance at the titles and instrumental combinations is anything but heartening. Unfortunately, I was unable to listen to any of these releases but a young Frenchman I met assured me that only three or four of the records released since the occupation had any musical value. Incompetent experimentation seems to have forced French jazz music to an effete and unwholesome nadir. Django Reinhardt and the Quintette of the Hot Club of France has led the way and the French jazzists followed. In fact, Django seems to be the guiding light of present-day French jazz. His name and personality are everywhere in evidence. The Nazis apparently approved of his brand of music which should bring hosannahs from the purists.

The young man I mentioned above was an invaluable source of information. He was a member of a local jazz band and a "record fiend" in the best sense of the word. His preference was for the jazz of Oliver and Armstrong rather than the "modern" forms. He maintained that French jazz died with the Nazi occupation.

He advanced many reasons for this state of affairs. Foremost was the fact that the Nazis forbade negroes to play in orchestras and French musicians to play in a negroid style. The result was inevitable. The jazz musicians either went underground or stopped playing jazz entirely. Others fled to Switzerland, England and South America for racial or political reasons. The negro has always had a powerful influence on the French jazz musician and, robbed of his major inspiration, the French musicians' playing deteriorated rapidly. Like Panassie, my friend's praise for negro musicians knew no bounds. His views on white musicians interested me, particularly his contention that the white French musician is a better jazz musician than the American white. However, in his estimation, both are vastly inferior to the American negro.

I would like to correct an erroneous impression most Americans have in regard to the attitude of the French toward jazz. I, for one, was under the mistaken impression that in France jazz enjoyed a wider acceptance than it does in America. Perhaps it does in Paris and the northern area but not in the southern and central sections. Here people regard real jazz and negro music as bad music (*la musique mauvais*). Their taste seems to run toward tangos, rhumbas and waltzes.

Does that mean that there is no hope for jazz in postwar France? Far from it! During my short stay in the country I found much evidence of renewed interest in jazz. The collector I spoke about earlier is an encouraging example. Not only has he a fairly good record collection but he and his friends have formed a small jam band—trumpet, clarinet, violin, guitar and drums. I had the opportunity of hearing them play and they have the right idea. The trumpet player in particular impressed me. He showed the influence of New Orleans rather than that of James and "Little Jazz," for which I am duly thankful. Let's hope that the postwar flood of American jive doesn't make him forget his New Orleans inspirations.

**Sgt. Pflug-Felder listed 53 records on the Swing label, 7 on French, Odeon, 6 on French Pathe, 5 on French Columbia and 4 on French HMV, complete with personnels. On paper the jazz of France is simply too dreary to contemplate and is not shown here. Michel Warlop and his String Septet: 4 violins, 2 guitars, 1 bass; Andre Ekyan: saxophone solo accompanied by 2 guitars, bass and drums. Gus Viseur and his Orchestra: accordion, clarinet, 2 guitars and bass. Dany Kane and his Orchestra: harmonica, tenor sax, guitar, bass and drums.*

Spirituals and Ring Shouts

Chapter Eight of the Anthropology of Jazz

by ERNEST BORNEMAN

The manifold variants of religious Negro folk music in America, which include such widely different forms as spirituals, ring shouts, revival chants, camp meeting songs, and funeral hymns, have their common root in two basic patterns of creation:

1. Songs spontaneously created by a preacher and his congregation.

Here the natural rise and fall of Negro speech, intensified by the highly rhythmical and dynamic "strain" of Negro preaching and counterpointed by the antiphonal interlocutions and exclamations of the congregation, yields new words and tunes at almost every church meeting, and though many of the songs thus created are as quickly forgotten as they were created, many of them have survived and have been garnished, pruned, transcribed and arranged until they became part and parcel of the rich store of American folk music.

2. Negro variations on European ecclesiastical tunes.

Here the words rather than the music provided the initial attraction to the Negro listener. Christianity, as a Jewish religion, was an ideology of protest against centuries of political and economical oppression. Palestine was under almost constant domination from bellicose neighbors, each one of whom suppressed the Mosaic religion and carried its believers into slavery. The Negroes saw their own fate reflected in these chronicles of faith and patience in exile, and as the slaves of Rome had turned to Judaism, so the slaves of America now turned to Christianity.

But in the process of assimilating Christianity, the Africans infused it with the memories and the ceremonialism of their homelands. Thus the Dahomey River God ceremony was incorporated into Baptism. Spirit possession became possession by the Holy Ghost. The Gods of West Africa became fused with the Trinity and the College of Saints. The bad spirits merged with Lucifer and Sammael. The snake gods of West Africa survived in the snake of Eden and the beasts of the Apocalypse. Gorer, during a visit to the Holy Saints who used to hold their meetings in the backroom of a Harlem beauty parlor, noted especially the congregation's dance motions—an unmistakable wriggling of the spine, the shuffling of feet on the off-beat and finally the onset of trance and "possession" during which the victim's eyes turned up until only the whites showed; on recovering consciousness all victims claimed to be speaking with tongues and to be possessed by the Holy Ghost. "As I watched," Gorer says, "I found it hard to remember that I was in the United States, for I had seen an almost identical dance with similar effects, in Senegal; there it was the dance of the M'deup, the witch-finding dance of possessed women."[1]

And as the Negroes infused their masters' religion with meanings of their own, so they infused their masters' religious music with African structural alterations. The Anglican Hymnal, Wesleyan sources, John Bacchus Dykes—all furnished the raw material for a new ecclesiastical music which preserved little more than a few bars of tune, a basic pattern of harmony and a vague similarity of wording. By 1867, when William Francis Allen and Lucy McKim Garrison published their first spirituals, such white hymns as *Climb Jacob's Ladder, Give Me Jesus* and *I'll Take the Wings of the Morning* had already been so profoundly changed that they could rightfully be considered as new Negro creations.

This process of assimilation and transformation has caused one of the most absurd controversies in American musicology. White opportunists have attached theories of the special pleading type to their gleeful discovery that the Negro, after all, had to steal the white man's music because, evidently, he lacked the Nordic's talent of creative composition. Negro opportunists, hurt in their racial pride, replied with more special pleading—this time from the other side—trying to prove that the Negro, after all, was the first and the white man the imitator. The only reasonable judgment in the early

years of the controversy came from the other side of the Atlantic: "The great mass of these songs are real folksongs of American Negro origin . . . they are not imitations, nor are they African songs influenced by the white man, but they are songs made by the Negro in European style. Had the Negro slaves been taken to China instead of to America, they would have developed folksongs in Chinese style . . . this facility for adaptation is by no means a sign of inferiority. Only a race so highly gifted for music could do this." And again: "The American Negro songs are European in style and pattern. They are American folksongs as far as they have originated amidst American folk and culture; they are African when sung by Negroes, and only then."[2]

The transformation is mainly one of rhythm, inflection and vibrato. "At first sight, when comparing the written music of African and American Negroes, one would think that they have nothing in common." But "you will readily recognize an African Negro by seeing him dance and by hearing him sing . . . This way of the Negro is identical in Africa and in America."[2] "The rhythm of the spirituals, when they are sung by the Negroes themselves, is marked by a swaying of the body for the purpose of beating out the fundamental pulse of the music, while the movements of the head seem to hit it off into smaller irregular fragments: and correspondingly, the voices play with the tune without ever impairing its main character."[3]

All these characteristics can be found with even greater perfection in the songs improvised collectively by a preacher and his congregation and in the ring shouts which are straight adaptations of African ceremonialism to Christian liturgy. This description of a ring shout, one of the first and best in American literature, occurs in the New York *Nation* of 1867:

"The true 'shout' takes place on Sundays or on 'praise nights' through the week, and either in the praise house or in some cabin in which a regular religious meeting has been held . . . The benches are pushed back to the wall when the formal meeting is over, and old and young, men and women . . . all stand up in the middle of the floor, and when the 'sperchil' is struck up, begin first walking and by-and-by shuffling round, one after the other, in a ring. The foot is hardly taken from the floor, and the progression is mainly due to a jerking, hitching motion which agitates the entire shoulder and soon brings out streams of perspiration. Sometimes they dance silently, sometimes, as they shuffle, they sing the chorus of the spiritual, and sometimes the song itself is also sung by the dancers. But more frequently a band, composed of some of the best singers and of tired shouters, stand at the side of the room to 'base' the others, singing the body of the song and clapping their hands together or on their knees. Song and dance alike are extremely energetic and often, when the shout lasts into the middle of the night, the monotonous thud of the feet prevents sleep itself within half a mile of the praise house."

Herskovits, in a more recent description of a ring shout, points out that "the place of the song in the religious service, and its accompaniment by handclapping, tapping the feet, and instruments of percussion such as the tambourine, do not partake of European cultural behavior. Spirit possession (by the Holy Ghost) manifested through dances—'shouts' . . . is clearly African . . . among these 'shouting' sects the communion service partakes largely, in both psychological implication and outward ritual, of very different elements than are found to mark the corresponding rite in the white churches . . . the place of the spirituals in the rituals of the Negro churches is markedly non-European . . . the underlying psychological sanctions that furnish the reason for their existence rather than their exterior musical structure as such give these songs significance for the problem being discussed here."[4]

Songs of this type have provided, and are still providing, one of the main sources of Negro jazz. Lucy McKim Garrison's 1862 letter to *Dwight's Magazine* contains the first reliable cross-reference between spirituals, ring shouts, camp meeting songs and jubilee hymns, and her 1867 collection of Negro songs contains ecclesiastical examples of blue notes, shifted accents, ragged time, rhythmical counterpart and all those other characteristics out of which ragtime, jazz and the rest of secular Negro music grew during the next five or six decades. During this whole period, secular Negro music can be seen limping a step or two behind its ecclesiastical forerunners. Ten years before the first ragtime was published, Negro spirituals had ragtime accompaniments in their published piano transcriptions. Mr. Roy Carew's collection contains the sheet music of a spiritual written in 1883, *Good Lord'll Help Me on My Way*, "The Greatest Negro Song of the Day," which could easily pass for *fin-de-siecle* ragtime.

(*Continued on page* 51)

Farewell to Basin Street

By Sterling A. Brown

On my last trip to New Orleans, a sergeant got on the train at Anniston and squeezed his bulk into the seat beside me. He was a friendly sort. I learned much of his business, his chance to go to officers' training camp, his football career at Xavier University, his various jobs before Pearl Harbor. He ran over with praise of his native New Orleans. My tourist's curiosity about the Creole cuisine fired his language; he described the culinary marvels of all the various gumbos, of *Jambalaya* (Creole cousin of Hopping-John), of *Gombo Zhèbes* (a mixture of all the greens on God's earth), and of the sea foods, until the woman in front threw amused glances at us. He was hastening home on furlough; one of the jobs he anticipated was cooking up some of those fine Creole dishes. I begged off from his hymns of adoration. I had not eaten since above Spartansburg, and we were nearly in Birmingham.

I asked him about New Orleans jazz. This was another street that he walked familiarly. His brother, a clarinet player, was a friend of Barney Bigard, and had been in France with Noble Sissle when Barney was there with Duke Ellington. Yes, he knew Sidney Bechet, King Oliver, Kid Ory, Satchmo', all of them. He looked with greater favor on me; I was a bit more than a traveling schoolteacher now in his eyes. When I spoke of Kid Rena, he corrected my pronunciation but beamed. Maybe I could find Kid Raynyay. I should go to the Fern Dance Hall, on Iberville between Rampart and Burgundy, anytime late at night. Sure I could get in. Just go on in. I'd find plenty my color there, if not my race. If I didn't find him there, and Rena was known to be irregular, I might have to seek Big Eye Louie, the historic clarinetist. On Derbigny between Columbus and Kelerec, everybody would tell you where Big Eye was; not a soul in that neighborhood but would look out for Big Eye. The sergeant also named his nephew, a hot jazz cat, who could help me find Rena and Louie if these leads failed.

I could not find Kid Rena and Big Eye Louie; I did not exhaust all the sergeant's leads, though I tried some new ones. Standing across from the high school on Rampart Street, I was accosted mysteriously by a young fellow who told me, "Yes, it is true. He's dead now"; and I remembered meeting him at Paul Robeson's concert and that he was a music teacher. He had then promised that he'd help me find those remaining New Orleans jazzmen. I did not know, the school bell summoning the teacher away, whether it was Kid Rena's trumpet or Big Eye Louie's clarinet that death had finally quieted; from other people I

heard that it was Big Eye. There was much more than jazz, however, that I wanted to learn about New Orleans, and after a reasonable effort I gave up the search for those musicians who stayed behind, after their compères, Louis Armstrong, Sidney Sechet, Jelly Roll Morton, and Zutty Singleton had gone up the Mississippi to Chicago and Kansas City.

Missing these pioneers, I tried to obtain the album in which Heywood Hale Brown recorded the New Orleans jazz of Kid Rena, Big Eye, Alphonse Picou, James Robinson and other oldsters. It came late, almost too late in their lives, this putting on wax what was probably closest to the fine old source stuff of jazz. Five music stores, including the largest in New Orleans, not only did not have the album, but had not heard of it (New York *would* be the place to get that, they cracked); and they looked quizzically at me when I asked if they knew of Rena. I should not have been surprised; my first day in New Orleans I noticed that Frankie Masters (a sweet "name-band") was playing the Hotel Roosevelt. And at a prom at Southern University up country, I had heard a Negro band from New Orleans play sweet jazz to which the collegians danced sedately, with only a bit of genteel jitterbugging. The vocalist was a chit of a girl. I could not help thinking, when she ventured a diluted blues, how Ma Rainey and Bessie Smith would have snorted at this child being sent to do a woman's work. The record shops catering to Negroes were doing a booming business in blues (Big Maceo, Yank Rachal, Bea Booze, and Lil Green) and gutter smut (*She Want to Sell My Monkey* and *Let Me Play With Your Poodle*), but they didn't stock albums, especially an album by somebody named Rena. Never heard of him.

Basin Street was another disappointment. I knew that at the very time when the famous blues came out, Basin Street already belonged to the lost past:

That's where the light and the dark folks meet
Heaven on earth, they call it Basin Street.

Even in its glory, it was a short street to have spread so much joy and jazz abroad. But I was not ready for its change of name to North Saratoga Street; after Canal and Rampart what New Orleans street could be more widely known than Basin? Only a stone's throw away from the notorious section it magnetized is now the Lafitte Housing Project, trim and model. Across the iron picket fence the Southern Railroad trains rumble "down the line," but the street itself is quiet, with warehouses and commercial buildings where the bordelloes and gaudy saloons flourished. Sole memento of the vanished era of plush and lace, mahogany furniture, long mirrors and costly paintings, is a semi-pretentious white house, graying in the railroad soot.

Behind these long arched elegant windows, boarded now, reigned that internationally known purveyor of octoroon and quadroon beauties, Lulu White, whose diamonds and other gems made her resemble "the electrical display of the Cascade at the late St. Louis exposition." This had been a show-place of Storyville, the red-light district, where over a hundred musicians, white and black, were regularly employed in the restaurants and cabarets. Many of the bandsmen later became drawing cards in the cities of America and Europe. In the "palaces," however, the piano was the favored instrument, and the pianists, so frequently Negro, were called "professors." "Professor" Tony Jackson was legendary, famed for his version of the "Naked Dance"; he is dead now, and so, more recently, is "Jelly Roll" Morton, who started as a mere "winin'" boy and whose memoirs recapture much of the lost resplendence and ribaldry. A third "professor," Spencer Williams, composed *Mahogany Hall Stomp* to celebrate Lulu White's place, *Shim-Me-She-Wabble* to celebrate one of the entertainments provided there, and *Basin Street Blues,* to celebrate the whole region. The last blues was elegiac even then (thirty years ago):

Don't you want to go with me
Down the Mississippi . . .

Rampart Street: and I thought of Ida Cox's plangent blues of the old times:

I want to go down to Rampart Street
I want to hear those colored jazz bands play . . .

Across Canal to South Rampart, where Louis Armstrong, before finding harbor at the Waif's home, had sat on a coal cart skatting out his wares in what he hoped was a bass voice, where he and Sidney Bechet later played on the same advertising wagon, where Clarence Williams, backed by some of the best young musicians, played piano at the Red Onion Cafe, and laid up memories for *Red Onion Blues, Gravier Street Blues,* and *Baby, Won't You Please Come Home.* Gravier Street was still ramshackly enough to stir a blues feeling, but the jazz bands weren't around. Rampart was a busy street, lined with offices, perfume stands, beer-joints, clothes stores, groceries, and record stores. But it wasn't

the Rampart Street of hot jazz. In one juke-joint, packed and jammed on Saturday night, the favored records were schmaltzy; one souse put nickel on top of nickel in order to hear

When the lights go on again, all over the world . . .

The sentiment was fine, but I am afraid that it was the falsetto that got him. And it was on Rampart Street that I ran into a tall white man selling a song of his composing, a hymn of which, as unbelievable as it may sound, the second line of the chorus ran "And we shall all be as white as snow." Dr. Livingston, I presume.

On the scrap piles of the record shops, however, there were some finds: the Original Dixieland Jazz Band's *Livery Stable Blues,* a few of Clarence Williams' Red Onion Fives, and Jelly Roll's *Oh Didn't He Ramble,* that good-natured cartoon of the old funeral processions. I took this record to the house of some New Orleans friends and it quickened their memories. Chummy remembered how instead of *Home Sweet Home,* Papa Celestine would send the dancers away with *Old Man Mose Is Dead,* and Kid Rena would play *Get Out of Here.* He remembered Kid Ory's "tail-gate" trombone; and Bechet's wild, free clarinet. Before Bechet would have you in his band, he told me, you would have to play *High Society* to his taste. And his taste was the way Picou had played it. Among the Creoles, Picou was remembered better than some of these others, but Perez and Robichaux were recalled, and a few light Creoles, Dave Perkins especially, who played with both colored and white bands. Everybody remembered the river steamboats, where Fate Marable assembled noted crews of jazzmen.

Both Chummy and Ferd told of the great appeal of the funeral bands. Chummy said that he would never miss a funeral, he and two others of the "second lines," the New Orleans kids who, just as kids anywhere, would stream behind the band, but who, unlike the others, had better bands to mimic. Ferd said that he would wait at Bienville and North Claiborne, and then fall in; whites and blacks and inbetweens, there was no segregation then with jazz leveling the low barriers. They remembered how after the slow funeral marches to the graveyard, on the way back the band would kick out on *I'll Be Glad When You're Dead, You Rascal You!* Mrs. Chummy recalled the tale of the funeral of a big shot, a *bon vivant,* whose respectable *cortège* was suddenly swelled when the girls from the crib houses filed out to take their mourning places.

Bring out your rubber-tired hearses, bring out your rubber-tired hacks

They're taking old Johnnie to the graveyard, and they ain't gonna bring him back.

Most of the memories were of the funeral parades, as my informants could go to these but not to the honky-tonk dances, or Storyville *maisons de joie,* or to Antoine's, world famous restaurant, where Picou had a high class orchestra. Those funerals must have been grand experiences: the stalwart horses, plumed and decked out in nets and feathers (I learned from Mr. Geddes, one of the city's most prosperous undertakers, that his father's livery stable was famous for its fine horses). After the slow, doleful music, there was shrill or muted weeping at the tomb. And then the return: a roll of the drums, a few quick blasts on trumpet, and then the band kicking, jamming, definitely not dead. They tell me those dressed up horses pranced to the music, throwing their hooves high. I should like to have been one of that "second line" of kids.

But that too was a lost custom. At Geddes' Funeral Parlor, limousines had replaced the noble horses. Out of deep sentiment, Mr. Geddes had kept some of the stalls of the old livery stable, and his doorway was lighted by heavy carriage lamps (he was the first to use these in New Orleans, he said proudly, wistfully). I attended two wakes at his parlors. He told me that one of the deceased, a World War veteran, was to have a band at his funeral, but it would not be like the bands of old, it was a military band instead. I did not go to hear it.

There were a few good jazz combinations in town, I learned, but most of them were playing in white places where I could have gone only at the cost of problems. I found later that "Bunk" Johnson had recently come to town from New Iberia, and had been driven down Rampart Street between sidewalks crowded with yelling people. This was in 1942. Since then Bunk Johnson has come back to the jazz world and for the first time to the recording studios. Jazz lovers over the nation bought him a new set of teeth; Sidney Bechet's dentist brother made them for him. "I'm glad you got your chops back, man."

Charles Smith's essay *Land of Dreams* rebuilds his fascinating and lucky journey in search of lost New Orleans jazzmen. Better sleuths than I have discov-

(*Continued on page* 51)

SCOTT JOPLIN

Overlooked genius

We do not know with what feelings or emotions Scott Joplin arrived in New York, but certainly he must have gone there with confidence. He was supreme in his field, the acknowledged "King of the Ragtime Writers," and already established in the big city was the Stark firm, the "Classic Rag House," with which he had achieved his early successes. He did not arrive in the East as a stranger who had to fight for recognition; his music had won that for him long before he considered going to the metropolis. The man who wrote the Maple Leaf Rag needed no sponsor or patron; musically, it would seem, Scott Joplin could feel that a place was prepared for him, and in so far as composing was concerned, all he had to do was to resume in New York just where he left off in St. Louis.

Reference to Joplin's published compositions reveals that the flow of good rags from his pen was not interrupted. His first rags published in the East appeared in 1907, and in that year there were issued *Heliotrope Bouquet* (written with Louis Chauvin), *The Nonpareil, Gladiolus, Search-Light Rag, Rose Leaf Rag* and *Lily Queen* (written with Arthur Marshall). Every one of these numbers is a fine rag, worthy of the composer, and each has that typical Joplin quality,—substance. We do not believe that Joplin ever composed what might be termed a light or "frothy" number, evidently preferring to put a little weight into his music. It might be a little difficult to choose the best one of these rags, but in our estimation *Gladiolus* should come first, followed closely by *Rose Leaf Rag* and *Heliotrope Bouquet. Gladiolus,* modelled somewhat after the *Maple Leaf,* yet in no way an imitation of it, is a rag classic if there ever was one; each part is excellent, and the listener's interest is held until the last note is struck. The same can be said of the *Rose Leaf Rag,* which is of a different type, but fine throughout, with a final part that must have been an inspiration for jazz pioneers. Jelly Roll Morton, who was familiar with the important Joplin rags, considered *Rose Leaf* a very high class number. *Heliotrope Bouquet,* characterized by the Starks as "the audible poetry of motion," is a difficult number, a heavy rag with solid bass, some of which is syncopated in the first part. *Lily Queen* is not so difficult, but is a lusty rag in the best ragtime tradition, with a strong honky tonk reminiscence about it; perhaps that was supplied by Arthur Marshall. It would be interesting to know just how much Scott Hayden, Arthur Marshall and Louis Chauvin contributed to the rags on which they collaborated with Joplin. Certain it is that they are all good rags, and without knowing any more about the collaborators, it is believed that they must be classed with the pioneers in genuine American music. Louis Chauvin is reputed to have been an exceptionally fine piano player. Arthur Marshall composed other rags which Stark published, but we do not know of any published rags entirely composed by Chauvin or Hayden.

During 1908 three new numbers appeared,—*Fig Leaf, Pine Apple Rag* and *Sugar Cane,* as well as *School of Ragtime* (sheet music). There was published also a number of Joseph F. Lamb of New York, *Sensation,* which was arranged by Joplin. In this group *Fig Leaf* stands alone, being another of those piano numbers in a class by itself. When the ordinary player goes over a number like *Fig Leaf,* he may wonder at the admonition "Do not play this piece fast," since it would be impossible for the ordinary person to play it fast correctly. Certainly a great deal is lost if Joplin's compositions are hurried over carelessly. *Pine Apple* and *Sugar Cane* are good rags, but probably should not be rated with Joplin's best; they measure up in most ways, but lack just a little of the lustre that marks the top notch numbers. *Sugar Cane* is the fourth and last rag to which Joplin gave a first part similar in structure to the first part of the *Maple Leaf. Pine Apple* was published later (1910) as a song with ingenious words by Joe Snyder. The *School of Ragtime* consists of six exercises in ragtime by means of which Joplin endeavors to set before the ragtime novice the principal forms of syncopation. He also gives his advice on

by ROY CAREW and PVT. DON E. FOWLER

the method of playing "Joplin ragtime" so as to produce the proper effect and to get the benefit of his harmonizing, as well as to give the rags the "weird and intoxicating effect" intended by the composer. First published by Joplin himself, these exercises were later published by Stark Music Publishing and Printing Company. Joseph F. Lamb, composer of *Sensation,* has several high class rags to his credit, all published by the Stark firm. He lived in New York, and this number was the first to appear in the Stark catalog. Incidentally, Lamb's *Sensation* is not to be confused with *Sensation* by Edwards, recorded by the New Orleans Rhythm Kings and other groups, which number originated around New Orleans in the old days.

The year 1909 was another prolific year for Joplin, six ragtime numbers being published in that year by the Seminary Music Company, the New York firm which published most of his compositions in the East. The 1909 compositions are *Paragon Rag, Wall Street Rag, Country Club, Pleasant Moments, Solace* and *Euphonic Sounds,* all good numbers and extremely varied in style. *Paragon* is a very good rag which, while not in any way an imitation, is reminiscent of two of Joplin's earlier rags; with the exception of a measure or two, the bass of the first part of *Paragon* can be switched with that of *Weeping Willow,* a 1903 rag published by Val A. Reis Music Company, while in the second part of *Paragon* Joplin uses a figure which appears in a slightly different form in his *Palm Leaf Rag* published in Chicago in 1903. *Wall Street Rag* was inspired by the financial center of the country, and each part of the piece is labelled with a descriptive title, depicting a financial cycle from a melancholy opening with brokers depressed due to a panic, through improving times into good times, with the brokers finally forgetting their troubles while listening to the strains of "genuine negro ragtime." And indeed, the last part should make anyone forget his cares, since it is a real jazz part. *Country Club,* a ragtime two step, cannot be classed with Joplin's best, being more simple with no outstanding features. *Pleasant Moments,* a ragtime waltz, was Joplin's second composition in that style, the first being *Bethena, A Concert Waltz,* published in 1905 in St. Louis. Ragtime waltzes didn't seem to "catch on," and we do not recall any such numbers that ever got popular, although there were some good ragtime waltzes written. *Solace, A Mexican Serenade,* is a very fine number with a Maxican bass movement and syncopated treble; each part of the composition is excellent, and it demonstrates that Joplin was also master of the Mexican or Spanish movement. However, this fact would lend no weight to the old theory that ragtime was derived from Spanish beginnings, for *Solace* was preceded by about fifty other compositions by Joplin that had no such movement. *Euphonic Sounds, A Syncopated Novelty,* is indeed just that. It is a little on the difficult side, and the ordinary player would need some time to get it properly; the Starks would probably have described it as "Joplinese throughout," and we suspect that Joplin himself thought considerable of it, for it carries his photograph on the title page.

In 1910 were published the *Pine Apple Rag* song, and *Stoptime Rag,* a very characteristic number well described by the name. *Stoptime* is a worthy successor to the stoptime parts of *The Ragtime Dance,* published some years earlier by John Stark & Son. However, *Stoptime Rag* is entirely instrumental, with only one part in stoptime. It is probable that these stoptime numbers were inspired originally by the old buck and wing dances that were so popular on the stage about half a century ago. In 1911 only one rag was published, *Felicity Rag,* written in collaboration with Scott Hayden, and about all that need be said about it is that it is a good rag, but not up to the *Sunflower Slow Rag* by the same writers.

It was in 1911 that *Treemonisha,* a ragtime opera in three acts, was published. *Treemonisha* was Joplin's most ambitious undertaking, and was really a pretentious effort. We do not know if he tried to get any of the large companies

(Continued on page 48)

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THE RECORD CHANGER

Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson, circulation manager; Don Anderson, staff artist; Herman Rosenberg, New York correspondent. Published every month at Fairfax, Virginia; copyright, 1944, Gordon Gullickson. $1.50 (U. S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION." The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

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AU—Autograph
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BN—Blue Note
BR—Brunswick
BRE—English Brunswick
BRF—French Brunswick
BS—Black Swan
BU—Buddy
Ca—Cameo
CH—Champion
CMS—Com. Music Shop
CI—Collectors Item
CO—Columbia
COE—English Columbia
COF—French Columbia
CQ—Conqueror
CR—Crown
CX—Claxtonola
DE—Decca
DEE—English Decca
DEF—French Decca
DI—Diva
DO—Domino
ED—Edison
EM—Emerson
GE—Gennett
GL—General
GRF—French Gramoph.
HA—Harmony
HW—Hit of the Week
HMV—His Mas. Voice
HRS—Hot Record So.
JI—Jazz Information
JM—Jazz Man
LI—Lincoln
MAS—Master
MAD—Madison
ME—Melotone
OK—Okeh
OR—Oriole
PARL—Parlophone
PAE—Eng. Parlophone
PAF—French Parlophone
PARA—Paramount
PAT—Pathe
PE—Perfect
PU—Puritan
QRS—QRS
RE—Regal
RO—Romeo
RY—Royale
SA—Soloart
SIG—Signature
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SW—Swing
UHCA—Unit. Hot Clubs
VE—Velvetone
VI—Victor
VO—Vocalion
VOE—English Vocalion
VR—Variety
VS—Varsity

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(ANY) — —— —— MERK
JELLY ROLL MORTON
GRAND PA'S SPELLS/CANNON BALL BB 10254 1.50 SKIT
SIDEWALK BLUES/DEADMAN VI 20252 3.00 SKIT
WILDMAN BLUES/JUNGLE BLUES BB 10256 1.75 SKIT
DEAD MAN BLUES (N) VI 20252 6.00 MONT
DIDN'T HE RAMBLE (N OR E) BB 10429 —— LEIG
DOCTOR JAZZ/ORIG.JELLY ROLL BB 10255 —— LEIG
MR. JELLY LORD (TRIO) BB 10258 —— LEIG
—— VI ANY —— GALB
DIDN'T HE RAMBLE BB 10429 —— ALEX
WEST END BLUES BB 10422 —— ALEX
BLACK BOTTOM STOMP BB 10253 —— ALEX
MOUND CITY BLUE BLOWERS
GEORGIA ON MY MIND (V TO N) OK 41515 —— HASS
DARKTOWN STRUTTERS BALL (V TO N) OK 41526 —— HASS
NEW ORLEANS BOOTBLACKS
MAD DOG/FLAT FOOT CO 14337 —— WITT
MIXED SALAD/I CAN'T SAY CO 14465 —— WITT
NEW ORLEANS RHYTHM KINGS
SAN ANTONIO SHOUT/TINROOF DE 161 —— LEIG
PANAMA/JAZZ IT BLUES DE 162 —— LEIG
ORIGINAL DIXIELAND/OSTRICH DE 229 —— LEIG
BLUIN' THE BLUES/SENSATION DE 464 —— LEIG
BABY BROWN/NO LOVERS ALLOWED DE 401 —— LEIG
DUST OFF THAT/SINCE WE FELL DE 388 —— LEIG
NEW ORLEANS WANDERERS
PERDIDO/GATEMOUTH CO 698 12.50 SKIT
PAPA DIP/TOO TIGHT CO 698 —— WITT
PERDIDO ST. BLUES/GATEMOUTH CO 608 —— CAPE
TOO TIGHT/PAPA DIP CO 735 —— CAPE
FLAT FOOT/MAD DOG CO 14337 —— CAPE
RED NICHOLS
(MANY; N OR E) — —— —— YOUN
(ANY; N OR E) — —— —— MAZZ
JIMMY O'BRYANT
WASHBOARD BLUES PARA —— 1.50 SKIT
KING OLIVER
CHIMES BLUES UHCA —— 2.00 SKIT
CHATTANOOGA/NEW ORLEANS CO 13003 —— WITT
LONDON BLUES/CAMP MEETING CO 14003 —— WITT
SOBBIN' BLUES/SWEET LOVIN' OK 4906 —— WITT
ALLIGATOR HOP/KROOKED GE 5274 —— WITT
TINY PARHAM
(MANY) VI —— —— SKIT
MAE QUESTEL
PAIN IN SAWDUST/GOOD SHIP LOLLIPOP DE 343 1.25 DESO
QUINTET OF THE HOT CLUB OF FRANCE
MABLE/BOLERO GRF 1046 —— MANC
BODY AND SOU;/A LITTLE LOVE HMV 8598 —— MANC

WALTER ROLAND
HOUSE LADY BLUES (E-N) ME 12762 2.50 WHIS
(ANY SOLO ON MELOTONE; V - N) ME —— 2.00 MCKU
MUGGSY SPANIER
(ANY "RAGTIME BAND") BB —— —— ALEX
ART TATUM
(OFF-THE-AIR SHOTS) — —— —— SCHW
(ANY ON BRUNSWICK) BR —— —— SCHW
JACK TEAGARDEN
(MANY; N OR E) — —— —— YOUN
FRANKIE TRUMBAUER
RIVERBOAT SHUFFLE/OSTRICH WALK UHCA 29-30 —— LEIG
TOMMY TUCKER
SEVEN BEERS WITH THE WRONG WOMAN OK 5815 —— FITZ
JOE VENUTI
RED VELVET CO 3105 —— MART
FATS WALLER
THE JOINT IS JUMPIN — —— 1.50 PERR
I'M GONNA SIT RIGHT DOWN & WRITE VI 25044 —— VLAC
ETHEL WATERS
CAN'T GIVE YOU ANYTHING BUT (N E) BR 6517 —— RING
ST.LOUIS BLUES (N E) BR 6521 —— RING
LOVE IS THE THING/STORMY WEA.(N E) BR 6564 —— RING
DON'T BLAME ME (N E) BR 6617 —— RING
CAN'T GIVE YOU ANYTHING BUT (N E) BR 6758 —— RING
YOU BROUGHT A NEW KIND OF (N E) CO 2222 —— RING
SINE ON HARVEST MOON/RIVER (N E) CO 2511 —— RING
JUST COULDN'T TAKE IT BABY (N E) CO 2853 —— RING
SOMEDAY SWEETHEART/SOME OF (N E) CO 14264 —— RING
MY HANDY MAN/GUESS WHO'S IN (N E) CO 14353 —— RING
GEORGIE BLUES/I LIKE THE WAY (N E) CO 14565 —— RING
THREE LITTLE WORDS (N E) CO 2346 —— RING
IF YOU CAN'T HOLD THE MAN (N E) CO 14134 —— RING
BABY SURE KNOWS HOW TO LOVE (N E) CO 14411 —— RING
KEEP AN EYE ON YOUR MAN (N E) CO 14458 —— RING
HEAT WAVE/HARLEM ON MY MIND (N E) CO 2826 —— RING
WE DON'T NEED EACH OTHER (N E) CO 14162 —— RING
AFTER ALL THESE YEARS (N E) CO 14199 —— RING
ORGAN GRINDER BLUES (N E) CO 14365 —— RING
PAUL WHITEMAN
(MANY; N OR E) — —— —— YOUN
FESS WILLIAMS
JUST TO BE WITH YOU/OK (E TO N) VI 23003 1.50 DESO
BETSY BROWN/SELL IT VI 3806 1.50 DESO
TEDDY WILSON
WHAT A NIGHT WHAT A MOON WHAT A GIRL BR 7511 3.00 PERR
ANY VOCAL
(BY THE OLD OAK TREE — —— —— HALL
WOODWIND ENSEMBLES AND SOLOS
HORN, OBOE, CLARINET, BASSOON, FLUTE - —— —— BR,E

Orin Blackstone's

INDEX TO JAZZ

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TO

THE RECORD CHANGER, FAIRFAX, VA

FOR DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 14.

5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.

4 METHOD OF DISPOSITION: "SAL", FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION, CLOSING DATE FOR BIDS, SEE PAGE 14. "T-A", FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD:N-NEW; E-EXCELLENT;V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

	1	2	3	4	5	6
HENRY ALLEN						
WHATCHA GONNA/MIDNIGHT BL.	Vo	3339	E	T-A	—	MAZZ
I ADORE YOU/LET'S PUT OUR	Vo	3422	E	T-A	—	MAZZ
ALL STAR ORCHESTRA						
SHE DIDN'T WAY YES	Vi	21667	E	AUC	—	HEAR
DEEP IN THE ARMS OF LOVE	Vi	22197	N	AUC	—	HEAR
AMBROSE & HIS ORCHESTRA						
CUPID(RECORDED IN ENGLAND)	Br	6958	E	AUC	—	HALL
ALBERT AMMONS-MEAD LEWIS						
BEARCAT CRAWL/SHOUT FOR JOY	Co	35961	E	AUC	—	BURL
LIL ARMSTRONG						
LET'S CALL IT LOVE/YOU MEAN	De	1502	N	T-A	.75	COOK
LINDY HOP/WHEN I SENT BACK	De	1388	E	AUC	—	JORD
MY HI DE HO MAN/DOIN' THE	De	1059	E	T-A	—	VLAC
BROWN GAL/OR LEAVE ME ALONE	De	1092	E	T-A	—	BROW
LOUIS ARMSTRONG						
ALL OF ME/HOME	Co	2606	E	SAL	2.25	RIDL
BODY AND SOUL	Vo	3072	G	SAL	1.25	RIDL
SKELETON IN THE CLOSET	De	949	N	SAL	1.00	RIDL
YES SUH/I'LL GET MINE	De	3900	N	AUC	—	WALL
COAL CART BLUES	De	18091	N	AUC	—	WALL
GUT BUCKET/IN BARREL	OK	8261	F+	T-A	—	NORC
MUSKRAT RAMBLE	OK	8300	G	T-A	—	NORC
SAVOY BLUES/HOTTER THAN	OK	8535	G	T-A	—	NORC
POTATO HEAD BLUES/HEEBIE	Co	35660	N	SAL	1.50	CHOY
GUT BUCKET BLUES	Co	36152	N	SAL	1.50	CHOY
WEST END BLUES/IF IT'S	De	2480	E	T-A	—	YOUN
WHEN THE SAINTS GO MARCHING	De	2230	V	T-A	—	YOUN
LAZY RIVER/GA.ON MY MIND	OK	41541	N	T-A	—	VLAC
HI SOCIETY/I GOTTA RIGHT TO	BB	6771	N	T-A	—	VLAC
MAHOGANY HALL STOMP/WEST END	De	824	E	T-A	—	VLAC
SHOE SHINE BOY	De	672	N	T-A	—	BURK
HEY LAWDY MAMA	De	3756	N	T-A	—	BURK
LEAP FROG	De	4106	N	T-A	—	BURK
CASH FOR YOUR TRASH	De	4229	N	T-A	—	BURK
CORNET CHOP SUEY/(BESSIE SMITH)	HRS	2	N	T-A	—	BURK
SHADRACK	De	1913	N	T-A	—	BURK
DARLING NELLY GRAY	De	1245	N	T-A	—	BURK
COAL CART BLUES	De	18091	N	T-A	—	BURK
POOR HOUSE BLUES/THUNDER(JONES)	Co	14050	V	T-A	—	GALB
SOME OF THESE DAYS/WHEN YOU'RE	OK	8729	E	T-A	—	SOLO
GENE AUSTIN						
(MANY; SEND FOR LIST)	Vi	—	—	—	—	JACO
RAMONA/GIRL OF MY DREAMS	Vi	21334	V+	T-A	—	KELS
DREAM MOTHER/GARDEN IN RAIN	Vi	21915	V	T-A	—	KELS
BAILEY'S LUCKY SEVEN						
CAROLINA HOME(REV.,GLANTZ)	GE	5002	V	AUC	—	JORD
BEE'S KNEES/WHERE BAMBOO BABE	GE	5004	V	AUC	—	JORD
MILDRED BAILEY						
WHEREVER YOU ARE/SOMETIMES	De	4252	N	AUC	—	HALL
HONEYSUCKLE ROSE/WILLOW TREE	—	—	—	—	—	BURL
GEORGE BARNES						
SWOON OF A GOON/G MINOR SPIN	Wo	1219	N	AUC	—	BURL
CHARLIE BARNET						
HARLEM SPEAKS	BB	11281	E	SAL	1.50	NORC
MOTHER FUZZY	BB	11321	E	SAL	1.50	NORC
(MANY; SEND LIST AND OFFERS)	BB	—	N	—	—	ROTH
COUNT BASIE						
BEAU BRUMMEL/I'LL FORGET	OK	6122	E	AUC	—	SAUL
FEEDIN' THE BEAN/I DO MEAN	OK	6180	E	AUC	—	SAUL
TUNE TOWN SHUFFLE/YOU LIED	OK	6267	E	AUC	—	SAUL
FIVE O'CLOCK WHISTLE/MY WAND	OK	5922	E	AUC	—	SAUL
ST.LOUIS BL/CAFE SOCIETY BL	Co	36711	E	SAL	.50	NORR
BAT THE HUMMING BIRD						
SLOW DRAG(PIANO SOLO)	Vs	6068	E+	T-A	—	KELS
SIDNEY BECHET						
(ALL ON VICTOR & BLUEBIRD)	—	—	—	—	—	SKIT
MAPLE LEAF/SWEETIE DEAR	BB	7614	N	T-A	1.50	IDER
SWING PARADE/I KNOW THAT YOU	Vi	27574	N	T-A	—	SOLO
BIX BEIDERBECKE						
JAZZ ME BLUES/JAZZ BAND BALL	Vo	3042	N	AUC	—	BURL
MARGIE/LOUISIANA	PAE	2833	N	AUC	—	BURL
BUNNY BERIGAN						
CAN'T GET STARTED/RHYTHM	Vo	3225	E	AUC	—	CHOY
FIRST TIME I SAW YOU	Vi	25593	N	AUC	—	CHOY
AIN'T TIME SWEET/AY AY AY	Vi	26753	N	AUC	—	CHOY
I CAN'T GET STARTED/PRISONERS	Vi	36208	N	AUC	1.50	HALL
BEN BERNIE						
AIN'T SHE SWEET/I'M LOOKING	Br	3444	E+	AUC	2.00	COOK
BIG BILL						
HARD HEARTED WOMAN/I'M GONNA	OK	6651	E	AUC	—	HALL
BASEMENT BLUES/STARVATION BL	Para	12707	N	AUC	—	DAME
BLIND BLAKE						
NOTORIETY WOMAN BLUES	Para	12754	N	AUC	—	DAME
RAMBLIN' MAMA BLUES	Para	12767	N	AUC	—	DAME
TOO TIGHT/STONEWALL BL	Para	12431	N	AUC	—	DAME
TAMPA BOUND/WORRIED BL	Para	12442	N	AUC	—	DAME
ONE TIME BLUES/DRY BONE SH.	Para	12479	N	AUC	—	DAME
BAD FEELING BLUES	Para	12497	N	AUC	—	DAME
BROWN SKIN MAMA BLUES	Para	12606	N	AUC	—	DAME
C.C.PILL BL/GOODBYE MAMA	Para	12634	N	AUC	—	DAME
HOT POTATOES/MAMA BLUES	Para	12673	N	AUC	—	DAME
BOOTLEG RUM DUM BLUES	Para	12695	N	AUC	—	DAME
COLD HEARTED MAMA BLUES	Para	12710	N	AUC	—	DAME
NO DOUGH BLUES/PANTHER SQUAL	Para	12723	N	AUC	—	DAME
SEARCH WARRANT BLUES	Para	12737	N	AUC	—	DAME
BLUES BIRDHEAD(HARMONICA SOLOS WITH PIANO)						
HARMONICA BLUES/MEAN LOW	OK	8824	V+	SAL	2.00	MCKU
BLUE BELLE						
MEAN BLOODHOUND BLUES/DEATH	OK	8704	G	T-A	—	YOUN
JIMMY BLYTHE						
ADAMS APPLE/MESSING	SIG	906	N	AUC	1.00	NORR
BOOTS AND HIS BUDDIES						
GONE/TRUE BLUE LOU	BB	7596	N	T-A	—	MART
BOSWELL SISTERS						
WHEN I TAKE MY SUGAR TO TEA	BR	6083	V	T-A	—	MART
WHEN I TAKE MY SUGAR TO TEA	BR	6083	V	AUC	—	HERZ
WILL BRADLEY						
LIGHTNING BOOGIE/SUGAR HILL	CEL	7014	N	T-A	—	COUL
EVELYN BRICKEY						
DOWN IN VALLEY BL/MY MAN IS	OK	8256	G+	T-A	—	YOUN
BROADWAY BROADCASTERS						
SOBBIN'BLUES/(REV.,VARSITY 8)	CA	498	N	AUC	3.00	SKIT
IF I HAD YOU(REV.,E.CARLE)	CA	9057	G	STA	—	MANC
LEE BROWN						
FORSAKEN BLUES/LEMON ROLLER	DE	7615	E	T-A	—	MART
BUCKTOWN FIVE						
SOMEDAY SWEETHEART	GE	5405	V	T-A	—	SKIT
BULL CITY RED (GUITAR & VOCAL)						
NOW I'M TALKING ABOUT YOU	PE	51257	V+	SAL	1.75	MCKU
CHICK BULLOCK						
WE COULDN'T SAY GOODBYE	CQ	7996	V	T-A	—	ALEX
CONEY ISLAND/THOUSAND LOVE	ME	61108	E	AUC	—	HALL
BUTTERBEANS & SUSIE						
CONSTRUCTION GANG/A TO Z	OK	8163	N	AUC	—	HEAR
CALIFORNIA RAMBLERS						
HOT LIPS/NOBODY LIED	Vo	14384	E	T-A	—	IDER
SLEEPY TOWN EXPRESS/KINGS	Co	2397	E+	AUC	—	HALL
CAB CALLOWAY						
SCAT SONG/CABIN IN COTTON	Br	6272	E	SAL	2.00	NORC
PLUCKIN' THE BASS/GIVE BABY	Vo	5406	E+	T-A	—	BROW
GHOST OF A CHANCE(CHU BERRY)	OK	5687	V	T-A	—	SOLO

FOR DISPOSITION

BENNY CARTER

BACK BAY BOOGIE/SUNDAY	BB	11341	E	T-A	1.25	MAZZ

GEORGE CARTER

HOT JELLY ROLL BL/RISING RIV.	PARA	12750	N	AUC	——	DAME

CHICAGO RHYTHM KINGS

BREEZE	BB	6564	V	T-A	——	KELS
SHE SHALL HAVE/LIMIT LOVE	BB	6400	V	T-A	——	KELS

CINCINNATI JUG BLOWERS

GEORGE ST. STOMP/NEWPORT BL	PARA	12743	N	AUC	——	DAME

LARRY CLINTON

DIG ME HONEY	BB	10868	N	AUC	——	ROTH

BILL COLEMAN (RECORDED IN EUROPE)

BIG BOY BLUES/SWING GUITARS	VI	26223	N	T-A	——	SOLO

RUSS COLUMBO

LADY I LOVE(RIM CHIP)/AS YOU	VI	24076	N	AUC	2.00	COOK
(RUSS COLUMBO ALBUM)	VI	P-95	N	T-A	——	BURK

EDDIE CONDON AIR SHOTS

BABY/BIG NOISE(KRUPA)	—	——	N	SAL	1.25	IDER
BUTTER AND EGG MAN(SPANIER)	—	——	N	SAL	1.25	IDER
HEEBIE JEEBIES(BUTTERFIELD)	—	——	N	SAL	1.25	IDER
JAM SESSION NO. 6(2 PARTS)	—	——	N	SAL	1.25	IDER
SENTIMENTAL LADY(MCKENZIE)	—	——	N	SAL	1.25	IDER
EUPHONIC SOUNDS(JOHNSON)	—	——	N	SAL	1.25	IDER
EASTER PARADE(2 PARTS)	—	——	N	SAL	1.25	IDER
RELAXING AT TOURO(SPANIER)	—	——	N	SAL	1.25	IDER
WHERE EVER THERE'S(WILEY)	—	——	N	SAL	1.25	IDER
ROSETTA(STACY-COLE)	—	——	N	SAL	1.25	IDER
I WANT TO BE HAPPY(STACY)	—	——	N	SAL	1.25	IDER
BUGLE CALL RAG(ENSEMBLE)	—	——	N	SAL	1.25	IDER
AT SUNDOWN(ENSEMBLE)	—	——	N	SAL	1.25	IDER
CONCENTRATING (SMITH)	—	——	N	SAL	1.25	IDER
MANDY (SPANIER)	—	——	N	SAL	1.25	IDER
SWEET LORRAINE(MCKENZIE)	—	——	N	SAL	1.25	IDER
STRUTTING BARBECUE(BUTTERFIELD)	—	——	N	SAL	1.25	IDER
OLD FOLKS/DON'T BLAME(WILEY)	—	——	N	SAL	1.25	IDER
THREE LITTLE WORDS(STACY)	—	——	N	SAL	1.25	IDER
SUGAR (KAMINSKY)	—	——	N	SAL	1.25	IDER
(MANY OTHERS)	—	——	N	SAL	1.25	IDER

EDDIE CONDON

SOMEDAY SWEETHEART/THERE'LL	DE	18041	E	T-A	——	IDER

COOK'S DREAMLAND ORCHESTRA

MOANFUL MAN/LONELY WALLFLOWER	GE	5373	E	AUC	2.00	COOK

AL COOPER

FRENZY/STOP AND ASK	DE	3142	E	T-A	——	MART

IDA COX

LAST MILE BLUES(HIGGINBOTHAM)	OK	6405	N	AUC	——	WALL
CHICAGO BOUND BLUES/I LOVE	PARA	12056	G	T-A	——	YOUN
LAST MILE BLUES/CAN'T QUIT	OK	6405	N	T-A	——	MART

CHARLES CREATH'S JAZZOMANIACS

DADDY ROCKS ME/WOKE UP COLD	OK	8217	G	T-A	——	YOUN

BING CROSBY

ST. LOUIS BLUES(ELLINGTON'SORCH)	CO	55003	N	SAL	2.25	FITZ
TEMPTATION/SHADOW WALTZ	ME	13136	E	AUC	——	SAUL
WE'RE A COUPLE/OUR BIG LOVE	BR	6696	E	AUC	——	SAUL
YES INDEED/TEA FOR TWO	DE	3689	N	AUC	——	SAUL
MY KINDA LOVE	CO	1773	N	SAL	2.50	RIDL
GAY LOVE/CAN'T WE BE	CO	2001	E	SAL	2.00	RIDL
PLEASE/WALTZING IN A	BR	6394	V	SAL	2.25	RIDL
WERE YOU SINCERE	BR	6120	G	SAL	1.25	RIDL
WHAT PRICE LYRICS(RHYTHM BOYS)	VI	21302	N	SAL	1.50	RIDL
MISS ANABELLE LEE(RHYTHM BOYS)	VI	21104	N	SAL	1.50	RIDL
THANKS/HOME ON THE RANGE	ME	13131	V	AUC	1.00	COOK
WE'LL MAKE HAY WHILE SUN	VO	2868	N	AUC	4.00	COOK
LAST ROUNDUP/SOMEONE STOLE	PE	13055	V	SAL	2.50	NORC
STARDUST/DANCING IN DARK	BR	6169	E+	SAL	2.00	CHOY
LOVE THY NEIGHBOR/RIDIN'(V/N)	BR	6852	—	T-A	——	YOUN
HUMMIN' WHISTLIN' SINGIN'	BR	6953	N	T-A	——	YOUN
STARDUST/DEEP PURPLE	DE	1734	E	SAL	1.00	NORR

BOB CROSBY

(MANY; SEND FOR LIST)	DE	——	N	——	——	JACO
BIG TOM	DE	4403	N	SAL	.80	WALL
I'LL COME/TAKE ME BACK(E+/E)	DE	3576	—	AUC	——	CONN
DRUMMER BOY	DE	3451	N	AUC	——	ROTH
(MANY; SEND LIST & OFFERS)	DE	——	N	AUC	——	ROTH
TAKE ME BACK/I'LL COME BACK	DE	3576	G	AUC	——	BURL

COW COW DAVENPORT

RAILROAD BL/I AIN'T ICEMAN	DE	7462	E+	AUC	——	SCHW
SLOW DRAG(BAT HUMMING BIRD)	VS	6068	V+	AUC	——	SCHW

JED DAVENPORT & BEALE ST. JUG BAND

PICCOLO BLUES/JUG BLUES	VO	1504	V	T-A	——	COUL

DIXIE STOMPERS

SPANISH SHAWL/CLAP HANDS HERE	HA	70	V	AUC	——	PARR

JOHNNY DODDS

WILD MAN BLUES	DE	3519	N	AUC	——	ROTH

DORSEY BROTHERS (BERIGAN)

MOOD NOLLYWOOD/SHIM SHAM(E/E+)	—	——	—	——	——	CONN

TOMMY DORSEY

JOSEPHINE/IF THE MAN(CLAM.7)	VI	25676	N	AUC	——	SAUL
ELI ELI/NONE BUT LONELY	VI	27597	N	AUC	——	SAUL
THE GOONA GOO/IF MY HEART	VI	25508	E	AUC	——	SAUL
THAT'S A PLENTY/THERE'S SMALL	VI	25363	E	AUC	——	SAUL
(MANY; SEND FOR LIST)	VI	——	—	——	——	JACO
DIPSY DOODLE/WHO	VI	25693	N	AUC	——	WALL
NOT SO QUIET PLEASE	VI	27869	N	SAL	.90	WALL
YOU TOOK MY LOVE	VI	20153	N	SAL	.75	WALL
HAWAIIAN WAR CHANT	VI	26126	N	SAL	.80	WALL
ROYAL GARDEN BLUES	VI	27518	N	AUC	——	WALL
ELI ELI/NONE BUT	VI	27597	N	SAL	.75	WALL
LITTLE WHITE LIES	VI	27521	N	SAL	.75	WALL
NOBODY'S BABY/BUDS(BERIGAN)	VI	26609	N	AUC	——	CONN
EVERYBODY'S DOING IT	VI	25821	N	AUC	1.00	PENS
AS LONG AS YOU LIVE	VI	25899	E	AUC	1.00	PENS
DON'T EVER CHANGE	VI	25607	V	AUC	1.00	PENS
ALIBI BABY	VI	25577	E	AUC	1.00	PENS
YOU'RE A SWEETHEART	VI	25695	E	AUC	1.00	PENS
DEDICATED TO YOU	VI	25516	E	AUC	1.00	PENS
I NEVER KNEW	VI	25813	N	AUC	1.00	PENS
STARDUST(HAIR CRACK)/(B.G.,REV)	VI	25320	G	AUC	1.00	PENS

JOHNNY DUNN ORIG. JAZZ HOUNDS

SWEET LOVIN' MAMA	CO	3893	E	T-A	——	GALB
SUGAR BLUES	CO	3878	V	T-A	——	GALB
BUGLE BLUES	CO	3541	V	T-A	——	GALB

BERNICE EDWARDS

HIGH POWERED MAMA BLUES	PARA	12766	G	SAL	1.25	MCKU
BORN TO DIE BLUES/DIRTY SHAM	PARA	12741	N	AUC	——	DAME

DUKE ELLINGTON

THE MOOCHE/EAST ST. LOUIS	VI	20153	N	SAL	.70	WALL
BLACK AND TAN FANTASY/CREOLE	VI	21137	N	AUC	2.00	COOK
WHEN A BLACK MAN'S BLUE	VI	22587	N	AUC	3.00	COOK
MOONGLOW/SOLITUDE	BR	6987	G	T-A	——	NORC
KILLINS MYSELF/YOUR LOVE	CO	35640	F+	T-A	——	NORC
DIGA DIGA DOO	VI	38008	G+	T-A	——	NORC
MOOD INDIGO/WHEN BLACK MAN	VI	22587	G	T-A	——	NORC
RING DEM BELLS/3 LITTLE WORDS	VI	25076	E	SAL	1.00	NORC
DEAR OLD SOUTHLAND/SOLITUDE	VI	27564	E	SAL	2.00	NORC
SOPHISTICATE LADY	CO	35556	G	SAL	1.25	NORC
GEORGIA GRIND/PARLOR SOCIAL	PE	104	E+	T-A	——	STAR
STACK 'O LEE BLUES	HA	601	E+	T-A	——	STAR
RING DEM BELLS/MOOD INDIGO	VI	20-1532	N	T-A	——	YOUN
MR. J. B. BLUES/BODY & SOUL	VI	27406	N	AUC	——	HALL
SHOE SHINE BOY/(REV., P)	BR	7710	E	AUC	——	SCHW
LA DE DOODY DOO/(REV., G)	BR	8174	E	AUC	——	SCHW
BLACK BEAUTY (1 INCH CRACK)	VO	15704	E	TRA	——	BURK
HARLEMANIA	BB	6306	E	T-A	——	BURK
KISSIN' MY BABY GOOD NIGHT	BR	7627	E	T-A	——	BURK
(DUBS FROM TRANSCRIPTIONS)	—	——	—	SAL	——	BURL

SEGER ELLIS

MELLOW STUFF/JITTERBUG	OK	6051	N	AUC	——	WALL

RUTH ETTING

(MANY; SEND FOR LIST)	CO	——	—	——	——	JACO

SAMMY FAIN (GOODMAN)

WHAT A DAY/TO BE IN LOVE	DI	2943	G	SAL	2.00	RIDL

EDDIE FARLEY

BUBBLING OVER	DE	1250	N	T-A	——	MART

FIVE BIRMINGHAM BABIES

DIXIE STOMP	PE	14521	V	T-A	——	MART

LEMUEL FOWLER

BLUES MIXTURE	CO	3959	E	SAL	2.50	RIDL
NO NAME BLUES/SATISFIED	GE	5252	N	AUC	——	SKIT
OH DADDY/TIN ROOF BLUES	GE	5234	N	AUC	——	SKIT

FOR DISPOSITION

JEAN GOLDKETTE

(MANY; SEND FOR LIST)	Vi	—	—	—	—	—	JACO
CLEMENTINE	Vi	20994	N	SAL	2.25		RIDL
GIMME A LITTLE KISS/LONESOME	Vi	20031	E	AUC	—		PARR
A LANE IN SPAIN	Vi	20491	N	AUC	1.00		COOK

BENNY GOODMAN

TEA FOR TWO/RUNNIN (QUARTET)	Vi	25529	E	AUC	—		SAUL
ROLL EM/AFRAID TO DREAM	Vi	25627	N	AUC	—		SAUL
LIZA(N)/SMILES(E) (QUARTET)	Vi	25660	—	AUC	—		SAUL
CHINA BOY/LADY BE GOOD(TRIO)	Vi	25333	V+	AUC	—		SAUL
ON THE ALAMO/GONE WITH(SEXTET)	Co	35938	E	AUC	—		SAUL
I'M DING DONG DADDY/THERE(QUAR)	Vi	25725	E+	AUC	—		SAUL
SILHOUETTED MOONLIGHT(TRIO)	Vi	25711	N	AUC	—		SAUL
GOOD ENOUGH/SMOOTH(SEXTET)	Co	36039	E	AUC	—		SAUL
SIX APPEAL/THESE FOOLISH(SEXT)	Co	35553	E	AUC	—		SAUL
HE AIN'T GOT RHYTHM/THIS	Vi	25505	E	AUC	—	—	SAUL
CHINA BOY/OH LADY BE GOOD	Vi	25333	V	SAL	.75		RIDL
SUNNY SIDE OF ST./ALL I NEED	Co	36817	V+	AUC	—		PARR
BOY MEETS HORN	Co	35301	N	AUC	—	—	WALL
SOMETHING NEW	Co	36209	N	AUC	—		WALL
WHISPERING TIGER RAG	Vi	25481	N	AUC	—		WALL
(MANY; SEND WANT LISTS)	—	—	—	—	—		WALL
SWEET SUE/MELANCHOLY(SCRATCH)	Vi	25473	E+	T-A	1.00		COOK
BENNY'S BUGLE/AS LONG AS(SEXT)	Co	35901	G	T-A	—		COUL
BREAKFAST FEUD/FOUND(SEXT)	Co	36039	V	T-A	—		COUL
I'M NOBODY'S BABY/BUDS WON'T	Co	35472	G	T-A	—		COUL
BLUE/SHIRT TAIL	Br	3975	N	T-A	—		SKIT
BLUE/SHIRT TAIL STOMP	Br	80030	E+	T-A	—		YOUN
SWINGTIME IN ROCKIES/FOUND	Vi	25355	N	AUC	—		JORD
HOUR OF PARTING/COCOANUT GR.	Co	35527	N	AUC	—		JORD
SOFT WINDS/MEMORIES(SEXTET)	Co	35320	N	AUC	—	—	JORD
NOBODY'S SWEETHEART/MORE	BB	10723	V	T-A	—		MANC
MELANCHOLY BABY/WRAPPIN IT	Vi	25880	N	S-A	.80		JENS
SOMETIMES I'M HAPPY	Vi	25090	E	AUC	1.00		PENS
OPUS ½ (SLIGHT CRACK)	Vi	26091	V	AUC	.50		PENS
I NEVER KNEW(SLIGHT CRACK)	Vi	26089	V	AUC	.50		PENS
POOR BUTTERFLY/THE SHEIK	Co	35466	E	T-A	—		BROW

GOTHAM STOMPERS (ELLINGTON)

LOVIN' ARMS(2 CHIPS, 6 GROOVES)	VR	629	V	AUC	1.25		CONN

GLEN GRAY

CASA LOMA STOM/FOR YOU	De	1412	V	T-A	—		MANC

KITTY GRAY

WEEPING WILLOW SWING	Vo	04014	E	T-A	—		MART

LIONEL HAMPTON

FLYING HOME/IN THE BAG	De	18394	N	AUC	—		WALL
MUSKAT RAMBLE/RING DEM BELLS	Vi	26017	N	T-A	—		VLAC
FLYING HOME/SAVE IT PRETTY	Vi	26595	N	T-A	—		VLAC
SUNNYSIDE OF ST/I KNOW THAT	Vi	25592	V	SAL	.90		HALL

LUCIUS HARDY

MR. BLUES/MR. JELLY MAN	Para	12598	E	T-A	—		BROW

HARLEM FOOTWARMERS

SNAKE HIP DANCE/JUNGLE JAM	OK	8720	E	T-A	—		YOUN

HARLEM HOT SHOTS

BLACK & TAN FANTASY/SUGAR	Pe	15481	G	T-A	—		NORC

COLEMAN HAWKINS

HONEYSUCKLE ROSE/NETCHA'S DR.	De	3881	E	T-A	—		MANC
MY BLUE HEAVEN/SHIEK OF ARABY	BB	10770	N	T-A	—		VLAC

ERSKINE HAWKINS

S'POSIN/SOFT WINDS	BB	11001	V	T-A	—		MAZZ
WITHOUT A SHADOW/IT WAS A	Vo	3289	E	T-A	—		MAZZ
MORE THAN YOU KNOW/UPTOWN SH.	BB	10504	N	AUC	—		BURL

JOE HAYMES

ORGAN GRINDERS SWING/PAPA	Me	61105	E	T-A	—		MAZZ

BERTHA HENDERSON

SO SORRY BLUES/MURDER BLUES	Para	12645	N	AUC	—		DAME
LEAVIN' GAL BLUES/LONESOME	Para	12697	N	AUC	—		DAME

FLETCHER HENDERSON

SUGAR FOOT STOM/WHATCHA	Co	395	V	AUC	—		PARR
TIGHT LIFE (HAWKINS)	De	18254	N	SAL	.90		WALL
LET'S GO HOME	Co	36214	N	T-A	—		MART
A PIXIE FROM DIXIE	Co	36289	N	T-A	—		MART
LIMEHOUSE/WRAPPIN' IT UP	De	157	E	T-A	—		ALEX
WANG WANG/MY GAL SAL	Vo	3360	N	T-A	—		ALEX
WHAT'S YOUR STORY/TREES	Vo	3760	E+	T-A	—		ALEX

(FLETCHER HENDERSON CONTINUED NEXT COLUMN)

(FLETCHER HENDERSON, CONTINUED)

SHOE SHINE BOY/SING SING	Vi	25375	E	AUC	—		JORD
JIM TOWN BLUES/YOU CAN DEPEND	Vi	25379	E	AUC	—		BURL
STAMPEDE/JACKASS BLUES	Co	654	F	AUC	—		BURL
NAUGHTY MAN/MEANEST KIND	Co	249	F	AUC	—		BURL
SUGAR FOOT/WHATCHA CALL EM	Co	395	G+	AUC	—		BURL
BLAZIN'/WANG (RIM CHIP,8 GR.)	Co	1913	F	AUC	—		BURL
GULF COAST(HENDERSON'S HOT 6)	Co	3951	V	T-A	—		GALB

WOODY HERMAN

ELISE/YARDBIRD SHUFFLE	CAN.De	4353	E	AUC	—		CONN

EARL HINES

ROSETTA/COPENHAGEN	De	—	V	AUC	—		CONN
STORMY MON/2ND BALCONY(G/V)	BB	11567	—	AUC	—		CONN
MONDAY DATE/OFF TIME BL(SOLOS)	HRS	19	N	T-A	—		MART
THE JITNEY MAN/FATHER JUMPS	BB	11535	V	AUC	—		HALL
RHYTHM SUNDAE(REV. G)	OK	6250	V	AUC	—		SCHW
PIANO MAN/FATHER STEPS IN	BB	10377	E	AUC	—		SCHW
BEAU KOO JACK/GOOD LITTLE	Vi	38043	E	S-A	.85		JENS
MONDAY DATE/57 VARIETIES	Co	2800	E+	AUC	—		BURL
BLUE/JULIA	Br	6872	G	AUC	—		BURL
ANGRY/CAVERNISM	De	183	N	AUC	—		BURL

JOHNNY HODGES

DOOJI WOOJI/MISSISSIPPI DR.	OK	4849	E	T-A	—		COUL

HOKUM BOYS

EVERY MAN FOR HIMSELF	Vo	03336	V	T-A	—		MART
PAT A FOOT BLUES/GIVE UP GYM	Para	12746	N	AUC	—		DAME
CAUGHT HIM DOING IT/BETTER	Para	12777	N	AUC	—		DAME
SOMEBODY'S BEEN USING THAT	Para	12796	N	AUC	—		DAME

CLAUDE HOPKINS

MARGIE/EVERYBODY SHUFFLE	Br	6916	G	SAL	1.20		NICK

HOT AIR MEN

CHATTIN'WITH MAY/RED HOT	Co	2175	G	T-A	—		IDER

ALBERTA HUNTER

SAN N' LONELY/EXPERIENCE	Para	12065	G	AUC	—		SKIT

EARL JACKSON MUSICAL CHAMPS (ELLINGTON)

ROCKIN' CHAIR/BLACK	Me	12093	G	SAL	2.00		RIDL

PAPA CHARLIE JACKSON

PAPA DO/I'LL BE GONE(G/F+)	Para	12905	—	T-A	—		ALEX
JACKASS BLUES/TIRED OF FOOL.	Para	12553	N	AUC	—		DAME
LOOK OUT PAPA DON'T TEAR	Para	12348	N	AUC	—		DAME
ASH TRAY BLUES/NO NEED OF	Para	12660	N	AUC	—		DAME
GOOD DOING PAPA BLUES/KY.	Para	12700	N	AUC	—		DAME
BIG FEELIN'BLUES/MA & PA	Para	12718	N	AUC	—		DAME
DON'T BREAK DOWN ON ME	Para	12736	N	AUC	—		DAME
HOT PAPA BLUES/WE CAN'T BUT	Para	12765	N	AUC	—		DAME

HARRY JAMES

BACK BEAT BOOGIE	Co	35456	N	SAL	.75		WALL
FLASH/ALL OR NOTHING	Co	35587	N	SAL	.90		WALL
(MANY; SEND WANT LISTS)	—	—	—	—	—		WALL
ALICE BLUE GOWN/HEARIN' FOR	Vs	8201	E	T-A	—		MANC

FRANKIE JAXON

SHE BRINGS ME DOWN/WET IT	De	7286	E	T-A	—		MART

BLIND LEMON JEFFERSON

BED SPRING BL/YO YO BLUES	Para	12872	G	T-A	—		ALEX
XMAS EVE/HAPPY NEW YEAR	Para	12692	F	T-A	—		ALEX
BEGGING BACK/OLD ROUNDERS	Para	12394	N	AUC	—		DAME
BAD LUCK BLUES/BROKE & HUNG.	Para	12443	N	AUC	—		DAME
'LECTRIC CHAIR BLUES	Para	12608	N	AUC	—		DAME

LONNIE JOHNSON

BED BUG BL/SWEET POTATO BL	OK	8586	G	T-A	—		YOUN
BACK WATER BLUES	OK	8466	G	T-A	—		ALEX

MERLINE JOHNSON

PALLET ON THE FLOOR	BB	7166	V	T-A	—		MART

PETE JOHNSON (WITH JOE TURNER)

BABY LOOK/CHERRY RED	Vo	4997	E	T-A	—		ALEX

ISHAM JONES

SUN GOD/BLUES	Br	2271	V+	AUC	—		HALL

JUNGLE BAND

ROCKIN' IN RHYTHM/12TH ST.	Br	6038	E	T-A	—		YOUN

ROGER WOLFE KAHN

LIZA/DO WHAT YOU DO	Br	4479	N	AUC	2.00		COOK

HAL KEMP

THE THINGS THAT WERE MADE	Br	4307	N	AUC	1.50		COOK

FOR DISPOSITION

ANDY KIRK.

JUMP JACK JUMP	DE	2226	N	SAL	.75	WALL
RIDE ON/UNLUCKY BLUES	DE	4436	N	SAL	.60	WALL
BIG JIM BLUES/GHOST OF	DE	2915	N	SAL	.90	WALL
MCGHEE SPECIAL	DE	4405	N	SAL	.85	WALL
BOOGIE WOOGIE COCKTAIL	DE	4381	V	T-A	——	SOLO

GENE KRUPA

ROCKIN'CHAIR/TUNIN'(ELDRIDGE)	OK	6352	N	AUC	——	SAUL
ANNIVERSARY WALTZ/I THINK OF	OK	6465	N	AUC	——	SAUL
FLAMINGO/LET ME OFF UPTOWN	OK	6210	N	AUC	——	SAUL
SIREN SERENADE/DON'T CRY	OK	6198	N	T-A	——	IDER
HE'S GONE/SERGEANT WAS SHY	OK	5985	N	T-A	——	IDER

HARLAN LEONARD

SNAKY FEELIN'/ROCK & RIDE	BB	10883	E	T-A	——	KELS

TED LEWIS

(MANY; SEND FOR LIST)	Co	——	-	——	——	JACO

VIRGINIA LISTON

JAIL HOUSE (BECHET, GUITAR)	OK	8122	G	T-A	——	ALEX

LITTLE BROTHER

MISLED BLUES/ONE ARM SLIM	BB	7806	V+AUC		——	HALL

LOUISIANA FIVE

RINGTAIL BLUES/BLUES	Em	1083	E	AUC	——	BILL

LOUISIANA RAMBLERS

MISS VANDY/UNDER LA. MOON	DE	5152	E	T-A	——	KELS

LOUISIANA RHYTHMAKERS

CLARINET MARM./OLD APPLE TREE	Me	12494	V	T-A	——	NORC

LOUISIANA SUGAR BABES

'SIPPI/WILLOW TREE	VI	21348	N	T-A	——	SKIT
THOU SWELL/'SIPPI	BB	10260	E	AUC	——	SCHW

JIMMY LUNCEFORD

ROSE ROOM/MOOD INDIGO	DE	131	E	T-A	——	ALEX
STAR DUST/RHYTHM	DE	369	E	T-A	——	ALEX
HELLS BELLS/OLD GRAY BONNET	DE	1506	E	T-A	——	ALEX
TIME'S WASTIN'/WELL ALL RIGHT	Vo	4887	V+T-A		——	ALEX
PUT ON YOUR OLD GREY BONNET	DE	1506	E	T-A	——	MANC

ABE LYMAN'S SHARPS & FLATS

A JAZZ HOLIDAY/SOME RAINY DAY	BR	4155	N	AUC	3.00	COOK

WINGY MANNONE

CASEY JONES/JUMPY NERVES	BB	10289	V	T-A	——	COUL
CASEY JONES/JUMPY NERVES	BB	10289	N	AUC	——	HEAR
DINNER FOR THE DUCHESS	BB	10909	N	AUC	——	ROTH
HONEY'S LOVIN'ARMS/SUGAR(BERF.)	BB	300801	G	AUC	——	BURL

PAUL MARES

NAGASAKI/MAPLE LEAF RAG	OK	41574	E	T-A	——	WITT
REINCARNATION/LAND OF DREAMS	OK	41575	E	T-A	——	WITT

JOE MARSALA

12 BAR STAMPEDE (R.L.)	DE	1811	N	AUC	——	ROTH

SARA MARTIN

LONGIN' FOR DADDY/GOODBYE	OK	8117	G	T-A	——	YOUN
JUG BAND BLUES (CHIP 2 GROOVE)	OK	8166	G	T-A	——	YOUN
TAKE YOUR BLACK BOTTOM	OK	8461	E	T-A	——	YOUN
PLEADIN' BLUES/MY BROWN	OK	8161	G	T-A	——	ALEX

CLYDE MCCOY

IT LOOKS LIKE LOVE/A LONELY	CO	2453	N	AUC	2.00	COOK

JIMMY MCHUGH'S BOSTONIANS

THE WHOOPEE STOMP	VE	1743	G	SAL	1.00	RIDL

RED MCKENZIE

I CAN'T GET STARTED/PULL RAB.	DE	790	E	AUC	——	BURL

MCKINNEY COTTON PICKERS

WRAP TROUBLS IN DREAMS/DO	VI	22281	E	T-A	——	BROW

MEMPHIS FIVE

THAT RED HEAD GAL/I NEVER MISS	PE	14121	G	AUC	——	PARR

MEMPHIS JUG BAND

LOVE IS COLD/SHE SOLD IT	OK	8963	N	T-A	——	ALEX
GATOR WOBBLE/BUSINESS AIN'T	OK	8958	N	T-A	——	ALEX
INSANE CRAZY BLUES/BOTTLE IT	OK	8959	E+T-A		——	YOUN

METRONOME ALL STARS

KING PORTER/ALL STAR STRUT	Co	35389	E	T-A	——	COUL

GLENN MILLER

SOLO HOP/IN A SPANISH TOWN	Co	35881	E+AUC		——	SAUL
(MANY; SEND FOR LIST)	BB	——	-	——	——	JACO
BUGLE CALL RAG/SLOW FREIGHT	BB	10740	V	T-A	——	MANC
PAVANNE/LITTLE BROWN JUG	BB	10286	N	AUC	——	HEAR
OH YOU CRAZY MOON/AIN'T	BB	10329	V	AUC	——	HEAR

(GLENN MILLER CONTINUED NEXT COLUMN)

(GLENN MILLER, CONTINUED)

WHAM/MY ISLE GOLDEN DREAMS	BB	10399	N	AUC	——	HEAR
IN THE MOON, 1 & 2	BB	10416	N	AUC	——	HEAR
BLUE RAIN/WHO'S SORRY NOW	BB	10486	N	AUC	——	HEAR
ALICE BLUE GOWN/WONDERFUL	BB	10701	V	AUC	——	HEAR
ALICE BLUE GOWN/WONDERFUL	BB	10701	N	AUC	——	HEAR
MISTER MEADOW LARK/NEARN'S	BB	10745	N	AUC	——	HEAR
CABANA IN HAVANA/SWALLOWS	BB	10776	N	AUC	——	HEAR
OUR LOVE AFFAIR/CANYON	BB	10845	N	AUC	——	HEAR
BOULDER BUFF/GOOGLIE PIGGY	BB	11163	E	AUC	——	HEAR
WHITE CLIFFS OF DOVER	BB	11397	V	AUC	——	HEAR
MOONLIGHT COCKTAIL/HAPPY	BB	11401	N	AUC	——	HEAR
ALWAYS IN MY HEART/WHEN	BB	11438	V	AUC	——	HEAR
THAT OLD BLACK MAGIC/PINK	VI	20-1523	V	AUC	——	HEAR

SODARISA MILLER

RECKLESS/MIDNIGHT SPECIAL	PARA	12306	G	T-A	——	ALEX

MILLS BLUE RHYTHM BAND

SENTIMENTAL MOOD/CARRY ME	CO	3148	E	AUC	——	PARR

MISSISSIPPI SHIEKS

SHOW ME WHAT/KITTY CAT BLUES	OK	8947	E	T-A	——	ALEX

MIFF MOLE & MOLARS

HONOLULU BLUES/NEW TWISTER	OK	40984	V+T-A		——	YOUN

TOOTS MONDELLO

BURNIN' STICKS/YOUR CHANGE	ROY.	1817	N	AUC	——	SCHW

THOMAS MORRIS JAZZ MASTERS

ORIG.CHARLESTON/E FLAT BLUES	OK	8055	G	T-A	——	WHIS

JELLY ROLL MORTON

BALLIN' THE JACK/DON'T LEAVE	BB	10450	N	SAL	3.00	MONT
(GENERAL ALBUM (V TO E)	GL	——	-	SAL	2.50	MONT
WEST END/CLIMAX	BB	10442	N	T-A	——	SKIT
CHANT/BLACK BOTTOM	VI	2022[1]	E	T-A	——	SKIT
CHANT/BLACK BOTTOM	BB	10253	N	T-A	——	SKIT
GEORGIA SWING/MOURNFUL(E/G)	BB	8515	-	T-A	——	YOUN
BLACK BOTTOM STOMP/CHANT	VI	20221	E	T-A	——	YOUN
BIG LIP BLUES/NEW YORK	GL	1704	N	SAL	1.00	NORR
THE CHANT/BLACK BOTTOM STOMP	BB	10253	N	T-A	——	VLAC
THE PEARLS/BEALE ST. BLUES	BB	10252	N	T-A	——	VLAC
ORIG.JELLY ROLL BLUES/DOC JAZZ	BB	10255	N	T-A	——	VLAC
BEALE ST./THE PEARLS	VI	20948	E	T-A	——	WITT

BENNIE MOTEN

SOUTH/SHE'S NO TROUBLE	VI	24893	N	SAL	1.00	MONT
SOUTH/SHE'S NO TROUBLE	VI	24893	V	SAL	.80	HALL

MOUND CITY BLUE BLOWERS

ARKANSAS BLUES/BLUE BLUES	BR	2581	V	SAL	1.50	NORC
ONE HOUR/HELLO LOLA	BB	10037	N	T-A	——	SOLO

OZZIE NELSON

JERSEY JIVE	BB	11180	N	SAL	.60	WALL
RIFF INTERLUDE	BB	10802	N	SAL	.70	WALL

NEW ORLEANS BLACKBIRDS

PLAYING THE BLUES/RED HEAD	VI	38027	N	T-A	——	MART
RED HEAD/BABY	BB	6611	V	T-A	——	MART

NEW ORLEANS SEVEN (HAWKINS, CARTER, POLO)

HOW LONG BLUES/EASY RIDER	HIT	5032	N	T-A	——	SOLO

NEW ORLEANS RHYTHM KINGS

TIN ROOF BLUES/THAT'S PLENTY	GE	5105	G+T-A		——	NORC
TIN ROOF BLUES/THAT'S PLENTY	GE	5105	G	T-A	——	SKIT

RED NICHOLS

BUILDING NEST FOR MARY	BR	4321	N	AUC	2.00	COOK
FIVE PENNIES/HARLEM TWIST	VI	21560	V	AUC	——	JORD
IDA/FEELIN' NO PAIN	PE	15648	F	AUC	——	BURL
SUGAR/MAKE MY COT WHERE THE	VI	21056	G	AUC	——	BURL
ON THE ALAMO/CHINATOWN	BR	4363	F	AUC	——	BURL

RAY NOBLE

ROLL UP CARPET/ROCK YOUR	VI	25262	E	AUC	1.00	COOK
HADN'T ANYONE TILL YOU	BR	8079	E	SAL	1.50	CHOY
SAME AS WE USED TO DO	VI	22688	V	AUC	——	HEAR
LIGHTS OF PARIS/DUTCH CANAL	VI	24004	V	AUC	——	HEAR
LOVE IS SWEETEST THING	VI	24333	G	AUC	——	HEAR
OLD SPINNING WHEEL/HANG	VI	24357	N	AUC	——	HEAR
BLUE DANUBE/I LOVE YOU	VI	24406	N	AUC	——	HEAR
SPANISH EYES/THAT'S WHAT	VI	24599	E	AUC	——	HEAR
BASIN ST.BLUES/MELANCHOY BABY	VI	25007	V	AUC	——	HEAR
MAD ABOUT THE BOY	VI	25020	E	AUC	——	HEAR
ST.LOUIS BLUES/IN N.O.	VI	25082	E	AUC	——	HEAR
MOMENT I SAW YOU (VALLEE)	VI	25313	E	AUC	——	HEAR
EASY TO LOVE/UNDER SKIN	VI	25422	V	AUC	——	HEAR

FOR DISPOSITION

JIMMY NOONE

APEX BLUES/SWEET LORRAINE	VO	1207	G+T-A	——		NORC
AM BLUE/BIRMINGHAM	[illegible]	1296	V+T-A	——		NORC
I KNOW THAT SWEET SUE	VO	1184	G+T-A	——		NORC
I KNOW THAT/BUMP IT	DE	1584	V+SAL	——	1.25	NORC
HE'S THE DIFFRENT TYPE GUY	DE	18439	N AUC	——		ROTH
MONDAY DATE/KING JOE	Vo	1229	E AUC	——		BURL

RED NORVO

LADY BE GOOD/CROSBY'S SLOW M.)	DE	3884	E+AUC	——		CONN
BUGHOUSE BLUES IN E FLAT	BR	8208	N AUC	——		BURL

KING OLIVER

CANAL ST/JUST GONE	GE	5133	E AUC	——	—	SKIT
4 OR 5 TIMES/EVERYTHING	BR	402[illegible]	V T-A	——		SKIT
JAZZIN' BABIES BLUES	OK	4975	E+T-A	——		STAR
TOO LATE WHAT YOU WANT (E/N)	BB	7242	- T-A	——		YOUN
WHAT YOU WANT/TOO LATE (N/E)	BB	7242	- T-A	——		ALEX
I WANT YOU JUST MYSELF/SWEET	VI	38101	V AUC	——		JORD
MULE FACE BLUES BOOGIE WOOGIE	VI	38134	G+AUC	——		BURD

ORIGINAL DIXIELAND JAZZ BAND

SENSATION RAG/BLUING THE BLUES	VI	18483	E AUC	——		JORD
OSTRICH WALK/AT JAZZ BAND BALL	VI	18457	E AUC	——		PARR
BLUIN THE BLUES/SENSATION RAG	VI	18483	E AUC	——		PARR

ORY'S SUNSHINE ORCHESTRA

ORY'S CREOLE TROMBONE	SUNS	3003	G T-A	——		WITT

HOT LIPS PAGE

WILL YOU REMEMBER/AND SO FORTH	BB	7680	E AUC	——		HALL

TONY PARENTI

OLD MAN RHYTHM(SOLO)	BB	1199	N AUC	——	-	NORR

BEN POLLACK

YOU MADE ME HAPPY/FROM NOW	VI	22156	V T-A	——		IDER

BOB POPE

STOP TEASING/GOT TO GO	DE	8509	E T-A	——		MART

LOUIS PRIMA

CONFESSIN'/LET'S HAVE FUN	BR	7709	N AUC	3.00		COOK
FORGIVE ME/TICA TEE	OK	6520	E AUC	——		HALL

THE RED HEADS

NOTHIN' DOES DOES LIKE IT	PE	4888	G+T-A	——		STAR
BLACK BOTTOM STOMP/HEEBIE J.	PE	14738	E T-A	——		STAR

DON REDMAN

CHANT OF THE WEED	Co	35689	N SAL	1.00		WALL

LEO REISMAN

WITHOUT THAT GAL/WHEN MOON	VI	22746	N AUC	1.00		COOK

SALLY ROBERTS-SYLVESTER BEAVER

BLACK HEARSE BLUES/USELESS BL	OK	8500	V T-A	——		ALEX

DICK ROBERTSON

DROP A NICKLE/YOU WENT TO	DE	1706	V T-A	——		KELS

ELZADIE ROBINSON

WHISKEY BLUES/BACK DOOR BL	PARA	12509	N AUC	——	—	DAME
ST.LOUIS CYCLINE BLUES	PARA	12573	N AUC	——		DAME
CHEATIN' DADDY/LAST NIGHT	PARA	12768	N AUC	——		DAME

BOYD SENTER

WABASH BLUES/I'M IN	BB	5455	V T-A	——		IDER

SEPIA SERENADERS

RIDICULOUS BLUES/NAMELESS BL	BB	5710	N T-A	——		ALEX

ARTIE SHAW

JUNGLE BLUES/HAD TO BE	CAN.BB	10091	N AUC	——		HALL

OLLIE SHEPARD

JELLY ROLL	DE	7629	E T-A	——		MART

SIX JUMPING JACKS

HOW COULD RED RIDING HOOD	BR	3254	G T-S	—	—	IDER

JACK SNEED AND HIS SNEZERS

JOE LOUIS/NUMBERS MAN	DE	7522	E T-A	——		MART

BESSIE SMITH

GULF COAST BLUES	Co	3844	V SAL	1.50		NORC
PICKPOCKET BLUES/I'D RATHER	Co	14304	V T-A	——		YOUN
WOMAN'S TROUBLE/LOVE ME(V/G)	Co	14060	- T-A	——		YOUN
DYING GAMBLER/SING SING(G/V)	Co	14051	- T-A	——		YOUN
WEEPING WILLOW/BYE BYE BLUES	Co	14042	G+T-A	——		YOUN
YOU BEEN A GOOD OLD WAGON	Co	14079	G T-A	——		YOUN
ELECTRIC CHAIR/GRAVEYARD WORDS	Co	14209	G T-A	——		ALEX
GOT NOBODY/J.C. HOLMES	Co	14095	F+T-A	——		ALEX
COLD IN HAND/ST.LOUIS BLUES	Co	14064	G+T-A	——		ALEX
DIXIE FLYER/GOOD OLD WAGON	Co	14079	F T-A	——		ALEX

CLARA SMITH

STEEL DRIVING SAM/HE'S MINE	Co	14053	G AUC	——	—	PARR

STUFF SMITH

CRESCENDO IN DRUMS/I'VE GOT	VS	8242	N T-A	——		COOL

TRIXIE SMITH

WORLD JAZZ CRAZY/RAILROAD	UHCA	81-82	E+T-A	——		LEIG

SOUTHERN SERENADERS (LOUIS)

ALONE AT LAST	HA	5	V+AUC	——		LEVI
I MISS MY SWISS	HA	4	V+AUC	——		LEVI
I MISS MY SWISS	HA	4	E T-A	——		GALB

MUGGSY SPANIER

EGGENTRIC/BIG BUTTER & EGG	BB	10417	E T-A	——		YOUN
HESITATING BLUES/LITTLE DAVID	DE	4271	E T-A	——		YOUN
BLACK AND BLUE/DINAH	BB	10652	E AUC	——		BURD
SOMEDAY SWEETHEART/THAT DA DA	BB	10384	E AUC	——		BURD
BLUIN' THE BLUES/AT SUNDOWN	BB	10719	E AUC	——		BURD
MANDY/LONESOME ROAD	BB	10766	E AUC	——		BURD
TWO O'CLOCK JUMP	DE	4336	N AUC	——		ROTH

VICTORIA SPIVEY

BLACK SNAKE/MORE JELLY ROLL	OK	8338	F+T-A	——		ALEX
FURNITURE MAN BLUES, 1 & 2	Vo	03260	E+AUC	——		HALL

STATE STREET RAMBLERS (LAMINATION CRACK)

KENTUCKY BLUES/BARREL HOUSE	Ch	40807	V AUC	——		JORD

JOE SULLIVAN

COQUETTE	OK	5647	N AUC	——		WALL

HANNA SYLVESTER

FAREWELL BLUES/MIDNIGHT BLUES	PARA	12033	G+T-A	——		YOUN

TAMPA RED & CHICAGO FIVE

HARLEM SWING	BB	7225	E T-A	——		MART

ART TATUM

AIN'T GOT NOBODY/WHEN(E+/E)	DE	741	- AUC	——		CONN
LIZA/ANYTHING FOR YOU	DE	1373	E AUC	——		CONN

JOHNNIE TEMPLE

HOODOO WOMEN/GIMME SOME	DE	7385	E T-A	——		MART

TEN BLACK BERRIES

ST.JAMES INF.(CRACK TO LABEL)	PE	15272	F AUC	——		PARR

THREE BLUES CHASERS

LAME DUCK BLUES(RIM CHIP)	OK	8595	V AUC	——		JORD

THREE PEPPERS

PEPPERISM	DE	2751	E T-A	——		MART.

FRANKIE TRUMBAUER

CLARINET MARMALADE/SINGING	OK	40772	V T-A	3.00		NORC
CLARINET MARMALADE/SINGING	OK	40772	SAL	3.00		NORC
CLARINET MARMALADE/SINGING	OK	40772	E AUC	——		JORD
I THINK YOU'RE HONEY/BIZ IN Q	Co	2710	G AUC	——		BURL
(MANY TRANSCRIPTION DUBS)	—	———	- SAL	——		BURL

RUDY VALLEE

BESIDE AN OPEN FIREPLACE/	VI	22284	N T-A	.75		COOK

FRED VAN EPS QUARTETTE

SOME SHAPE/HELLO CENTRAL	OK	1067	E T-A	——		KELS
KIRMANSHAH	OK	1138	V T-A	——		KELS

JOE VENUTI-ED LANG

LITTLE GIRL/TEMPO MODERNAGE	Co	2488	G T-A	——		MAZZ
AFTER YOU'VE GONE(3/4" CRACK)	VO	15864	V TRA	——		LEIG

'SIPPIE WALLACE

I'M LEAVING YOU/I'VE STOPPED	OK	8288	G T-A	——		YOUN
CALDONIA BLUES/UNDERWORLD	OK	8144	G+T-A	——		ALEX
SHORTY GEORGE BL/UP COUNTRY	OK	8106	V T-A	——		ALEX

FATS WALLER

SUGAR/GOT NOBODY(ORGAN SOLOS)	BB	5093	E+T-A	——		MART
LOVE ME OR LEAVE ME(PIANO ")	VI	22092	G+AUC	——		JORD
MUSCLE SHOALS BLUES/BIRMING.	OK	4757	E AUC	——		MANC
YOU'RE NOT ONLY OYSTER/DREAM	BB	10261	E AUC	——		SCHW
SERENADE WEALTHY WIDOW	BB	10262	E AUC	——		SCHW
CLARINET MARM/WINTER	BB	11469	E AUC	——		SCHW
24 ROBBERS/DO YOU HAVE	BB	11222	E AUC	——		SCHW
ST.LOUIS BLUES/AFTER(DUET)	VI	22371	G AUC	——		SCHW
(ALBUM: WALLER AT CONSOLE)	VI	P-72	E AUC	4.00		SCHW

WASHBOARD RHYTHM KINGS

WHO STOLE THE LOCK ON	VI	23283	V T-A	——		MART

WASHBOARD SAM

IT'S TOO LATE/YELLOW BLACK	BB	7664	N T-A	——		MART
THAT WILL GET IT	BB	8184	N T-A	——		MART
RIVER HIP MAMA/HOW CAN (E/V)	BB	9039	- T-A	——		ALEX

LU WATTERS

SMOKEY MOKES/MUSKRAT RAMBLE	JM	———	N AUC	——		BURL

FOR DISPOSITION

CHICK WEBB						
(MANY; SEND FOR LIST)	DE	—	N	—	—	JACO
GEORGIA WHITE						
BLUE & LONESOME/ALMOST	DE	7450	E	T-A	—	MART
PAUL WHITEMAN						
LOVE ME/WAIT AT END(BIX,BING)	CO	1974	E+AUC		1.50	COOK
SAY IT WITH MUSIC	DE	2690	N	T-A	—	MART
"G" BLUES/TAILSPIN(TRUMBAUER)	VI	24668	V	T-A	—	MART
ST.LOUIS BLUES/BELL HOP	VI	20092	V	T-A	—	IDER
FARE THEE WELL TO HARLEM	VI	24571	G	AUC	—	HERZ
MISSISSIPPI MUD/FROM MONDAY ON	VI	21274	V	T-A	—	SOLO
"BOODIE IT" WIGGINS						
EVIL WOMAN BL/KEEP A KNOCKIN'	PARA	12662	N	AUC	—	DAME
CLARENCE WILLIAMS WASHBOARD FOUR						
NOBODY BUT/CANDY LIPS	OK	8440	E	T-A	—	YOUN
BEER GARDEN BLUES/BREEZE	VO	2541	E	AUC	—	JORD
TERRIBLE BLUES/ALL THE WRONGS	HRS	31	N	AUC	—	BURL
MANDY MAKE UP YOUR(CHIPED)	OK	40260	V	T-A	—	PENS
SQUEEZE ME	OK	8254	V	S-A	—	WTKR
COOTIE WILLIAMS						
ECHOES OF HARLEM	HIT	8087	E	AUC	—	WALL
WILLIAMS WASHBOARD BAND						
MOVE TURTLE/SHOUTIN' (V/E)	BB	5230	—	T-A	—	ALEX
TEDDY WILSON						
71/COCOANUT GROOVE	CO	35737	E	T-A	—	COUL
WOLVERINES						
COPENHAGEN/OH BABY	GE	5453	E	T-A	—	SOLO
MAGAZINES						
"JAZZ", #9, 10	—	—	—	AUC	—	SPAN
"JAZZ INFORMATION", #4,6,7,8,9	—	—	—	AUC	—	SPAN
THEME SONGS						
CLAUDE THORNHILL	CO	36268	N	AUC	—	CHOY
LAWRENCE WELK	VO	4368	E	AUC	—	CHOY
BOB CHESTER	BB	11468	N	AUC	—	CHOY
TED WEEMS	DE	3697	N	AUC	—	CHOY

AUCTION **RECORD SERVICE** AUCTION

P. O. BOX 65, FT. HAMILTON STA.,
BROOKLYN 9, N. Y.

DUKE ELLINGTON			
BLUE BUBBLES/JUBILEE	BB	6415	E
SWANEE SHUFFLE/MYSTERY	BB	6614	E
MEMORIES OF YOU/I CAN'T	BB	6280	V
RING DEM BELLS/THREE	VI	22528	E
LIGH LIFE/SATURDAY	VI	38036	N
RIVER AND ME/KEEP A SONG	VI	22614	V
SHOUT EM AUNT TILLE/I'M SO	VI	23041	E
JUBILEE STOMP/TAKE	OK	41013	V
REMINISCING IN TEMPO, 1 & 2	BR	7546	N
NO GREATER LOVE/ISN'T LOVE	BR	7625	E
JUNGLE BAND			
TIGER RAG, 1 & 2	BR	4238	G
ARMSTRONG			
WHEN YOUR LOVER HAS GONE	OK	41498	N
CLARENCE WILLIAMS			
EVERYBODY LOVES MY BABY	OK	8181	G
KING OLIVER			
ST.JAMES INFIRMARY	BB	5466	N
MOUND CITY BLUE BLOWERS			
ARKANSAS BLUES	BR	2581	G
JOE VENUTI FOUR			
I'VE FOUND A NEW BABY	OK	41469	G
TRUMBAUER-BIX-LANG			
I'M COMING VIRGINIA	BR	7703	E
COTTON PICKERS			
BEEDLE UM BUM	BB	6595	N
JIMTOWN BLUES	BR	2766	G
BESSIE SMITH			
AGGRAVATIN' MAMA/BEALE ST. MAMA	CO	3877	G

AUCTION AUCTION

BELL MUSIC BOX

847 6TH AVE., NEW YORK 1, N. Y.

Minimum order: $2.50.

Thousands of other collectors' items. Send want lists.

COUNT BASIE			
DIGGIN' FOR DEX/HAND J	OK	6365	N
KING JOE, 1 & 2 (ROBESON)	OK	6475	N
BIX BEIDERBECKE (WITH GOLDKETTE)			
DON'T BE LIKE THAT/BLACKBIRDS ARE	VI	21805	E
LANE IN SPAIN/IF ALL STARS	VI	20491	E
GIRL IN YOUR ARMS/SUNDAY	VI	20273	F
SUNNY DISPOSISH/BIRDIE TOLD ME	VI	20493	E
BING CROSBY			
AIN'T SHE SWEET/MISS.MUD(WHITEMAN)	VI	20783	E
PICKIN' COTTON/AMERICAN TUNE (")	CO	1464	E
THANKS/BLACK MOONLIGHT	BR	6643	E
BEAUTIFUL GIRL/AFTER SUNDOWN	BR	6694	F
DAY YOU CAME ALONG/HAD TO BE THAT	BR	6644	F
TOMMY DORSEY			
MAPLE LEAF RAG/JAMBOREE	VI	25496	F
SLEEP/WAKE UP AND LIVE	VI	25573	E
BENNY GOODMAN			
MADHOUSE/DEVIL AND DEEP BLUE SEA	VI	25268	E
WALTER GROSS			
SLIGHT CASE OF IVORY/CHASIN' RAIN.	BB	10795	N
ERSKINE HAWKINS			
KING PORTER STOMP/WEARY BLUES	BB	7839	E
HORACE HENDERSON			
COQUETTE/I STILL HAVE MY DREAMS	OK	5841	N
HAPPY FEEL/OL' MAN RIVER	DE	18172	F
MINNIE'S WEDDIN' DAY/RHYTHM CRAZY	DE	18171	N
JOHNNY HODGES			
RENDEZVOUS WITH RHYTHM/JEEPS BLUES	VO	4115	F
LES HITE			
WORLD IS WAITING FOR SUNRISE/BOARD	BB	11109	N
AL JOLSON			
ANGEL CHILD/ANGEL CHILD	CO	A3568	N
SONNY BOY/RAINBOW ON SHOULDER($1.00)	BR	4033	E
LIZA/ONE SWEET KISS	BR	4402	V
SEVENTH HEAVEN/LITTLE PAL	BR	4400	E
JIMMY LUNCEFORD			
MYSELF TO BLAME/JUST A DREAM	VO	4754	F
WANT THE WAITER/YOU LET ME DOWN	VO	5033	V
I GOT IT/STORY MORNIN' GLORY	CO	35510	N
HEAR SWING SONG/SONATA BY BEETHOVEN	CO	35453	N
SAY THE WORD/WATCHA KNOW 'JOE	CO	35625	N
MONOTONY IN 4 FLATS/WAR NO MORE	CO	35567	N
BUGS PARADE/CHOPIN'S PRELUDE #7	CO	35547	N
MCKINNEY'S COTTON PICKERS			
LITTLE GIRL/MILENBERG JOYS	BB	10954	V
MISS HANNAH/I FEEL TODAY	BB	10232	N
I'D LOVE IT/PEGGY	BB	10706	N
BENNIE MOTEN			
LAFAYETTE/NEW ORLEANS	BB	10955	N
KING OLIVER			
LIVING WITHOUT LOVE/PASSING TIME	VI	23011	N
ST.JAMES INFIRMARY/YOU'RE SMILIN'	VI	22298	V
ARTIE SHAW			
COPENHAGEN/SOFTLY...SUNRISE	BB	10054	V
FATS WALLER			
TAKE ME HOME/SAVANNAH BLUES	VI	20776	E
SIN TO TELL A LIE/CHIEF DE SOTA	VI	25342	V
NEVER TO BE FORGOTTEN NITE/AIN'T SHE	VI	25255	V
S'POSIN/DOWN TO COTTON TOWN	VI	25415	E
GET AWAY FROM IT ALL/HEAR SWING	BB	11115	N
I REPENT/HEADLINES IN THE NEWS	BB	11188	N

AUCTION

HERB ABRAMSON

106 WEST 13TH ST., NEW YORK 11, N. Y.

Minimum bid: $1.00. Minimum order: $2.50. 25c packing charge.

Will consider trading for New Orleans items.

AUCTION

HENRY ALLEN

ALGIERS STOMP/WHEN DID YOU LEAVE	Vo	3302	V
SITTING ON THE MOON/LOST IN MY	Vo	3340	N
STICKS & STONES/LOVE SONG LONG AGO	Vo	3564	E
MEET ME IN MOONLIGHT/DON'T YOU CARE	Vo	3574	E

LOUIS ARMSTRONG

WEARY BL/THAT'S WHEN I'LL COME BACK	OK	8519	E
I'M GONNA GITCH/FORGET TO MESS	OK	8343	V
MUSKAT RAMBLE/HEEBIE JEEBIES	OK	8300	F
HOCIEL THOMAS/ADAM & EVE(CRACKED)	OK	8258	P
ST.JAMES INF/SAVE IT PRETTY MAMA	OK	8657	G
CONFESSIN/IF I COULD BE WITH YOU	OK	41448	V
(ACC.B.SMITH)YOU'VE BEEN GOOD WAGON	Co	14079	V
(ACC.B.SMITH)ST.LOUIS BL/COLD HAND	Co	14064	V
(WITH HENDERSON)NAUGHTY MAN/MEANEST	Co	249	N
(WITH HENDERSON)SUGAR FOOT/WATCHA	Co	395	N

CLEO BROWN (PIANO SOLOS)

PELICAN STOMP/BOOGIE WOOGIE	DE	477	N

WILLIE BRYANT

JERRY THE JUNKER/LONG ABOUT MIDNITE	VI	25095	E

CHOCOLATE DANDIES

PADUCAH/FOUR OR FIVE TIMES	OK	8627	E

WALTER DAVIS (PIANO SOLOS)

FRISCO BLUES/BIDDLE ST.BLUES	BB	8961	N

DIXIE FOUR

ST.LOUIS MAN/KENTUCKY STOMP	PARA	12661	E

ORIGINAL DIXIELAND JAZZ BAND

SWEET MAMA/BROADWAY ROSE	VI	18722	N
MARGIE/PALESTEENA	VI	18717	N
CRAZY BLUES/HOME AGAIN BLUES	VI	18729	E

JOHNNY DUNN

MOANFUL BLUES/PUT AND TAKE	Co	3579	N

ROY ELDRIDGE

HIGH SOCIETY/MUSKAT RAMBLE			

DUKE ELLINGTON'S WASHINGTONIANS

TROMBONE BLUES/I'M GONNA HANG ROUND	PE	14514	E

GEORGIA STRUTTERS

GEORGIA GRIND/EVERYBODY MESS AROUND	HA	231	E
WASH'T IT NICE/BLACK BOTTOM DANCE	HA	311	E

JEAN GOLDKETTE (BIX)

HOOSIER SWEETHEART/DOES IT MATTER	VI	20471	E
ME & SHADOW/GONNA MEET SWEETIE	VI	20675	E

BENNY GOODMAN

BEI MIR BIST DU SCHON	VI	25751	E
STOMPIN' AT SAVOY/BREAKING IN SHOES	VI	25247	V

GOLF COAST SEVEN

DAYLIGHT SAVIN BL/GEORGIA ON MIND	Co	14373	N

FLETCHER HENDERSON

LITTLE MORE OF ARKANSAS/ROSIE	BR	3026	N
LIVERY STABLE BLUES/PDQ BLUES	Co	1002	E
HOT MUSTARD/CLARINET MARMALADE	BR	3406	N
THEN I'LL BE HAPPY/ALONG CAME LOVE	Do	3625	E
SLEEPY TIME GAL	Do	3613	E
(CONNIES INN)MOAN MOANERS/ROLL ON	VI	22698	N
SWANEE BUTTERFLY	Do	3475	N
(DIXIE STOMPERS)SNAG IT/AIN'S SHE	HA	353	N
(DIXIE STOMPERS)ALABAMA STOMP	HA	283	E

JOHNNY HODGES

DOOJI WOOJI/MISSISSIPPI DREAMBOAT	Vo	4849	N

HAL KEMP

MARY ANN/IF I CAN'T HAVE YOU	BR	3792	N
I DON'T CARE/LOVABLE	BR	3937	N

PAUL HOWARD'S QUALITY SERENADERS

OVERNIGHT BLUES/CHARLIE'S IDEA	VI	38070	E

JAMES P. JOHNSON (PIANO SOLOS)

WEEPING BLUES/WORRIED LONESOME BL.	Co	3950	E

LONNIE JOHNSON (GUITAR SOLOS)

BLUES IN G/WAY DOWN IN ALLEY BL	OK	8575	N

BILLY KYLE SWING CLUB BAND

HAVIN' A BALL/SUNDAY'S RESERVED	VR	5 74	N

TED LEWIS (MUGGSY)

TRULY/AT LAST I'M HAPPY	Co	2408	N

LITTLE RAMBLERS (AL.NICHOLAS)

I'M ON A SEESAW/PAINTIN' TOWN RED	BR	6130	E

WINGY MANNONE

SWEET LORRAINE/FORMAL NIGHT HARLEM	BB	6816	E

MCKINNEY'S COTTON PICKERS

SHE'S MY SECRET PASSION/LONESOME	VI	22628	E

JELLY ROLL MORTON

BOOGABOO/KANSAS CITY STOMPS	VI	38010	V

BENNY MOTEN

GET LOW DOWN BLUES/K.C. BREAKDOWN	VI	21693	N

NEW ORLEANS WANDERERS-BOOTBLACKS

GATE MOUTH/PERDIDO ST. BLUES	Co	698	V
MIXED SALAD/I CAN'T SAY	Co	14465	N

RED NICHOLS

HOW LONG BLUES/FAN IT	BR	6160	G
TIME CAN FLY/PARKIN' IN MOONLIGHT	BR	6164	N

O'BRYANT'S WASHBOARD BAND

THREE J BLUES/STEPPIN' ON GAS	PARA	12294	N

KING OLIVER

DIPPER MOUTH BL/WHERE DID YOU STAY	OK	4918	E
(BBEANS & SUSIE)CONSTRUCTION GANG	OK	8163	G
WA WA WA/SOMEDAY SWEETHEART	BR	3373	E

BEN POLLACK

IF I COULD BE WITH YOU	BA	0747	E
LOUISE/WAIT TILL YOU SE MA CHERIE	VI	21941	E
IF I COULD BE/WAH WAH GIRL(DIG)	PE	15325	V
BASHFUL BABY	VI	22074	N

JACK PETTIS & PETS

SPANISH DREAM/DOIN' NEW LOW DOWN	VI	21559	E

ADRIAN ROLLINI

BY A WATERFALL/BACKYARD FENCE	Do	139	E

FRANK TRUMBAUER

HUMPTY DUMPTY/BALTIMORE	OK	40926	V

FATS WALLER (PIANO SOLO)

LOVE ME OR LEAVE ME/FEELIN' I'M	VI	22092	E

PAUL WHITEMAN

OUT O'TOWN GAL/DRIFTWOOD	Co	1505	N
GONNA BE LONG/RATHER CRY OVER YOU	Vo	1496	N
MY PET/AFRAID OF YOU	VI	21389	N
SAN/POOR BUTTERFLY	VI	24078	N
(RHYTHM BOYS)WHAT PRICE LYRICS	VI	21302	N

CLARENCE WILLIAMS

BAREFOOT BLUES/DO IT A LONG TIME	OK	8073	V
EVERYBODY LOVES MY BABY/ALL WRONGS	OK	8181	V
SHAKE THAT THING/GET IT FIXED	OK	8267	E
YOU'VE GOT WRONG KEYHOLE/BILL	OK	8173	G
CUSHION FOOT STOMP/P.D.Q.	Vo	1088	V
JACKASS BLUES/WHAT'S THE MATTER	OK	40598	V
SWEET EMMALINE/LOG CABIN BLUES	OK	8572	G
BOTTOMLAND/YOU'LL LONG FOR ME	Co	14244	E
WALK THAT BROAD/EVER FELT THAT WAY	OK	8629	V
MOUNTAIN CITY BLUES/LAZY MAMA	OK	8592	E

AUCTION AUCTION

W. J. CHILDERS

2906 SPURLOCK STREET, DALLAS, 10, TEXAS

On orders under $2.00, 25c packing charge. Postage or express charges prepaid on orders over $8.00.

Please designate preference of shipment — Mails or Railway Express.

LOUIS ARMSTRONG

MUSKRAT RAMBLE/HEEBIE(HOT 5)	OK	8300	V
SOME OF THESE DAYS/WHEN SMILING	Vo	3202	V
BE GLAD(SMALL RIM LAM.CHIPS;V/G)	OK	41504	–
THANKFUL/SWING THAT	DE	866	E
RED NOSE(REV.,WITH J.DORSEY ORCH)	DE	1049	E
LA CUCARACHA/LUCKY STAR	DE	580	N
GUT BUCKET BLUES/YES I'M(HOT 5)	Co	36152	N
YOU'RE NEXT/ORIENTAL STRUT(HOT 5)	Co	36155	N
2:19 BLUES/PERDIDO STREET BLUES	DE	18090	N

MILDRED BAILEY

BEWILDERED/BECK AND CALL	Vo	4036	V
MY REVERIE/WHAT HAVE YOU	Vo	4406	V+
THEY SAY/I GO FOR THAT	Vo	4548	E

COUNT BASIE

ANGELS SING/IF I DIDN'T CARE	Vo	4784	V+
JUMP FOR ME/12TH STREET RAG	Vo	4886	V
MOONLIGHT SERENADE/I CAN'T	Vo	5036	E
ONE O'CLOCK JUMP/JOHN'S(G+/V+)	DE	1363	–
DIRTY DOZENS/WHEN THE SUN	DE	2498	G+
SUGAR BLUES/BUGLE BL(RHYTHM SECTION)	Co	36709	V
MOTEN SWING/EVENIN'	OK	5732	V

BIX BEIDERBECKE

I'LL BE A FRIEND/I DON'T MIND	Vi	23008	V

BUNNY BERIGAN

JAZZ ME BLUES/CHANGES(2) (V+; E/G)	Vi	26244	–
BLACK BOTTOM/TREES	Vi	26138	V+
OUT OF PARADISE/SERENADE TO	Vi	25781	V+
CAN'T GET STARTED/RHYTHM SAVED	Vo	3225	V
ALL DARK PEOPLE(REV.,T.DORSEY) (E/V+)	Vi	25557	–
SWANEE RIVER/LOVE IS A	Vi	25588	V

RUBE BLOOM BAYOU BOYS

ST.JAMES INFIRMARY/MAN FROM SO(V/E)	Co	2103	–

JIMMY BERTRAND

IDLE HOUR/47TH STREET STOMP(ON LATTER SIDE, 3RD FROM LAST GROOVE HANGS)	Vo	1060	G

RUSS COLUMBO

GOODNIGHT SWEETHEART/TIME ON MY	Vi	22826	V
CALL ME DARLING/TRY SOMEONE ELSE	Vi	22861	V
BLUE OF THE NIGHT/PRISONER OF LOVE	Vi	22867	V
YOU'RE MY EVERYTHING/JUST FRIENDS	Vi	22909	V
TIME ON MY HANDS/YOU CALL IT	BB	6503	V

BING CROSBY

GAY LOVE(LAM.RIM CHIP)(E/V) $10.00	HA	1428	–
SMALL FRY/CROSBY & MERCER(E/V)	DE	1960	–
WISH WERE ALADDIN(I" INAUD.CRACK)	DE	547	E+
LOVE NEIGHBOR/REMINDS ME	ME	13168	V
BLUE PRELUDE/OLD OX ROAD(V+/G+)	BR	6601	–
STAR DUST/DANCING IN DARK	BR	6169	G+
THANKS/HOME ON RANGE(E/V+)	ME	13131	–
SWEET GEORGIA/LET'S TRY(G+/V)	BR	6320	–
GOODNIGHT LADY/SHADOWS OF(V/V+)	ME	13134	–

COW COW DAVENPORT

COW COW BLUES/STATE STREET JIVE	Vo	1198	G

JOHNNY DODDS

RED ONION BLUES/GRAVIER ST. BLUES	DE	18094	N

TOMMY DORSEY

SO WHAT/QUIET PLEASE(SENTIMENTAL'S)	BB	10810	E
LADY IS TRAMP (3) (V+/E)(V/G+)(V/E)	Vi	25673	–
THIS GONNA BE/(2) (V/E) (E)	Vi	25610	–
ALIBI BABY/GYPSY FROM(V/V+)	Vi	25577	–
A-TISKET/AS LONG AS (C-B 7)	Vi	25899	V+

TOMMY DORSEY

MID-NIGHT CHOO CHOO/ (2) (E/V)	Vi	25821	–
YOU'RE SWEETHEART/NICE WORK (E+/V+)	Vi	25695	–
SIMPLE MELODY/WHITE LIES (V+/E)	Vi	25750	–
SMOKE FROM CHIMNEY/BIG DIPPER	Vi	25763	V+
NOLA/SATAN TAKES HOLIDAY (V+/V)	Vi	25570	–
MARCHETA/NEVER SMILE AGAIN (V+/V)	Vi	26628	–
BLUE ORCHIDS/DAY IN DAY OUT (V/V+)	Vi	26339	–
STOMPIN' AT STADIUM/RAINBOW(V+/V)	Vi	26062	–
OUR LOVE/ONLY WHEN	HMV	26202	E
SWEET SUE/TINROOF BLUES (V+/E)	Vi	26105	–
LIGHTLY & POLIGHTLY/WASHBOARD (G/V)	Vi	26085	–

EDDY DUCHIN

OL'MAN MOSE/BETWEEN DEVIL	BR	8155	E

DUKE ELLINGTON

BUDLE OF BLUES/(REV., SAME)	BR	6607	G+
STORMY WEATHER/SOPHISTICATED LADY	BR	6600	V+
SHOE SHINE BOY/SAD NIGHT	BR	7710	V
LIMEHOUSE BLUES/ECHOES OF (V+/E)	Vi	22743	–
SHOUT AUNT TILLIE/I'M SO (E/V+)	Vi	23041	–
WARM VALLEY/FLAMING SWORD	Vi	26796	V+
SAM & DELILAH/(REV., BLUEJEANS)	Vi	23036	E
COTTON TAIL/DON'T GET (E/G+)	Vi	26610	–
BLACK & TAN FANT./CREOLE LOVE SONG	Vi	24861	E
MARGIE/COTTON	BR	7526	G
3 LITTLE WORDS (RHYTHM BOYS, VC)	Vi	22528	V

BENNY GOODMAN

CAMEL HOP/LOCH LOMOND (2)	Vi	25717	–
COMES LOVE/RENDEZVOUS TIME	Co	35201	V+
BOB WHITE/MINNIE THE MOOCHER(V/V+)	HMV	25683	–
THE EARL/LET'S DO IT	OK	6474	V+
IT'S WONDERFUL/THANKS (2) (V) (V+)	Vi	25727	–
BACH GOES TO/WHISPERING(V+/G+)	Vi	26130	–
TAIN'T NO USE/GOODNIGHT MY (E/V)	Vi	25461	–
ALWAYS/SANDMAN	Vi	25024	V
TI-PI-TIN/PLEASE BE KIND	Vi	25814	V+
GLORY OF LOVE/YOU-CAN'T PULL	Vi	25316	V
STAR DUST/(REV.,T.DORSEY (2) (V) (G)	Vi	25320	–
I HAD TO DO/IS THAT THE WAY	Vi	26082	V
GOODY-GOODY/IT'S BEEN SO LONG	Vi	25245	V
CHANGES/SLEEPY TIME	Vi	25634	V
REMEMBER/WALK JENNY (V/G+)	Vi	25329	–
HUNKADOLA/DIXIELAND BAND	Vi	25009	V
HAD TO BE YOU/LOUISE	Vi	26125	V
FEELIN' HIGH/LET A SONG	Vi	25840	V
LULLABY IN RHYTHM/FEELING IS GONE	Vi	25827	V
BOY MEETS HORN/LET'S DANCE	Co	35301	N
LIL BOY LOVE/NOSTALGIA (V/E)	Co	35594	–
HONEYSUCKLE ROSE/SPRING SONG (E/N)	Co	35319	–
SUGARFOOT STOMP/I CAN'T GIVE	Vi	25678	N
KING PORTER/SOMETIMES I'M HAPPY	Vi	25090	N
TEXAS TEA PARTY/HECKLE (TEAGARDEN)	Co	2845	V
THAT DID IT MARIE/SOMEBODY(E/V)	OK	6497	–
ALL MY LIFE/TOO GOOD TO BE (TRIO)	HMV	25324	V
TIGER RAG/WHISPERING(TRIO/QUARTET)	Vi	25481	V
'S WONDERFUL/I MUST HAVE(QUART/TRIO)	Vi	26090	E
WANG WANG BLUES/WAY YOU L(SEXTET)	Co	36594	E

LIONEL HAMPTON

PIG FOOT SONATA/JUST FOR LAFFS	Vi	26793	E
BIG WIG IN WIGWAM(I GROVE SKIP)	Vi	26296	V
OPEN HOUSE/BOGO JO(SEXTET) (G/V)	Vi	27341	–
GIN FOR CHRISTMAS/HEEBIES	Vi	26423	G+

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STOMP/JIVIN' THE VIBES Vi 25535 N
SHOE SHINERS DRAG/MOOD FOR SWING Vi 26011 N
CHINA STOMP/RHYTHM RHYTHM Vi 25586 N

FLETCHER HENDERSON
DICTY BLUES/DO DOODLE OOM Vo 14654 G+
BLUE LOU/CHRISTOPHER COLUMBUS Vo 3211 E
STEALIN'APPLES/GRAND TERRACE (E/V) Vo 3213 -
CHRIS & GANG/ALL GOD'S CHILLUN Vo 3641 E
RAIN IN MY EYES/MOE IN SCOTLAND Vo 4167 G+
MONEY BLUES/STAMPEDE Co 35669 N
SNAG IT/HOP OFF Co 35670 N
VARIETY STOMP/ST.LOUIS SHUFFLE BB 10246 N
RHYTHM OF TAMBOURINE/IT'S WEARIN' Vo 3487 V
SLUMMING ON PARK AVE/WHAT WILL I Vo 3485 V+

WOODY HERMAN
LAUGHING BOY BLUES/TWIN CITY BLUES DE 1901 E+
FAREWELL BLUES/CASBAH BLUES DE 2582 N
WOODCHOPPERS BALL/BIG WIG (2) DE 2440 N
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FANNIE-MAY/FOUND A NEW BABY BR 8406 E
MY BUDDY/WILLOW WEEP FOR ME(G/E) CO 35242 -

EARL HINES
'GATOR SWING/MY HEART BEATS(V/G+) BB 10763 -
BLUE DRAG/YOU SWEET THING BR 6345 V
STORMY MONDAY BLUES/SECOND BALCONY BB 11567 N
DEEP FOREST/LIGHTLY & POLITELY BB 10727 V

BILLIE HOLLIDAY
SOLITUDE/GOD BLESS CHILD OK 6270 E
ALL OF ME/ROMANCE IN OK 6214 V

FRANKIE "HALF PINT" JAXON
WET IT/SHE BRINGS ME(HARLEM HAMFATS)DE 7286 E
CHOCOLATE/NO NEED(WITH " ")DE 7360 V

LIL JOHNSON
WAS I/TWO TIMIN' MAN Vo 03266 V+
HOT NUTS/BUY MY CABBAGE(2) (G+/V) CH 50002 -
NEW SHAVE EM DRY/GRANDPA SAID Vo 03428 E
YOU CAN'T BET/HONEY YOU'RE SO GOOD Vo 03483 E+

PETE JOHNSON'S BAND
627 STOMP/(REV., JOE TURNER) DE 18121 N

GENE KRUPA
GRANDFATHER'S CLOCK/I KNOW(2)(V)(E) BR 8124 -
ONE MORE DREAM/HIGH & HAPPY BR 8123 E
AFTER YOU'VE GONE(ELDRIDGE)(G-/V+) OK 6278 -
NONAME JIVE/SIX LESSONS CO 35508 G+
BIG DO/BOOGIE WOOGIE BUGLE BOY OK 6034 V

TED LEWIS
TIN ROOF BLUES/MILENBERG JOYS Co 439 G
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SHOEMAKER'S HOLIDAY/YOU SET ME Vo 4712 V+
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STAR DUST/RHYTHM IS OUR BUSINESS DE 369 G+
ORGAN GRINDER'S SWING/SLEEPY TIME DE 908 V
FLAMINGO/SIESTA AT FIESTA DE 3931 V+
JAZZNOCRACY/WHITE HEAT BB 5713 N

WINGY MANONE
RHYTHM ON RIVER/SHAME ABOUT MAME BB 10844 E
YOU'RE NOT THE KIND/JUST MADE UP BB 6472 E
BOOGIE BEAT'LL GET/OCHI CHORNYA BB 11298 N
SWEET LORRAINE/FORMAL NIGHT(G/E+) BB 6816 -

CLYDE McCOY
SMOKE RINGS/BASIN STREET BLUES Co 2794 -
TEAR IT DOWN/WAY DOWN YONDER Co 2909 V
CREOLE LOVE CALL/THE NIGHTMARE ME 60803 -

ORIGINAL MEMPHIS FIVE
SISTER KATE(½" RIM CHIP)/COOL DOG PAT 20825 G
SNAKE'S HIPS/WHO'S SORRY NOW(V/G) Vi 19025 -

BENNIE MOTEN
ELEPHANT'S WABBLE/CRAWDAD(G/P+) OK 8100 -

JIMMIE NOONE
FOUR OR FIVE TIMES/EVERY EVENING Vo 1185 G+
KEYSTONE BLUES/NOW ORLEANS HOP SCOP DE 18095 N
I KNOW THAT YOU/(REV., DANNY POLO) DE 3863 N

DON REDMAN
SONG OF WEEDS/SHAKIN'AFRICAN(E/G+) Br 6211 -
BUGLE CALL RAG/TOO BAD Vo 3354 V
AIN'T I LUCKY ONE/UNDERNEATH HARLEM BR 6401 G+
I GOT YA/AULD LANG SYNE (E/V) BB 10095 -

ARTIE SHAW
IT'S ALL YOURS/THIS IS IT (V/G+) BB 10141 -
YESTERDAYS/THIS THING CALLED LOVE BB 10001 G+
BEGIN BEGUINE/INDIAN LOVE CALL BB 7746 N
ANY OLD TIME (BILLIE HOLIDAY) BB 7759 V

BESSIE SMITH
SPIDER MAN BLUES/PUT IT RIGHT HERE CO 14324 G+
IF YOU DON'T/J-ROLL(F.HENDERSON) CO 3942 G
GRAVEYARD BLUES/ELECTRIC CHAIR
SOFT PEDAL BLUES/YELLOW(HEND.HOT 6) CO 14075 V+
OH DADDY BLUES/BABY WON'T(C.WMS) CO 3888 G
OUTSIDE OF THAT/MAMA(F.HENDERSON) CO 3900 E
GULF COAST BL/DOWN (C.WILLIAMS) CO 3844 G

MAMIE SMITH
ROYAL GARDEN/JAZZ HOUND BLUES OK 4254 G+
LOVIN' SAM FROM ALABAM/DON'T CARE OK 4253 G

TRIXIE SMITH
MY MAN ROCKS ME/GIVE ME THAT BS 14127 G+
DON'T SHAKE IT/FRIEGHT TRAIN BL PARA 12211 G

FATS WALLER
OH FRENCHY/CHEATIN' ON ME BB 10658 V+
IT'S YOU WHO/YOU'RE LETTIN' (V/G) BB 10527 -
FRACTIOUS FINGERING/(REV.,T.DORSEY) Vi 25652 V
WHEN LOVE IS/DID ANYONE (G+/V+) Vi 25537 -

ETHEL WATERS
TELL 'EM BOUT ME/YOU'LL NEED ME PARA 12214 V
THEY SAY/JEEPERS CREEPERS BB 10025 G
MOONGLOW/MISS OTIS REGRETS DE 140 V
YOU'RE A SWEETHEART/I'LL GET DE 1613 E
SHAKE THAT THING/NO MANS MAMMA CO 14116 G

CLARENCE WILLIAMS
PDQ BLUES/CUSHION FOOT STOMP Vo 1088 G
MORE THAN/TOP OF TOWN (2)(WITH BAND)BB 6918 V+
WALK THAT BROAD/HAVE YOU (WITH BAND)OK 8629 G+
SHE'S JUST GOT/THE RIGHT KEY Vo 2563 G+

TEDDY WILSON ORCHESTRA (WITH HOLIDAY)
WHEN YOU'RE SMILING/EASY LIVING(E/V) CO 36208 -
IF DREAMS COME TRUE/FIRST IMPRESION BR 8053 G
THESE FOOLISH THINGS/WHY DO I LIE BR 7699 V

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ORY'S CREOLE TROMBONE/LAST TIME Co 35838 N
JACK BLAND (PEE WEE, ALLEN, ETC)
SHINE ON SHOES(SKIP)/GONNA BE YOU ME 12510 V+
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STOMP HENRY LEE/THAT'S SERIOUS THING VI 38046 E
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HAPPY AS DAY IS LONG/RAISIN' ROOF BR 6571 G
HARLEM SPEAKS(CATCH)/SHADE OF APPLE BR 6646 E
SKRONTCH/YOU WERE IN PLACE BR 8093 G+
MOVE OVER (RIM CHIP) OK 8638 G
LONELY CO-ED(DEMONSTRATION RECORD) Co 2-B G+
BENNY GOODMAN
MUSKRAT SCRAMBLE/AFTER A WHILE BR 4963 N
HALF WAY HOUSE ORCHESTRA
WHEN I'M BLUE/I WANT SOMEBODY Co 1263 V+
FLETCHER HENDERSON
31ST ST.BLUES/OLD BLACK JOE BLUES PE 14233 G+
WHITEMAN STOMP/COMING VIRGINIA Co 1059 V
EARL HINES
57 VARIETIES/I AIN'T GOT NOBODY OK 8653 N
JAMES P. JOHNSON
BLEEDING HEARTED BLUES VI 19123 N
MAGGIE JONES (LOUIS ARMSTRONG)
IF I LOOSE LET ME LOSE Co 14059 N
RICHARD M. JONES JAZZ WIZARDS
29TH & DEARBORN/SPANISH SHAWL OK 8260 V
NEW ORLEANS SHAGS/WONDERFUL DREAM OK 8290 G+
DUSTY BOTTOM/SCAGMORE GREEN OK 8431 V
KIN TO KANT/MUSH MOUTH BLUES OK 8349 V
LOUISIANA RHYTHM KINGS
BASIN ST./LAST CENT Vo 15815 F
LOUISIANA SUGAR BABES
WILLOW TREE/'SIPPI VI 21348 E+
MEZZ MEZZROW
APOLOGIES/SENDIN' THE VIPERS BB 10250 N
MIDWAY GARDEN ORCHESTRA
BLACK SHEEP BLUES/LOT'S O MAMMA Co 33 N
BUDDY'S HABITS/COTTON PICKER'S Co 51 N
BENNY MOTEN
SLOW MOTION/HOT WATER BLUES VI 38012 E
VINE STREET BLUES/SOUTH (V/G) OK 8194 -
MOUND CITY BLUE BLOWERS
TAILSPIN BL/NEVER HAD A REASON VI 38087 E
NEW ORLEANS RHYTHM KINGS
SHE'S CRYING FOR ME/GOLDEN LEAF ST OK 40327 V
MAPLE LEAF RAG/SWEET LOVIN' MAN GE 5104 V
BEN POLLACK (TEA)
IF I COULD BE WITH YOU OR 1998 E+
LOUIS PRIMA
WEATHER MAN/PLAIN OLD ME BR 7499 E

BESSIE SMITH
EMPTY BED BLUES Co 14312 V+
BACKWATER BLUES(J.P.JOHNSON) Co 14195 V+
JABBO SMITH
SLEEPY TIME BLUES/LITTLE WILLIE BL BR 7058 N
TAKE YOUR TIME (RIM CHIP) BR 7061 E
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TANGUAY BLUES/BOSTON SHUFFLE BR 7101 V
I GOT THE STINGER BR 7120 E+
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SHAKE THAT THING/GET IT FIXED OK 8267 E
JACK WINN (DODDS)
MELANCHOLY/SOMEDAY SWEET.(OLIVER) POLK 9034 E
WILD MAN BLUES/AFTER YOU'VE GONE ME 12027 V
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BASIN STREET/NO OK 41241 V
THEM THERE EYES/LITTLE JOE OK 41501 E
BLUE AGAIN/BLACK AND BLUE Vo 3115 N
KICKIN' THE GONG/GEORGIA ON MY MIND Vo 3073 N
WORDS/COPENHAGEN(WITH HENDERSON) Vo 14926 N
STAMPEDE/MONEY BL(WITH HENDERSON) Co 35669 N
MANDY/I'M A LITTLE BLACKBIRD(BLUE 5)OK 40260 V
RECKLESS/SOBBIN'HEARTED(BESSIE SMITH) Co 14056 V
BENNETT'S SWAMPLANDERS (ORY, KEPPARD)
BIG BEN/YOU CAN'T BE MINE Co 14557 N
BAILEY'S LUCKY SEVEN
BEBE/YES WE HAVE NO BANANAS GE 5154 V
MOTHER ME TENNESSEE/HAPPY GE 3192 V
SIDNEY BECHET
BLUES OF BECHET/THE SHIEK Vi 27485 N
VIPER MAD/EARLY MORNING BL(AMMONS) DE 3521 N
BLUE RHYTHM BOYS
BLUE FLAME/BLUE RHYTHM BR 6143 N
CALIFORNIA RAMBLERS
YOU KNOW ME ALABAM/WABASH Co 153 E
DIXIE STOMPERS
BALTIMORE/BLACK MARIA(LADNIER) HA 526 N
I FOUND A NEW BABY(BIX ON REVERSE) HA 121 N
DYNAMITE/BROADWAY BELLHOPS,REV.) HA 209 N
D NATURAL BLUES/KING PORTER STOMP Co 1543 N
CLAP HANDS/SPANISH SHAWL(LADNIER) HA 70 N
WABASH BLUES/WANG WANG BL(LADNIER) VE 1407 N
SNAG IT/AIN'T SHE SWEET HA 353 N
JOHNNY DODDS (BLYTHE'S BLUE BOYS)
BROWN SKIN MAMMA/ORIENTAL MAN CH 40023 N
JOHNNY DODDS (LOUISIANA FIVE)
YELPING HOUND BLUES/JUST ANOTHER MAN Co 2742 N
KANSAS CITY BLUES/ALCHOLIC BLUES Co 2768 E
DIXIE WASHBOARD BAND
MY OWN BLUES/YOU FOR ME ME FOR YOU Co 14141 N
GIMME BLUES/DARK EYES Co 14188 V
JOHNNY DUNN (CORNET SOLO)
DUNN'S CORNET BL/YOU NEVER HEARD Co 124 N
(ALL OTHER DUNN RECORDINGS) — ——— V+
FRIAR'S SOCIETY ORCHESTRA
BUGLE CALL BLUES/DISCONTENTED BL GE 4967 V
TIN ROOF BLUES/THAT'S A PLENTY GE 5105 E
GEORGIA STRUTTERS (KING OLIVER)
ROCK JENNY ROCK/RIGHT HERE FOR YOU HA 468 N
GEORGIANS (RAPPOLO)
SISTER KATE/CHICAGO Co 3775 V
GEORGIA TOM
PIG MEAT BLUES/MY BLUES(G 15310) VS 6026 N
FLETCHER HENDERSON
PAPA WILL BE GONE/I'M(JAZZ FIVE) BR 2589 V
CHICAGO BLUES/FEELIN' WAY I DO Vo 14788 E
SOMEBODY STOLE MY GAL/PAPA Co 126 V
MUSCLE SHOAL BLUES/HOUSTON BLUES Co 164 V
DO THAT THING/BROKEN(CLUB ALABAM) Vo 14838 N
GULF COAST BLUES/DOWNHEARTED BLUES Vo 14636 N
HALFWAY HOUSE ORCHESTRA
SNOOKUM/IT BELONGS TO YOU Co 1041 V
SQUEEZE ME/NEW ORLEANS SHUFFLE Co 541 E
LOVE DREAMS/TELL ME WHO Co 1542 N

ROSA HENDERSON
(MANY; SEND WANT LIST) — ——— V+
MARION HARRIS
(MANY; SEND WANT LIST) — ——— V+
LADD BLACK ACES
PAPA BLUES/LOUISVILLE LOU GE 5127 E-
MIDWAY DANCE ORCHESTRA
BUDDY'S HABITS/COTTON PICKER'S BALL Co 51 N
MOUND CITY BLUE BLOWERS
SAN/RED HOT BR 2602 E
ARKANSAS BLUES/BLUE BLUES BR 2581 E
JOE MARSALA (DELTA SIX)
FEATHERBED LAMENT/12 BAR STAMPEDE DE 18111 N
VIOLA MCCOY (KING OLIVER ACC.)
GET YOURSELF A MONKEY MAN/KEEP ON Vo 14912 N
SAVIN' IT FOR YOU/PAPA IF YOU Ro 302 V
VIOLA MCCOY (PORTER GRAINGER ACC.)
JUST THINKIN' BLUES/SAD Vo 14632 N
RED NICHOLS
IDA SWEET AS APPLE CIDER/FEELIN' BR 6819 E
IDA SWEET AS APPLE CIDER/FEELIN' BR 3626 E
ORIGINAL DIXIELAND JAZZ BAND
(MANY; SEND WANT LIST) — ——— V+
ORIGINAL MEMPHIS FIVE
(MANY; SEND WANT LIST) — ——— V+
RED ONION JAZZ BABIES
CAKE WALKIN'BABIES/OF ALL THE GE 5627 E
SAVANNAH SYNCOPATORS
WA WA WA/SOMEDAY SWEETHEART BR 3373 N
SAVANNAH SIX
TAIN'T COLD/HOT AIRE HA 56 N
TRIXIE SMITH(J.P.JOHNSON HARMONY EIGHT)
LONG LOST WEARY BLUES/YOU MISSED A BS 2044 V
DESPERATE BLS/TRIXIE BLS(DOWN.SYN.) BS 2039 V
BESSIE SMITH
(50 ITEMS; SEND WANT LIST) — ——— V+
TENNESSEE TOOTERS
HOT HOT HOTTENTOT/HOW COME YOU DO Vo 14967 N
ARKANSAS TRAVELLERS
BONEYARD SHUFFLE/WASHBOARD BLUES HA 332 E
CLARENCE WILLIAMS
WILL YOU SERENADE(JUG BAND) OK 41565 N
THRILLER BLUES/UNCLE SAM(BLUE FIVE) BB 11368 N
I'M BUSY/ORGAN GRINDER BLUES OK 8617 E
SWEET EMMALINA/ANY TIME(JAZZ KINGS) Co 14314 V
YAMA YAMA/CHURCH ST(WASHBOARD FOUR) OK 8525 V
IDA COX
LAST MILE BLUES/I CAN'T QUIT MAN OK 6405 N
CLARA SMITH
GIN MILL BLUES/MY MIND ON THAT Co 14419 N
SCORPION WASHBOARD BAND
DINAH/YEAH MAN Vs 6003 N
TEXAS TOM
BROKE AND HUNGRY/NEW USING THAT Vs 6039 N
SCRAPPER BLACKWELL
WINDOW PANE BL/WHERE YOU BEEN SO Vs 6054 N
RAMBLING BLUES/SNEAKING BLUES Vs 6028 N
COTTON PICKERS
SISTER KATE/GOT TO COOL MY DOGGIES BR 2338 E
KANSAS CITY KITTY/RAMPART ST.BLUES BR 4325 N
ETHEL WATERS
(MANY; SEND WANT LIST) — ——— V+

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AUCTION

HENRY ALLEN

SWING OUT/FEELING DROWSY	BB	10702	N
ALGIERS STOMP/WHEN DID YOU LEAVE	Vo	3302	E
PLEASING PAUL/IT SHOULD BE YOU	BB	10235	N

LOUIS ARMSTRONG

WILD MAN BLUES/MELANCHOLY BLUES	PAE	2162	N
WILLIE THE WEEPER/WEARY BLUES	PAE	2393	N
NO ONE ELSE BUT YOU/I CAN'T GIVE (G/F)	OK	41204	–
MAHOGANY HALL STOMP	PAE	571	N
BEAU KOO JACK/MAHOGANY HALL STOMP	OK	8680	G+
A MONDAY DATE/WRAP YOUR TROUBLES	PAE	2135	N
POTATO HEAD BLUES/ALLIGATOR BLUES	PAE	2185	N

BILLY BANKS' RHYTHMAKERS

TAKE IT SLOW AND EASY	HRS	17	N

MILDRED BAILEY

LOVER COME BACK/SKY BLUE WATER	Vo	3982	N
MORE THAN YOU KNOW/MIDNIGHT	Vo	3378	E+
WHERE ARE YOU/YOU'RE LAUGHING	Vo	3456	E+
TRUST IN ME/MY LAST AFFAIR	Vo	3449	E+
SQUEEZE ME/DOWN HEARTED BLUES	PAE	2257	N
LOVING YOU/RIGHT OR WRONG	Vo	3758	V+
MOONSHINE OVER KENTUCKY	Vo	4109	V+
TOO LATE/DEAR OLD MOTHER DIXIE	BB	7873	N
I SEE YOUR FACE BEFORE ME	Vo	3931	E

SIDNEY BECHET

CHANT IN THE NIGHT/WHAT A DREAM	Vo	4575	E+
JUNGLE DRUMS/HOLD TIGHT	Vo	4537	N
BLACKSTICK/WHEN THE SUN SETS	DE	2129	E+
PALLET ON THE FLOOR/SIDNEY'S BLUES	BB	8509	N
OLD MAN BLUES/NOBODY KNOWS	Vi	26663	N

BUNNY BERIGAN

I CAN'T GET STARTED	Vi	25728	E+

VICTOR BEIDERBECKE MEMORIAL ALBUM

——	Vi	——	N

JIMMY BLYTHE (ACC. SODARISA MILLER)

——	PARA	241	G

THREE BOOGIE WOOGIE BOYS

BOOGIE WOOGIE PRAYER, 1 & 2	Vo	4606	N

CELLAR BOYS

WAILING BLUES	HRS	–	E+
BARREL HOUSE STOMP	UHCA	62	N

CHICAGO RHYTHM KINGS

MADAME DYNAMITE/TENNESSEE TWILIGHT	UHCA	64	N
I'VE FOUND A NEW BABY/CHANGES	BrF	18	N

CHOCOLATE DANDIES

KRAZY KAPERS/ONCE UPON A TIME	HRS	16	N
DEE BLUES/BUGLE CALL RAG	UHCA	53	N

EDDIE CONDON

INDIANA/OH BABY (TESCH)	PAE	2932	N
JA DA/LOVE IS JUST AROUND	CMS	500	E
SERIOUS THING/STOMP HENRY LEE	BB	10168	N
JELLY ROLL/BALLIN' THE JACK	CMS	531	N
STRUT MISS LIZZIE/RIGHT HERE	CMS	530	N
PRETTY DOLL/AIN'T THAT HOT	CMS	535	N
DANCING FOOL/GEORGIA GRIND	CMS	536	N

BING CROSBY

MOONBURN/DINAH (MILLS BROTHERS)	BrE	02313	N

BILL DAVISON (COLLECTORS ITEM LABEL)

ON A BLUES KICK/I SURRENDER	CI	102	E+

DELTA FOUR

FAREWELL BLUES/SWINGING	DE	737	V

THREE DEUCES

DEUCES WILD	CMS	537	N

ROY ELDRIDGE

FLORIDA STOMP/WABASH STOMP (E/N)	Vo	3479	–
AFTER YOU'VE GONE/LAZY RIVER	Vo	3458	E+

DUKE ELLINGTON

BLACK AND TAN FANTASY	PAE	2211	N
BLACK AND TAN FANTASY/CREOLE LOVE	Vi	24861	N
CHATTERBOX/DUSK IN THE DESERT	Br	8029	N
NO PAPA NO/ROCKIN' IN RHYTHM	Vi	26310	N
SAM AND DELILAH	Vi	23036	G
COTTON CLUB STOMP/SHOUT 'EM	BB	10242	N

TEN BLACK BERRIES

ST. JAMES INFIRMARY/RENT PARTY	JEWEL	5849	G+

WILL EZELL

PITCHIN'BOOGIE/JUST CAN'T STAY	PARA	1527	E

BUD FREEMAN

EASY TO GET/FOUND A NEW BABY	BB	10370	N
THE EEL/CHINA BOY	BB	10386	E+

GEMS OF JAZZ ALBUM

VOLUME II	DE	2	N

GENE GIFFORD

NOTHIN' BUT THE BLUES/N.O. TWIST	BB	10704	E+

BENNY GOODMAN

PICK-A-RIB 1 & 2 (QUINTET)	Vi	26166	E
WOLVERINE BLUES	HRS	–	N

BOBBY HACKETT

AT THE JAZZ BAND BALL	Vo	4047	N

GEORGE HARTMAN

MUSKRAT RAMBLE/DIGA DIGA DOO	KEYNOTE	602	E
TIN ROOF BLUES/JAZZ ME BLUES	KEYNOTE	601	E

FLETCHER HENDERSON

DOWN SOUTH BLUES/JUST HOT	Vo	14691	V
SNAG IT (DIXIE STOMPERS)	HA	353	G+

J.C. HIGGINBOTHAM

HIGGINBOTHAM BLUES/TELEPHONE NO.	HRS	14	N

EARL HINES

PIANOLOGY	Vo	3501	N
JAPANESE SANDMAN/JULIA	DE	654	E
ROSETTA/GLAD RAG DOLL	BB	10555	N
MADHOUSE/DARKNESS	Vo	3379	E
PIANO MAN/FATHER STEPS IN	BB	10377	N
RHYTHM SUNDAE/I CAN'T BELIEVE	Vo	3467	E
PLEASE BE KIND/GOOD NIGHT	Vo	4008	N

HUNTER'S SERENADERS

SENSATIONAL MOOD/DREAMING 'BOUT	Vo	1621	V

BUD JACOBSON'S JUNGLE KINGS

CLARINET MARMALADE/LAUGHING	SIG	106	N
OPUS NO. 1 SANS MELODY	SIG	103	N

CHARLIE JOHNSON

BOY IN THE BOAT/WALK THAT THING	BB	10248	N

JAMES P. JOHNSON

SNOWY MORNING/ALL THAT I HAD	Co	14204	E
BLEEDING HEARTED/YOU CAN'T DO	Vi	19123	E
FARM HAND PAPA/MY WOMAN DONE ME	Co	14341	E
CAROLINA SHOUT/KEEP OFF THE GRASS	OK	4495	E
TODDLIN'/SCOUTING AROUND	OK	4937	E
WEEPING BLUES/WORRIED & LONESOME	Co	3950	N

LONNIE JOHNSON

TOOTHACHE BLUES, 1 & 2	OK	——	G+

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JONES-SMITH, INC.

EVENIN'/SHOE SHINE BOY	Vo	3441	E
LADY BE GOOD/BOOGIE WOOGIE	Vo	3459	E

GENE KRUPA

BLUES OF ISRAEL/THREE LITTLE WORDS	PaE	2224	E+

MEADE LUX LEWIS

MESSIN' AROUND/ST.LOUIS(AMMONS)	SA	12002	N
MR. FREDDIE BLUES/I'M IN THE MOOD	BrE	02176	N

LOUISIANA RHYTHM KINGS

DA DA STRAIN	HRS	--	N
BALLIN' THE JACK	HRS	15	N

LOUISIANA SUGAR BABES

'SIPPI/THOU SWELL	BB	10260	N

WINGY MANNONE

TRYING TO STOP MY CRYING	HRS	-	N
SWEET LORRAINE/FORMAL NIGHT	BB	6816	N
ISN'T THERE A LITTLE LOVE	HRS	13	N
BOO HOO	BB	6806	N
ISLE OF CAPRI/WALKIN' THE STREETS	Vo	4464	E
FLOATIN' DOWN TO COTTON TOWN	BB	6605	N
JAZZ ME BLUES/AIN'T GOT NOBODY	BB	7198	N
IN THE GROOVE	BB	6616	E

PAUL MARES FRIARS SOCIETY ORCH.

LAND OF DREAMS/NAGASAKI	Co	35880	N
MAPLE LEAF RAG/REINCARNATION	Co	35686	N

JOE MARSALA

WOO WOO/JIM-JAM STOMP	Vo	4116	E

McKENZIE-CONDON

FRIAR'S POINT SHUFFLE/DARKTOWN	UHCA	4	N
SUGAR/CHINA BOY	UHCA	10	N
LIZA/NOBODY'S SWEETHEART	UHCA	12	N

McKENZIE MOUND CITY BLUE BLOWERS

TAILSPIN BLUES/NEVER HAD A REASON	BB	10209	N
HELLO LOLA/ONE HOUR	BB	10037	E
SHOOTING HIGH/FINGERS CROSSED	CH	40076	E

JIMMY MACPARTLAND'S SQUIRRELS

PANAMA/ALL BOUND ROUND	HRS	1003	N
ECCENTRIC/DIXIELAND ONE-STEP	HRS	1004	N

MEZZ MEZZROW

35TH AND CALUMET/OLD FASHIONED	BB	10251	N
SENDIN' THE VIPERS/APOLOGIES	BB	10250	N

MIFF MOLE

WINDY CITY STOMP	HRS	15	N
MOANIN' LOW/BIRMINGHAM BERTHA (G/V)	ODF	--	

FRANKIE NEWTON

PLEASE DON'T TALK ABOUT ME	VR	518	N
DAYBREAK BLUES/WEARY LAND BLUES	BN	501	N

RED NORVO

BUGHOUSE/BLUES IN E FLAT	Co	36158	E+
DANCE OF THE OCTOPUS/IN A MIST	BR	8236	E+

PANASSIE BLUEBIRD DATES

NEWTON: MINOR JIVE/ROMPIN'	BB	10186	N
NEWTON: WHO/BLUES MY BABY GAVE ME	BB	10216	N
MEZZROW: GETTIN' TOGETHER	BB	10088	N
ROMIN' ON WITH THE COME ON, I & 2	BB	10095	E

SANTO PECORA

MAGNOLIA BLUES/I NEVER KNEW	Co	36159	E+

CHARLES PIERCE ORCHESTRA

SISTER KATE/NOBODY'S SWEETHEART	Co	35950	N

PEE WEE RUSSELL'S RHYTHMAKERS

HORN OF PLENTY/CHANGES	HRS	1001	N
BABY WON'T YOU PLEASE COME HOME	HRS	17	N

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HENRY ALLEN

FEELIN' DROWSY/SWING OUT	Vi	38080	N

LOUIS ARMSTRONG

SLEEPY TIME DOWN SOUTH/YOU RASCAL	OK	41504	N
IRISH BLACK BOTTOM/YOU MADE ME	OK	8447	N
SAVOY BLUES/HOTTER THAN THAT	OK	8535	N
CONFESSIN'/IF I COULD BE WITH YOU	Vo	3059	N
SITTIN' IN THE DARK/HUSTLIN'	BB	7506	N
TIGER RAG/DINAH	Cq	9554	N

COUNT BASIE

GONE WITH WHAT WIND/BLOW TOP	OK	5629	N
APPLE JUMP/BLUES	OK	5862	N
ROCKIN' THE BLUES/VOLCANO	OK	6010	N
JITTERS/BROADWAY	OK	6095	N
JUMP THE BLUES AWAY/WIGGLE WOOGIE	OK	6157	N
BASIE BOOGIE/LET ME SEE	OK	6330	N

BIX BEIDERBECKE

AT THE JAZZ BAND BALL/JAZZ ME BLUES	Vo	3042	N
CLARINET MARMALADE/SINGIN' BLUES	OK	40772	N

BING CROSBY

TEMPTATION/MAKE HAY WHILE SUN	Br	6695	N
YOU'RE STILL MY HEART/PARADISE	Br	6285	N
WITH SUMMER COMIN'ON/CABIN IN	Br	6329	N
SOME OF THESE DAYS/LOVE ME TONIGHT	Br	6351	N
SWEET GEORGIA BROWN/BLACK MOONLIGHT	Me	13127	N

JOHNNY DODDS

SWEET LORRAINE/PENCIL PAPA	Vi	38038	N
BUCKTOWN STOMP/WEARY CITY	Vi	38004	N

DUKE ELLINGTON

JUBILEE STOMP/TAKE IT EASY	OK	41013	N
SWEET JAZZ O' MINE/SWEET DREAMS	Vi	38143	N
DOUBLE CHECK STOMP/JAZZ LIPS	Vi	38129	N
HAUNTED NIGHTS/DUKE STEPS OUT	Vi	38092	N
MISSISSIPPI/SWANEE SHUFFLES	Vi	38089	N
SARATOGA SWING/MISTY MORNIN'	Vi	38058	N
HIGH LIFE/SATURDAY-NITE FUNCTION	Vi	38036	N

BILLY HOLIDAY

NO REGRETS/DID I REMEMBER	Vo	3276	N
NIGHT AND DAY/THE MAN I LOVE	Vo	5377	N
I HEAR MUSIC/I'M ALL FOR YOU	Vo	5831	N
CAN'T HELP LOVIN' THAT MAN/MY MAN	Co	36113	N
THEY SAY/SAY IT WITH A KISS	Br	8270	N
SUGAR/MORE THAN YOU KNOW	Br	8319	N

GENE KRUPA

BLUE RHYTHM FANTASY, 1 & 2	OK	5627	N
FULL DRESS HOP/WHO	OK	6009	N
I HOPE GABRIEL LIKES MY MUSIC/SWING	Vi	25276	N
GONNA CLAP MY HANDS/MUTINY IN PARLOR	Vi	25263	N
CHALLENGER CHOP/DON'T BE SURPRISED	Br	8412	N
JAM ON TOAST/TUTTI FRUTTI	Br	8211	N

McKENZIE-CONDON CHICAGOANS

CHINA BOY/SUGAR	OK	41011	N

KING OLIVER

CALL OF THE FREAKS/TRUMPET'S PRAYER	Vi	38039	N

TOOTS MONDELLO ALL STARS (D.POLO,HAWKINS)

LOUISIANA/ST.LOUIS GALLOP	Vs	8118	N

VARSITY SEVEN

SCRATCH MY BACK/SAVE IT PRETTY MAMA	Vs	8135	N

THOMAS "FATS" WALLER

HANDFUL OF KEYS/NUMB FUMBLIN'	Vi	38508	N

CHICK WEBB

BLUE MINOR/LONESOME MOMENTS	OK	41572	N

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HENRY ALLEN
RUGCUTTERS'SWING/HOUSE IN HARLEM PE 15994 E
IT'S WRITTEN ALL OVER YOUR FACE PE 16071 V+
CANAL STREET BLUES DE 18092 E

LOUIS ARMSTRONG
ALL OF ME/HOME OK 3125 E
STARDUST/WRAP YOUR TROUBLES OK 3172 E
DINAH/TIGER RAG OK 3009 E
I'M A DING DONG DADDY Vo 3370 V
MAHOGANY HALL ST.(PRE-WAR) Co 35879 E
BABY WON'T YOU PLEASE COME HOME DE 2729 E
STRUTTIN' WITH SOME BARBECUE DE 3795 V
SITTIN' IN THE DARK BB 7506 E
MAHOGANY HALL STOMP Vi 24232 V
PUT 'EM DOWN BLUES UHCA 60 N

ALBERT AMMONS
BOOGIE WOOGIE STOMP DE 749 E

SIDNEY BECHET
GEORGIA CABIN Vi 27904 E
SWING PARADE Vi 27574 E

BARNEY BIGARD
CARAVAN/STOMPY JONES BR 515 E
CARAVAN/STOMPY JONES Vo 3809 E

COUNT BASIE
LESTER LEAPS IN OK 5118 E
LADY BE GOOD (CHU BERRY) DE 2631 E

PETE BROWN
TEMPO DI JUMP DE 18118 E

EDDIE CONDON
HOME COOKIN'/THE EEL BR 6743 E
INDIANA/OH BABY (SALE $3.00) PARL 2932 N

CAB CALLOWAY
PLUCKIN' THE BASS Vo 5406 V

DELTA FOUR(ELDRIDGE, MARSALA)
SWINGING ON THE FAMOUS DOOR DE 737 E

ROY ELDRIDGE
AFTER YOU'VE GONE OK 3458 E
HECKLER'S HOP OK 3577 V
WABASH STOMP Vo 3479 E

ZIGGY ELMAN
29TH AND DEARBORN/SUGAR BB 10096 E

BUD FREEMAN
THE BUZZARD DE 18112 E

BENNY GOODMAN
SOFT WINDS/MEMORIES OF YOU Co 35320 E
GOOD ENOUGH TO KEEP Co 36099 E
TILL TOM SPECIAL Co 35404 V
BREAKFAST FEUD Co 36039 V

COLEMAN HAWKINS
HEARTBREAK BLUES UHCA 55 E

BILLY HOLIDAY
BILLIE'S BLUES Vo 3288 E
ST. LOUIS BLUES OK 6064 E
GOD BLESS THE CHILD/WOLITUDE OK 6270 E
LOVE ME OR LEAVE ME/JIM OK 6369 N

FLETCHER HENDERSON
BIG JOHN SPECIAL DE 214 E
JANGLED NERVES Vi 25317 E
GEMS OF JAZZ ALBUM VOL. 3, NO. 242, — EX TO NEW

KING OLIVER
RIVERSIDE BLUES (PARAMOUNT) SIG 905 N

LIONEL HAMPTON
SHOE SHINERS DRAG Vi 26011 E
BUZZIN' AROUND WITH THE BEE Vi 25575 V
AFTER YOU'VE GONE Vi 25674 V
MY BUDDY Vi 26608 E

ERSKINE HAWKINS
SWEET GEORGIA BROWN BB 10854 V+

HARRY JAMES
JESSE/HOME JAMES BR 8350 E
WOO WOO/BOO WOO BR 8318 V

JONES-SMITH (BASIE)
LADY BE GOOD/BOOGIE WOOGIE Vo 3459 V

GENE KRUPA
ROCKIN' CHAIR (ELDRIDGE) OK 6352 E
THE WALLS KEEP TALKING(ELDRIDGE)(DIG)OK 6438 V+
THREE LITTLE WORDS DE 18114 E

JIMMY MCPARTLAND
ORIGINAL DIXIELAND ONE STEP DE 18441 V

MILLS BLUES RHYTHM BAND
RIDE RED RIDE Co 3087 V+

JOE MARSALA
JIM JAM STOMP (LAM. CRACK) Vo 4116 V

WINGY MANNONE
MAMMA'S GONE GOOD BYE BB 11107 E
DOWNRIGHT DISGUSTED BLUES(CHU) BB 10296 V

JAY MCSHAN
SWINGMATISM/VINE ST. BOOGIE DE 8570 E

FRANKIE NEWTON
THE BLUES MY BABY GAVE TO ME BB 10216 E
MINOR JIVE BB 10186 E

HOT LIPS PAGE
DOWN ON THE LEVEE/OLD MAN BEN DE 7433 E
JITTERBUGS ON PARADE DE 2242 E
YES THERE AIN'T NO MOONLIGHT DE 1618 E
SWEET & LOW DOWN/OF THEE I SING DE 2749 E
A GOOD MAN IS HARD TO FIND DE 2660 E
CONFESSIN' (PEE WEE) BR 7709 N

ALEX COMBELLE (QUINTET,HOT CLUB)
THE SHIEK OF ARABY/YOU SWEET ROY 1788 E
CRAZY RHYTHM/BLUE DRAG ROY 1778 E

QUINTETTE OF HOT CLUB OF FRANCE
SMOKE RINGS/CONFESSIN' ROY 1788 E
TIGER RAG/DINAH ROY 1753 V

MAURICE ROCCO
TONKY BLUES DE 8523 E

REX STEWART
TEA & TRUMPETS Vo 3831 E
MOBILE BAY BB 11057 V+

CLARA SMITH
THE BASEMENT BLUES Co 14039 V

DICKEY WELLS
JAPANESE SANDMAN SW 27 E

FATS WALLER
FLORIDA FLO Vi 25806 E
BIG CHIEF DE SOTA Vi 25342 V+
PAWWONKY/BLACK RASPBERRY JAM Vi 25359 V+
HAVIN' A BALL Vi 25515 V
THE LOVE BUG/BOO HOO Vi 25563 V
THERE'S GOING TO DEVIL TO PAY Vi 25078 N

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WHERE TWO GRADE SYMBOLS ARE SHOWN, THE RECORD (OR SIDE) IS INTERMEDIATE BETWEEN THE TWO GRADES, AND CLOSER TO THE FIRST NAMED. EXAMPLE:—

VE = BETWEEN "VERY GOOD" AND "EXCELLENT", NEARER TO "VERY GOOD."

OL = ORIGINAL LABEL.

	BARNEY BIGARD		
VR	564	N	SOLACE/4½ STREET (CRACKED; PLAYABLE LAST HALF ONLY)
BB	10981	EN/N	LULL AT DAWN/CHARLIE THE CHULO (CHIP TO 1ST GROOVE ON "LULL")
	SONNY GREER & MEMPHIS MEN		
CO	2833	NE/V	SATURDAY NIGHT FUNCTION/BEGGARS BLUES
	JOHNNY HODGES		
VO	4573	V	HODGE PODGE/WANDERLUST
VO	4849	V	DOOJI WOOJI/MISSISSIPPI DREAMBOAT
	LOUISIANA RHYTHMAKERS		
ME	12445	V/G	ROCKIN' IN RHYTHM/12TH STREET RAG
	SIX JOLLY JESTERS/J.C. COBB		
VO	1449	N/E	OKLAHOMA STOMP/ONCE OR TWICE
	REX STEWART		
VO	3844	EV	LOVE IN MY HEART/SUGAR HILL SHIM SHAM
BB	11057	V	LINGER AWHILE/MOBILE BAY
	WASHINGTONIANS		
RO	827	V	HOT AND BOTHERED/(REV., BROADWAY BROADCASTERS
	COOTIE WILLIAMS		
VR	527	G	DOWNTOWN UPROAR(DOES NOT TRACK AT START)/BLUE REVERIE
	DUKE ELLINGTON ORCHESTRA		
OK	40955	V	BLACK AND TAN FANTASY(81776B)/WHAT CAN A POOR
OK	41013	E/N	JUBILEE STOMP/TAKE IT EASY
BB	6782	N/E	WASHINGTON WOBBLE/ARABIAN LOVES (CHIP TO 1ST GROOVE)
	6565	V/E	SARATOGA SWING/MISTY MORNIN
	10243	N	BREAKFAST DANCE/FLAMING YOUTH
BR	4122	VE	THE MOOCHE/(REV.,HOTSY TOTSY GANG, SINCE YOU WENT AWAY)
	4952	F/G	MOOD INDIGO (JUNGLE BAND)/RUNNIN' WILD
	6317	E	BABY, WHEN YOU AIN'T THERE(11200A)/MOON OVER DIXIE
	6374	G	BEST WISHES(11852B)/BLUE HARLEM(11839A)
	6510	FG	TIGER RAG, 1 & 2
	6638	V/G	JIVE STOMP/I'M SATISFIED
	6758	G	PORGY (E.WATERS, VOCAL)/I CAN'T GIVE YOU ANYTHING BUT LOVE
	6805	V/G	AWFUL SAD/LOUISIANA
	6806	V	PADUCAH/HARLEM FLAT BLUES
	6807	V/G	RENT PARTY BLUES/DOIN' THE VOOM VOOM
	6846	EV	DOUBLE CHECK STOMP/ACCORDION JOE
	7627	E/G	KISSIN' MY BABY GOODNIGHT/LOVE IS LIKE(CHIP TO 5TH GROOVE,THIS SIDE)
	7667	E	OH BABE, MAYBE SOMEDAY/(REV., HUDSON-DELANGE)
	8063	V	NEW BLACK AND TAN FANTASY/STEPPIN' INTO SWING SOCIETY
	8093	V/F	SKRONTCH/IF YOU WERE IN MY PLACE
	8108	E	I LET A SONG GO OUT/THE GAL FROM JOE'S
	8204	E/G	PRELUDE TO A KISS/THE LAMBETH WALK
	8241	N	THE MOOCHE(40117 5A)/BABY WHEN YOU AIN'T THERE
DE	800	N	CHICAGO/HARLEM SPEAKS
MA	137	N/V	ALABAMY HOME/ALL GOD'S CHILLUN GOT RHYTHM
VI	38036	V	SATURDAY NIGHT FUNCTION/HIGH LIFE
	38053	V	THE DICTY GLIDE/STEVEDORE STOMP
	38092	V	THE DUKE STEPS OUT/HAUNTED NIGHTS
	22587	V	MOOD INDIGO(#4)/WHEN A BLACK MAN'S BLUE
	22603	VE	BLUE AGAIN/(REV., BERT LOWN)
	22614	E/EV	KEEP A SONG IN YOUR SOUL/THE RIVER AND ME
	22800	V	THE MYSTERY SONG/(REV.,MILLS BLUE RHYTHM BAND, MOANIN')
	22985	G	BLUE BUBBLES/BLUES I LOVE TO SING
	23022	NE	OLD MAN BLUES/JUNGLE NIGHTS IN HARLEM
	24501	V/G	(OL) DAYBREAK EXPRESS/DEAR OLD SOUTHLAND
	24617	VE/N	COCKTAILS FOR TWO/LIVE AND LOVE TONIGHT
	24674	N/V	EBONY RHAPSODY/SATURDAY NIGHT FUNCTION
	25076	E/V	THREE LITTLE WORDS/RING DEM BELLS
	27326	EN	FLAMINGO/THE GIRL IN MY DREAMS

AUCTION **AUCTION**

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ORIGINALS

LOUIS ARMSTRONG
DO YOU CALL THAT A BUDDY/HEY LAWDY DE 3756 N
COUNT BASIE
DOWN DOWN DOWN/YOU BETCHA OK 6221 N
CHARLIE BARNET
I'M COMING VIRGINIA/I'LL REMEBER BB 11417 N
SPANISH KICK/LOIS BB 11265 N
CHARLESTON ALLEY(WITH LENA HORNE) BB 11037 N
JOE BROWN
RED BANK ROMP/BEAUMONT ST. BLUES DE 8521 V
BUNNY BERIGAN
LET 'ER GO/RED HOT HEAT VI 25646 V
SIDNEY BECHET
MOOCHE/BLUES IN THE AIR VI 20151O V
BOB CROSBY
BRASS BOOGIE, 1 & 2 DE 18359 N
BENNY CARTER-JOE TURNER'S ALL STARS
BEALE STREET BLUES/JOE TURNER OK 6001 N
CHAMPION JACK DUPREE
GIBING BLUES DUPREE SHAKE DANCE OK 06104 N
BLACK COW BLUES/ALL ALONE BLUES OK 06642 G
RUTH ETTING
BODY AND SOUL/IF I COULD BE WITH YOU CO 2300 V
BENNY GOODMAN
SMOOTH ONE/GOOD ENOUGH TO KEEP CO 36099 N
THE EARL/LET'S DO IT (V/N) OK 6474 -
RICHARD HIMBER
PARADE OF BANDS/THEME SONGS VI 25754 N
JIMMY LUNCEFORD
MOOD INDIGO/ROSE ROOM DE 131 N
MCKINNEY'S COTTON PICKERS
MILENBERG JOYS/I WANT A LITTLE GIRL BB 10954 N

TED LEWIS
NEW ST.LOUIS BLUES/MY MAMA'S IN CO 697 V
ST.LOUIS BLUES/RUNNIN' WILD CO 3790 N
LIMEHOUSE BLUES/ROSES OF PICARDI CO 1789 V
HAL MCINTYRE
PLAY #49/WHEN YOU'RE A LONG WAY VI 27942 N
JOE MARSALA'S DELTA SIX
FEATHER BED LAMENT/12 BAR STAMPEDE DE 18111 N
RED NORVO (WITH MILDRED BAILEY)
3 LITTLE FISHIES/YOU'RE SO DESIRE. VO 4785 N
RAYMOND SCOTT
HAPPY BIRTHDAY TO YOU/XMAS TREE CO 35864 N
SAVOY DICTATORS & AL HENDERSON
JAM AND CRACKERS/HEYFUSS SAVOY 101 N
ARTIE SHAW
COPENHAGEN/SOFTLY IN MORN.SUNR. BB 10054 V
OLLIE SHEPPARD
COOL KIND PAPA/THROW THIS DOG (N/V) OK 06277 -
MARY STAFFORD'S JAZZ BAND
ROYAL GARDEN BLUES/CRAZY BLUES CO 3365 V
TRUMBAUER-TEAGARDEN
AIN'T MISBEHAVIN/SOMEBODY LOVES ME BR 7665 N
PARAMOUNT JUBILEE
WHEN THE SAINTS GO MARCHING IN PARA 12073 N
WISEMAN SEXTETTE
COULDN'T HEAR NOBODY PRAY PARA 12078 V
PAUL WHITEMAN
JAPANESE SANDMAN/WHISPERING VI 18690 N
SAN/CAN'T GET THE ONE I WANT VI 19381 V
BING CROSBY, HARRY BARRIS, ALTON RINKER
MISS ANNABELLE LEE VI 21104 V

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ENDURANCE STOMP/BLOCK AND TACKLE RO 5137 V
LOUIS ARMSTRONG
SHINE/BODY AND SOUL OK 41486 N
STRUTTIN' WITH BARBECUE/ONCE IN OK 8566 N
IF I COULD BE WITH YOU/CONFESSIN' OK 41448 N
SLEEPY TIME DOWN SOUTH/YOU RASCAL OK 41504 N
LAUGHIN' LOUIS/TOMMOROW NIGHT BB 5363 N
ST.LOUIS BLUES/AFTER YOU'VE GONE OK 41350 N
LOUIS ARMSTRONG AND MAGGIE JONES
ANYBODY WANT TO TRY MY CABBAGE CO 14063 N
LOUIS ARMSTRONG AND BESSIE SMITH
CARELESS LOVE/ } CO N
JAMES P. JOHNSON AND BESSIE SMITH
BACKWATER BLUES
ALBERT AMMONS
BASS GOIN' CRAZY/MONDAY STRUGGLE SA 12000 N
SHARKEY BONANO
HIGH SOCIETY/SATISFIED WITH MY GAL VO 3380 N
BRUNIES FRIAR'S INN ORCHESTRA
SUGAR FOOT STOMP OK 40526 N
CHICAGO RHYTHM KINGS
FOUND A NEW BABY/CHANGES MADE BR 4001 N
CONDON'S HOT SHOTS
THAT'S A SERIOUS THING/STOMP HENRY VI 38046 N
BENNY CARTER
SWINGING THE BLUES VOE 5 N

JOHNNY DODDS
MY GIRL/SWEEP 'EM UP OK 8792 N
WEARY CITY/BUCKTOWN STOMP VI 38004 N
BRUSH STOMP/GET 'EM AGAIN OK 8599 N
WILD MAN/MELANCHOLY POLK 9035 N
BLUE WASHBOARD ST/BULL FIDDLE VI 21552 N
FRIAR'S SOCIETY ORCHESTRA
MAPLE LEAF RAG/NAGASAKI OK 41574 N
REINCARNATION/LAND OF DREAMS OK 41575 N
LANIN'S RED HEADS
FLAG THAT TRAIN TO ALABAM CO 36 N
JELLY ROLL MORTON
K.C. STOMPS/GEORGIA SWING BB 5109 N
JOHNNY MILLER'S NEW ORLEANS STOMPERS
PANAMA/DIPPER MOUTH CO 1456 N
KING OLIVER
TOO LATE/WHAT YOU WANT ME VI 38190 N
CALL OF THE FREAKS/TRUMPET'S PRAYER VI 38039 N
MULE FACE BLUES/BOOGIE WOOGIE VI 38134 N
RUBEN "RIVER" REEVES & HIS TRIBUTARIES
PARSON BLUES/RIVER BLUES VO 1292 N
TEDDY WILSON
AIN'T MISBEHAVIN'/HONEYSUCKLE ROSE BR 7964 N
CLARENCE WILLIAMS HIP SHAKERS
YOU GOTTA GIVE ME SOME OK ——— N
PIRON'S NEW ORLEANS ORCHESTRA
SUD BUSTIN' BLUES/WEST INDIES CO 14007 N

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LUIS RUSSELL
JERSEY LIGHTNING/NEW CALL OF FREAKS Co 35690 E
GLENN MILLER
SOLO HOP/IN A LITTLE SPANISH TOWN Co 35881 E
ERSKINE HAWKINS
UPROAR SHOUT/IF YOU LEAVE ME Vo 3545 N
DEAR OLD SOUTHLAND/SWANEE RIVER Vo 3567 N
RED CAP/I FOUND A NEW BABY Vo 3668 N
I'LL GET ALONG SOMEHOW/SEE YOU IN Vo 3689 N
LOST IN THE SHUFFLE/LET ME DAY DR. Vo 4007 N
WHO'S SORRY NOW/CARRY ME BACK Vo 4072 N
SIDNEY BECHET QUARTETTE
SUMMERTIME/POUND HEART BLUES BN 6 E
DEAR OLD SOUTHLAND/LONESOME BLUES BN 13 E
SATURDAY NIGHT BLUES/BECHET'S STEADY BN 502 E
THE MISSOURIANS
PROHIBITION BLUES/STOPPIN' TRAFFIC Vi 38120 E
GOOFUS FIVE
LAZY WEATHER/VO DO DO DE O BLUES OK 40841 E
WHERE THE COT COT COTTON GROWS OK 40997 E
READY FOR THE RIVER/I CAN'T GIVE Y. OK 41069 E
AL BERNARD (ACC. BY GOOFUS FIVE)
HESITATION BLUES/ST.LOUIS BLUES OK 40962 E
EARL HINES
BEAU KOO JACK/GOOD LITTLE BAD LIT. Vi 38043 E
ROSETTA/COPENHAGEN De 337 N
ROCK AND RYE/WOLVERINE BLUES De 577 E
JIMMY DORSEY
WASHINGTON GREYS/TAP DANCERS De 655 E
DON'T LOOK NOW/PARADE MILK BOTTLE De 941 E
DORSEY DERVISH/SERENADE TO NOBODY De 1040 E
ALL GOD'S CHILLUN GOT RHYTHM/MUTINY De 1256 E
I GOT RHYTHM/FLIGHT OF THE BUMBLE De 1508 N
DUSK IN UPPER SANDUSKY/DARKTOWN De 1939 N
JIMMY NOONE
BUMP IT/I KNOW THAT YOU KNOW De 1584 E
FOUR OR FIVE TIMES/JAPANSY De 1621 E
I'M WALKING THIS TOWN/CALL ME De 1730 E
MILLS BLUE RHYTHM BAND
RIDE RED RIDE/CONGO DARAVAN OK 6119 E
LUCKY MILLENDER(WITH MILLS BLUE RHYTHM)
THERE'S RHYTHM IN HARLEM/HARLEM Co 3071 E
THE LUCKY SWING/THE IMAGE OF YOU Vr 604 E
JAMMIN' FOR THE JACKPOT/LET'S GET Vr 634 N
JOE HAYMES
GOING THE SUZI-Q/WEDDING OF MR.& MRS.Vo 3335 E
MOON IS GRINNING AT ME/YOU'RE TOO Me 61211 E
BYE BYE BABY/WITHOUT SHADOW OF Pe 61013 E
CURBSTONE CUTIE/STOMPING SAVOY BB 6412 E
WILLIE BRYANT
CROSSPATCH/MARY HAD LITTLE LAMB BB 6435 E
RED NELSON(CRIPPLE C.LOFTON)
STREAMLINE TRAIN/CRYING MOTHER BL De 7171 E
JABBO SMITH
RHYTHM IN SPAIN/MORE RAIN MORE REST De 1980 E
LIL JOHNSON (TRUMPET, BASS)
MEAT BALLS/LITTLE RED WAGON Vo 03562 N

CLARENCE HARRIS(WILLIE KELLY,PIANO)
LONESOME CLOCK BL/TRY MY WHISKEY BB 8138 E
JACK RANGER
T.P. WINDOW BL/THE NING BL(2) OK 8795 E
MCKINNEY'S COTTON PICKERS
I MISS A LITTLE MISS/AFTER ALL Vi 23024 E
OKAH BABY/I WANT A LITTLE GIRL Vi 23000 E
SISTER KATE/I WANT YOUR LOVE Vi 22683 E
CASEY JONES BL/TALK TO ME Vi 22640 E
CHERRY/SOME SWEET DAY Vi 21730 E
MILENBURG JOYS/SHIM-ME-SHA WABBLE Vi 21611 E
ZONKY/IF I COULD BE WITH YOU Vi 38118 E
IT'S TIGHT LIKE THAT/RAINBOW ROUND Vi 38013 E
I WANT A LITTLE GIRL/IF I COULD BE BB 5905 G
SELLING THAT STUFF/BEEDLE UM BUM BB 6595 E
PEGGY/I'D LOVE IT BB 10706 E
MILENBURG JOYS/I WANT A LITTLE BB 10954 E
RAYMOND SCOTT QUINTETTE
TWILIGHT IN TURKEY/MINUET IN JAZZ Ma 108 E
POWERHOUSE/THE TOY TRUMPET Ma 111 E
DINNER MUSIC/RECKLESS NIGHT Ma 136 -
ANDY KIRK
MESS-A-STOMP/BLUE CLARINET STOMP Br 4694 N
BILLY KYLE & SWING CLUB BAND
BIG BOY BLUES/MARGIE Vr 531 E
GIRL OF MY DREAMS/HANDLE MY HEART Vr 659 N
EDMUND HALL CELESTE QUARTETTE
JAMMING IN FOUR/EDMUND HALL BLUES BN 18 E
CELESTIAL EXPRESS/PROFOUNDLY BLUES BN 17 E
TEDDY WILSON
IF I HAD YOU/YOU BROUGHT A NEW Br 7960 E
BLUES IN C SHARP MINOR/WARMIN' UP Br 7684 E
RED NORVO
LIZA/I WOULD DO ANYTHING FOR YOU Br 7868 E
CLAP HANDS/RUSSIAN LULLABY Br 7975 E
IN A MIST/DANCE OF THE OCTOPUS Br 8236 E
RAY MCKINLEY
NEW ORLEANS PARADE/LOVE IN THE De 1019 E
SHACK IN THE BACK/FINGERWAVE De 1020 E
BUBBER MILEY & MILEAGE MAKERS
BLACK MARIA/CHINNIN' AND CHATTIN Vi 38146 E
CHICK WEBB
STOMPIN' AT SAVOY/SUNNY SIDE OF Vo 3246 E
LEROY SMITH
ST.LOUIS BLUES/BROKEN HEARTED Vi 21472 E
JOE MARSALA
BULL'S EYE/SLOW DOWN De 3715 E
LOWER REGISTER/I KNOW THAT YOU De 3764 N
JAZZ ME BL/WOLVERINE BL(CHICAGOIANS)Vr 565 N
DELTA FOUR(ELDRIDGE,MARSALA,MASTREN)
FAREWELL BLUES/SWINGIN' FAMOUS D. De 737 E
THE RHYTHMAKERS
YELLOW DOG BLUES/MEAN OLD BEDBUG Co 35882 E
OH PETER/WHO STOLE THE LOCK Co 35841 E
TENNESSEE MUSIC MEN & ALL STAR RHYTHM BOYS (TRUMBAUER, VENUTI, LANG)
CHOO CHOO/SENSATION Ha 1420 E
PARDON ME/LITTLE BUTTERCUP Ha 1346 E
BUD FREEMAN TRIO
THREE'S NO CROWD/YOU TOOK ADVANT. CMS 501 E
AT SUNDOWN/KEEP SMILING CMS 503 E
I DON'T BELIEVE IT/HONEY'S LOVIN' CMS 504 E

AUCTION — HERMAN ROSENBERG — AUCTION

EDDIE CONDON & WINDY CITY SEVEN)
JA DA/LOVE IS JUST AROUND CORNER CMS 500 E
BEAT TO THE SOX/RHYTHM BUD FREEMAN) CMS 502 E
MAGNOLIA HARRIS & HOWLING SMITH
MAMA'S QUITTIN'& LEAVIN',1 & 2 Vo 1602 E
BUD FREEMAN
CRAZE-O-LOGY/CAN'T HELP LOVIN' UHCA 14 E
MOUND CITY(LAWSON,MILLER,MATLOCK,LAMARE)
HIGH SOCIETY BLUES/MUSKATRAMBLE DE 1247 E
TEDDY WILSON (BENNY GOODMAN)
I MUST HAVE THAT MAN(12 CHIP) BR 7859 E
ETHEL WATERS(ACC. EDDIE MALLORY'S ORCH)
I'LL GET ALONG SOMEHOW/YOU'RE A DE 1613 E
DINAH/YOU'RE GOING TO LEAVE OLD DE 234 N

TEDDY WILSON QUARTER(WILSON,JAMES,NORVO)
HONEYSUCKLE ROSE($\frac{1}{2}$" CHIP,INTRO ONLY)BR 7964 E
BIX BEIDERBECKE & NEW ORLEANS LUCKY 7
ROYAL GARDEN BL/GOOSE PIMPLES Co 35664 N
THOMAS MORRIS/NEW ORLEANS BLUE FIVE
THE MESS/MY BABY DOESN'T SQUAWK VI 20364 N
EDDIE LANG (GUITAR SOLO,ACC.,CARL KRESS)
FEELING MY WAY/PICKING MY WAY BR 6254 E
VENUTI-LANG ALL STARS
AFTER YOU'VE GONE/BEALE ST.BL Vo 15864 N
BLIND WILLIE DUNN(GUITAR SOLO WITH PIANO)
CHURCH ST.SOBBIN/THERE'LL BE SOME OK 8658 E
SONNY PORTER (ACC.ED LANG & SIGNORELLI)
HOW LONG HOW LONG BL/DECK HAND BL CO 14366 E

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CLARENCE WILLIAMS
LOG CABIN BLUES/EMALINE OK 8572 V
BAREFOOT BLUES/DO IT A LONG TIME OK 8073 F
BALTIMORE BR 3664 N
BESSIE SMITH
FLORIDA BOUND/NEW GULF COAST CO 14109 N
I WANT EVERY BIT/WHAT'S THE MATTER CO 14129 N
BABY DOLL/HAS BEEN BL(JOE SMITH) CO 14147 N
GOOD OLD WAGON/DIXIE FL(ARMSTRONG) CO 14079 N
SAVANNAH SYNCOPATORS (KING OLIVER)
WAH WA WA/SOMEDAY SWEETHEART BR 3373 V
GOT EVERYTHING/FOUR OR FIVE TIMES BR 4028 G+
SNAG IT/SUGARFOOT STOMP BR 3361 V
LOUISIANA RHYTHMAKERS (ELLINGTON)
TWELFTH ST. RAG/ROCKIN' IN RHYTHM ME 12245 N
MISSISSIPPI JOOK BAND
SKIPPY WHIPPY/HITTIN' THE BOTTLE ME 61165 N
NEW ORLEANS RHYTHM KINGS
ANGRY(F)/SOBBIN' BLUES(G) GE 5219 –
LONDON BLUES/MAD GE 5221 V
JOE MARSALA'S CHICAGOANS
WOLVERINE BLUES/JAZZ ME BLUES VR 565 N
JELLY ROLL MORTON
WOLVERINE BLUES/MR JELLYLORD VI 21064 E
SHREVEPORT/SHOE SHINERS DRAG VI 21658 V
SOME DAY SWEETHEART/ORIGINAL JELLY VI 20405 E
THE PEARLS GE 5323 E
ANDY KIRK & 12 CLOUDS OF JOY
SNAG IT/SWEET AND HOT BR 4878 N
HONEY JUST FOR YOU/TRAVELIN' BR 4981 N
FLETCHER HENDERSON (ARMSTRONG)
MANDA/GO LONG MULE CO 228 F
BYE AND BYE/PLAY ME SLOW CO 292 G
NAUGHTY MAN/MEANEST KIND OF BLUES CO 249 V
HARLEM HOT SHOTS
BREEZE/THE BLUES HAVE GOT ME ME 13323 N
HOUSE RENT PARTY/DUST OFF ME 13353 N
BENNY GOODMAN
BLUE/SHIRTAIL STOMP BR 3975 N

(BENNY GOODMAN, CONTINUED)
JUNGLE BLUES/ROOM 1411 BR 4013 V
WHOOPEE STOMP RO 834 V
SPANISH DREAMS CA 8358 G
JOHNNY DODDS BLACK BOTTOM STOMPERS
COME ON AND STOMP/AFTER YOU'VE GONE BR 3568 G
JOE TURNER/WHEN ERASTUS PLAYS BR 3997 V
WILD MAN/MELANCHOLY(ARMSTRONG) BR 3567 V
JOHNNY DUNN
FRANKIE/OLD TIME BL(EDITH WILSON) CO 3506 N
RULES & REGULATIONS/(EDITH WILSON) CO 3653 V
HALLELUJAH BLUES/SPANISH DREAM CO 3839 V
CRIPPLE CLARENCE LOFTON
BROWNSKIN GALS/PLAYHOUSE ME 61166 N
CELESTIN'S ORIGINAL TUXEDO ORCHESTRA
MY JOSEPHINE/STATION CALLS CO 636 V
COOK'S DREAMLAND ORCH(KEPPARD & NOONE)
SO THIS IS VENICE/THE ONE GE 5360 E
CHARLESTON CHASERS.
FAREWELL BLUES/GAL SAL CO 15390 E
BIX AND HIS GANG
JAZZ BAND BALL/JAZZ ME BLUES VO 3042 E
CHU BERRY
SECRET LOVE AFFAIR/EBB TIDE VR 657 N
LOUIS ARMSTRONG
THAT RHYTHM MAN/SWEET SAVANNAH SUE OK 41281 G
SAVE IT PRETTY MAMA/ST.JAMES INFIRM.OK 8657 E
I WONDER WHO/THAT'S MY HOME BB 6644 F
SWEET SUE/ST.LOUIS BLUES M.CARD 4886 N
SOME OF THESE DAYS/WHEN YOU'RE OK 41298 V
ALABAMA RED PEPPERS(NICHOLS,MOLE,DORSEY)
NEW TWISTER RO 555 G
SAN RO 532 G
RED HEAD BLUES RO 552 E

ALSO HAVE
NICHOLS FIVE PENNIES, EARLY ELLINGTON,
LUNCEFORD, COUNT BASIE. HAVE HAWKINS
& CARTER ON ENGLISH LABELS TO TRADE FOR WANTS.

WANTED

LOVIE AUSTIN: Para 12278, 12283, 12300, 12313, 12390, 12391; MANY ACCOMPANIMENTS. LOUIS ARMSTRONG ACCOMPANIEMENTS: OK 8326, 8273, 8339, 8313, 8346, 8301, 8328, 8345,8372, 8453, 8437. JELLY ROLL MORTON: VI 20772, 23402, 23424, 38113, 38135, 38138, 22691,23351,23429; OTHERS IN 23,000 SERIES; GE 5515, 5552, 5590. KING OLIVER: OK, PARA, CO, VO. MA RAINEY: MANY. CLARENCE WILLIAMS: MANY COMBINATIONS.

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DARK CLOUDS/HUSH MY PE 15858 G

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MAHOGANY/YOU CAN DEPEND OK 41538 G
SATCHEL MOUTH/I DOUBLE DE 1636 V
MEMORIES/YOU'RE LUCKY OK 41463 G
SAVOY/HOTTER OK 8535 V
SHINE/JUST A GIGOLO OK 41486 N
I SURRENDER/WALKIN' OK 41497 V
BLUE TURNING/SONG OF ISLANDS OK 41375 V
GEORGIA GRIND/COME BACK OK 8318 V
BESSIE COULDN'T HELP IT/DALLAS OK 8774 E
ST. JAMES INFIRMARY/SAVE IT MAMA OK 8657 V
WEST END/IF IT'S GOOD DE 2480 V
KEEPIN' OUT/LAWD YOU MADE VO 3181 E
LAZY RIVER/WHEN YOUR LOVER VO 3114 G
WEARY/THAT'S WHEN OK 8519 G
BLACK AND BLUE/BLUE AGAIN VO 3115 G
HOME/ALL OF ME CO 2606 G
STAR DUST/WRAP TROUBLES OK 41530 V
SAVE IT/WILLIE THE WEEPER VO 3381 E
DING DONG DADDY/I'M IN THE MARKET OK 41442 G
I GOT RHYTHM/YOU CAN CO 2590 V
ALLIGATOR/WILLIE OK 8482 P
I CAN'T GIVE YOU/NO ONE OK 8669 E
FIREWORKS/WEST END OK 8597 V
BIG BUTTER/SUNSET CAFE OK 8423 G
WHEN THE SAINTS/AS LONG DE 2330 V
ROCKIN' CHAIR/I AIN'T GOT OK 8756 V
SOME OF THESE DAYS/WHEN YOU'RE OK 41298 V
ST.LOUIS BLUES/BASIN STREET BLUES CQ 9124 E
LONESOME ROAD/YOU CAN OK 41538 V
AIN'T MISBEHAVIN/BLACK & BLUE OK 8714 E
KING OF ZULUS/LONESOME OK 8396 F
MUSKRAT/HEEBIE JEEBIES OK 8300 F

ARMSTRONG ACCOMPANIMENTS
GRANT AND WILSON
COME ON COOT/YOUR CHILL PARA 12317 F

BERTHA "CHIPPIE" HILL
GEORGIA MAN/TROUBLE IN MIND OK 8312 G

WILLIAMS BLUE FIVE
BAREFOOT BLUES/DO IT OK 8073 V

HENRY ALLEN
RUG CUTTER/THERE'S HOUSE OR 2980 G

ALL STAR BAND
THE BLUES/BLUE LOU VI 26144 E

PHIL BAKER
BUTTER & EGG MAN/LITTLE ANN CO 521 E

BILLY BANKS BOYS
SCAT SONG/CABIN IN COTTON OR 2464 G

BLAND'S RHYTHMAKERS
SHINE ON MY SHOES/IT'S GONNA PE 15689 V

CHARLESTON CHASERS
FIVE PENNIES/FEELIN' NO PAIN CO 1229 V

CONNIE'S INN ORCHESTRA
SUGAR FOOT/SINGIN' THE BLUES VI 22721 E

BILL COLEMAN
SWING GUITARS/BIG BOY BLUES SW 32 V

IDA COX (WITH LOVIE AUSTIN'S BLUES SERE.)
WORRIED MAMA/MAMA DO SHEE PARA 1595 G
MOANIN' LAWDY LAWDY PARA 1493 E

BING CROSBY
BROTHER CAN YOU SPARE DIME/LET'S ME 13131 V
THANKS/HOME ON RANGE BR 6414 G

JIMMY DURANTE, CLAYTON, JACKSON
I UPS TO HIM/CAN BROADWAY DO CO 1860 E

DUKE ELLINGTON (PIANO SOLOS)
BLACK BEAUTY/SWAMPY RIVER OK 8636 N

DUKE ELLINGTON ORCHESTRA
BLACK BEAUTY/TAKE IT EASY VO 15704 G
AWFUL SAD/LOUISIANA BR 4110 V
EAST ST. LOUIS/BIRMINGHAM BR 3408 V
REMINISCING (3 & 4) BR 7547 G
HOT AND BOTHERED/MOOCHE OK 8623 E
DIGA DOO/DOIN' NEW LOWDOWN OK 8602 V
WASHINGTON WOBBLE/HARLEM RIVER VI 21284 G
SCATTIN'/NEW BIRMINGHAM MA 123 E
RUDE INTERLUD/DALLAS DOINGS VI 24331 V
BLACK BUTTERFLY/HARMONY HARLEM BR 8044 V
BLUES I LOVE/GOT EVERYTHING BB 6531 G
CARAVAN/AZURE (LAMINATION CHIP) BR 7997 V
SADDEST TALE/SUMPN BOUT RHYTHM BR 7310 E.

BUD FREEMAN
CRAZEOLOGY/CAN'T HELP LOVIN' OK 41168 E

GEORGE GERSHWIN (PIANO SOLOS)
MAYBE/SOMEONE TO WATCH OVER CO 812 E
CLAP YO' HANDS/DO-DO-DO CO 809 E

BENNY GOODMAN
THIS YEAR'S KISSES/HE AIN'T GOT R. VI 25505 E
HOUSE HOP/ANYTHING FOR YOU VI 25250 G
CHANGES/WHEN IT'S SLEEPY TIME VI 25634 G
GOODY GOODY/IT'S BEEN SO LONG VI 25245 V
WHAT HAVE YOU/YOU'RE LOVELY VI 26053 E
PECKIN/CAN'T WE BE FRIENDS VI 25621 E
DO YOU MEAN IT/TAIN'T NO USE VI 25469 E
TAKE MY WORD/IT HAPPENS CO 2947 E

HARLEM FOOTWARMERS (DUKE)
HARLEM TWIST/MOVE OVER OK 8638 G

FLETCHER HENDERSON
KING PORTER/D NATURAL CO 1543 E
MONEY BLUES/I'LL TAKE HER CO 383 V
TNT/CAROLINA CO 509 F
HOT MUSTARD/CLARINET MARMALADE BR 3406 G
MEMPHIS BOUND/WHEN YOU DO VO 15030 G
YOU RASCAL YOU/BLUE RHYTHM(LAM.CHIP) OR 3180 V.
THE CHANT/HENDERSON STOMP CO 817 N
SENSATION/FIDGETY FEET BR 3531 G
SUGAR FOOT/WHATCHA CALL EM CO 395 V

EARL HINES (PIANO SOLOS)
STOWAWAY/CHIMES IN BLUES QRS 7038 G

BILLY HOLIDAY
GETTING SOME FUN/WHO WANTS LOVE VO 3701 G

CHARLIE JOHNSON'S PARADISE TEN
HOT TEMPERED BLUES/YOU AIN'T VI 21247 N

JAMES JOHNSON (PIANO SOLOS)
THE DUCK/SNITCHER'S BLUES QRS 7049 G

JOE JORDAN'S 10 SHARPS,FLATS(LOUIS?)
SENEGALESE STOMP/MOROCCO CO 14144 E

JUNGLE BAND (DUKE ELLINGTON)
BLACK AND BLUE/JUNGLE JAMBOREE BR 4492 G
CREOLE RHAPSODY, 1 & 2 BR 6093 V
RUNNIN' WILD/MOOD INDIGO BR 4952 V

AUCTION — SUTTON MUSIC SHOPS — AUCTION

970 FIRST AVENUE, NEW YORK, N. Y.

Minimum bid: $1.00. Winning bidders will be notified and all records shipped C.O.D. Railway express.
Minimum order $2.50. No charge for packing.

JUNGLE BAND (DUKE ELLINGTON)
RUNNIN' WILD/MOOD INDIGO — BR 4952 V
PADUCAH/HARLEM FLAT BLUES — BR 4309 E
ST.JAMES INFIRMARY/WHEN YOU'RE — DE 4498 G

ED LANG ORCHESTRA
FREEZE AND MELT/HOT HEELS — OK 41253 V

MCKENZIE-CONDON CHICAGOANS
CHINA BOY/SUGAR — OK 41011 V
NOBODY'S SWEETHEART/LIZA — OK 40971 G

MCKINNEY'S COTTON PICKERS
SHIM-MY-SHA/MILENBERG JOYS — VI 21611 G
NOBODY'S SWEETHEART/CRYIN' & SIGN — VI 38000 V
OKAY BABY/I WANT A LITTLE — VI 23000 G
LAUGHING AT LIFE NEVER SWAT FLY — VI 23020 G
4 OR 5 TIMES/BLUE HARMONY(HAYES) — VI 21583 E

BUBBER MILEY'S MILEAGE MAKERS
PENALTY OF LOVE/LOVIN' YOU — VI 23010 G

MIFF MOLE'S MOLERS
ORIGINAL DIXIELAND/MY GAL SAL — OK 40932 E
NEW TWISTER/HONOLULU — OK 40984 V
THAT'S A PLENTY/I'VE GOT A FEELIN' — OK 41232 V
DAVENPORT/HURRICANE — OK 40848 G

JELLY ROLL MORTON
DEAD MAN BLUES/SIDEWALK BLUES — VI 20252 E
SHREVEPORT/SHOE SHINER'S DRAG — VI 21658 V
CLIMAX RAG/WEST END — BB 10442 V
WININ' BOY/DIDN'T HE RAMBLE — BB 10429 E

RED NICHOLS
LIMEHOUSE BLUES/DEAR OLD SOUTH(12") — BR 20070 V
ECCENTRIC/RIVERBOAT SHUFFLE — BR 3627 V
BUGLE CALL/BACK BEATS — BR 3490 G

JIMMY NOONE'S APEX CLUB ORCH.
EVERYEVENING/FOUR OR FIVE TIMES — VO 1185 E
TIGHT LIKE THAT/LET'S SOW WILD OATS — VO 1238 G
APEX BLUES/MY DADDY ROCKS ME — VO 2779 V
FOREVERMORE/READY FOR RIVER — VO 1188 V

(JIMMY NOONE CONTINUED NEXT COLUMN)

JIMMY NOONE'S APEX CLUB ORCH.
KING JOE/ISN'T THERE(MANNONE) — HRS 22943 N

PINE TOP
EVERY DAY I HAVE THE BLUES — BB 6125 V

MA RAINEY (ACC. AUSTIN'S SERENADERS)
BARREL HOUSE/WALKING BLUES — PARA 1598 E

LUIS RUSSELL BURNING EIGHT
CALL OF THE FREAKS/IT'S (LAM.CHIP) — OK 8656 V

BESSIE SMITH
LONESOME DESERT/GOLDEN RULE(LOUIS) — CO 14123 E
NASHVILLE WOMAN'S/I AIN'T GONNA — CO 14090 G
SINFUL/FOLLOW THE DEAL — CO 14052 V
EMPTY BED BLUES — CO 14312 V

TRIXIE SMITH'S DOWN HOME SYNCOPATORS
FREIGHT TRAIN/DON'T SHAKE IT — PARA 1767 G

JOE SULLIVAN
SOLITUDE(V)/LOW DOWN DIRTY (G) — VO 5531 G

JACK TEAGARDEN
YOU'RE SIMPLY DELISH — PE 15361 G
YOU RASCAL YOU/THAT'S WHAT I LIKE — CO 2558 E

FRANKIE TRUMBAUER (BIX ET AL)
SINGING THE BLUES/CLARINET MARMAL. — OK 40772 V
MISSISSIPPI MUD/THERE'LL COME TIME — OK 40979 G
WAY DOWN YONDER/I'M COMING VIRGINIA — OK 40843 V

JOE TURNER'S MEMPHIS MEN (ELLINGTON)
FREEZE & MELT/MISSISSIPPI MOAN — CO 1813 E

JOE VENUTI
TEMPO DI MODERNAGE/LITTLE GIRL — CO 2488 G

WASHINGTONIANS (ELLINGTON)
SOLILOQUOY/BLACK AND TAN — BR 3526 V
JUBILEE STOMP — BR 4044 E
IT'S TIGHT LIKE THIS/MISSISSIPPI — RO 3618 V
MOVE OVER — CA 9025 E
TAKE IT EASY — CA 8188 E

WHOOPEE MAKERS (ELLINGTON)
MOVE OVER/MOOCHE — PAT 36899 V
ST.LOUIS BLUES/BUGLE CALL RAG — PE 15126 V

AUCTION — DARWIN R. MARTIN — AUCTION

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Records will be sent R. R. Express, C.O.D., charges prepaid on shipments of more than $10.00. No shipments under $2.50. Send your lists of New and Excellent Waller, Holiday, Wilson, Kemp, Ellington; Bing Crosby, and Calloway with current asking prices.

AMBROSE
NOSTALGIAS/DON'T PLAY WITH FIRE — DE 1337 N

GUS ARNHEIM (BING)
THEM THERE EYES/THE LITTLE THINGS — VI 22580 N

NOEL COWARD
MRS.WORTHINGTON/WE WERE(REC.IN EUROPE) — VI 25230 N

TOMMY DORSEY CLAMBAKE SEVEN
JOSEPHINE/IF THE MAN IN MOON — VI 25676 N

TOMMY DORSEY ORCHESTRA (FRANK SINATRA)
APRIL PLAYED FIDDLE/HAVEN'T TIME TO — VI 26606 N

JEAN GOLDKETTE
GIMME A LITTLE KISS/LONESOME & SORRY — VI 20031 N
SWEETHEARTS ON PARADE/THAT'S WHAT — VI 21800 N
MY BLACKBIRDS ARE BLUEBIRDS NOW — VI 21805 N

GENE GOLDKETTE (BING)
YA' COMIN' UP TONIGHT? — VI 21889 N

JEAN GOLDKETTE (BIX,VENUTI,LANG,ETC.)
SUNNY DISPOSISH — VI 20493 N
MY PRETTY GIRL — VI 20588 N
MEET SWEETIE NOW — VI 20675 N
SLOW RIVER — VI 20926 N

LOU HOLDEN DISCIPLES OF RHYTHM
SWISS BELLRINGER/YANKEE DOODLE — CAN.DE 3408 N

CONRAD THIBAULT (FERDE GROFE ORCH.)
LAST ROUND-UP/SHORTENIN' BREAD — VI 24404 N
MY MOONLIGHT MADONNA — VI 24620 N

MOUND CITY BLUE BLOWERS
BLUE BLUES/ARKANSAS BLUES — BR 2581 V+

ARTIE SHAW
YESTERDAYS/WHAT IS THIS THING — CAN.BB 10001 N

BERT SHEFTER ORCH.
A TOAST TO PAGANINI'S GHOST/ — CAN.DE 2653 N

FATS WALLER
YOU MEET THE NICEST PEOPLE — CAN.BB 10346 N
BASIN STREET/AFRICAN RIPPLES — CAN.BB —— N

PAUL WHITEMAN (BING)
WISTFUL & BLUE(BING'S 1ST RECORD) — VI 20418 N
I'M IN LOVE AGAIN — VI 20646 N
MAGNOLIA — VI 20679 N
SHANGHAI DREAM MAN — VI 20683 N
THE CALINDA — VI 20882 N
IT WON'T BE LONG NOW/FIVE STEP — VI 20883 N
MISS ANNABELLE LEE (RHYTHM BOYS) — VI 21104 N
WHAT PRICE LYRICS/FROM MONDAY ON — VI 21302 N
MARCH OF THE MUSKETEERS — VI 21315 N
GRIEVING — VI 21678 N
EVENING STAR — CO 1401 N
CONSTANTINOPLE — CO 1402 F

BOB ZURKE & DELTA RHYTHM BAND
IT'S ME AGAIN/SOUTHERN EXPOSURE — VI 26331 N
NOBSON STREET BLUES/EACH TIME — VI 26317 N

AUCTION AUCTION

ED WATERS, JR.

1145 CENTER DRIVE, HAMPTON PARK, ST. LOUIS 17, MISSOURI

ALBERT AMMONS			
SHOUT FOR JOY	VO	4608	E+
EARLY MORNIN' BLUES/MILE OR MO RAG	DE	975	E+
GEORGIA AULD			
SHAKE DOWN THE STARS/IMAGINATION	VS	8199	N
BUNNY BANKS TRIO			
DON'T STOP NOW/MOON NOCTURNE	SA	102	E+
BOSWELL SISTERS			
DON'T LET YOUR LOVE GO WRONG	BR	6929	E+
ST.LOUIS BLUES	BR	7467	E+
CLEO BROWN			
MAMA DON'T WANT NO PEAS RICE	DE	512	N
LES BROWN			
YOU BRING ME DOWN	BB	10480	E+
BLUE DIVEL JAZZ/GRAVEDIGGERS	BB	10827	N
I'VE GOT MY EYES ON YOU	BB	10551	V+
I GOT IT BAD/NOTHIN'	OK	6414	N
CELERY STALKS AT MIDNITE/NOTCH	OK	6098	N
SONNY BURKE			
MORE THAN YOU KNOW/COUNT B.	OK	5955	N
JUMPIN' SALTY/MINOR DELUXE	OK	5989	N
CARRY ME BACK TO OLD VIRGINNY	OK	5873	N
TEA FOR TWO/THE LAST JAM SESSION	VO	5139	N
LEROY CARR			
BIG FOUR BLUES/VICKSBURG BL #2	BB	7970	N
BOB CHESTER			
I CAN'T BELIEVE THAT YOU'RE IN	BB	11332	E
TANNING DR.JEKYLL'S HYDE	BB	11521	E
BOB CROSBY			
TWO CLEEPY PEOPLE	DE	2150	V
WHEN YOU THINK OF LOVIN'	DE	4357	N
THE LADY'S IN LOVE WITH YOU	DE	2465	V
OVER THE RAINBOW/YOU AND YOUR	DE	2657	V
WILL YOU STILL BE MINE/DO YOU	DE	3860	V
PUTNEY DANDRIDGE			
THE SKELETON IN THE CLOSET	VO	3352	N
HONEYSUCKLE ROSE/SWEET VIOLETS	VO	3190	N
A STAR FELL OUT OF HEAVEN	VO	3287	N
COW COW DAVENPORT			
DON'T YOU LOUD MOUTH ME/THAT'LL	DE	7486	V+
DORSEY BROTHERS			
I'M GETTING SENTIMENTAL OVER YOU	DE	115	E
SANDMAN/MISSOURI MISERY	DE	297	E+
DINAH/NIGHT WIND	DE	376	E+
DON'T LET IT BOTHER YOU/THE BREEZE	DE	207	E
OKAY TOOTS/WHEN MY SHIP COMES IN	DE	259	E
BASIN ST.BLUES/BY HECK	DE	118	E
APACHE	DE	314	V
ECCENTRIC	DE	1304	E
ELLA FITZGERALD			
IF YOU EVER SHOULD LEAVE	DE	1302	E
DON'T WORRY ABOUT ME	DE	2451	N
BABY WON'T YOU PLEASE COME HOME	DE	3186	V
FIVE O'CLOCK SHISTLE/SO LONG	DE	3420	V
TEA DANCE	DE	3441	E+
TAKING A CHANCE ON LOVE	DE	3490	E
BILLY/PLEASE TELL ME THE TRUTH	DE	2769	V
MEADE LUX LEWIS			
WHISTLIN' BLUES/HONKY TONK TRAIN	VI	25541	N
BEAR CAT CRAWL	VO	4608	E+
YANCEY SPECIAL	DE	3387	N

TEDDY HILL			
THE LOVE BUG WILL BITE YOU	BB	6897	N
I KNOW NOW/THE LADY WHO COULDN'T BE	BB	6954	N
FEELING LIKE A MILLION/YOURS & MINE	BB	7013	E
UPTOWN RHAPSODY/PASSIONETTE	VO	3294	N
PETE JOHNSON			
CHERRY RED/BABY LOOK AT YOU (G/E)	VO	4997	–
ROLL 'EM PETE/GOIN' AWAY BLUES	VO	4607	E+
JOHN KIRBY			
BLUES PETITE/ANDIOLOGY	OK	5805	N
SEXTET FROM LUCIA/FRASQUITA SEREN.	OK	5705	N
ROYAL GARDEN BLUES/BLUE SKIES	VO	5187	E+
THE TURF/DAWN ON THE DESERT	VO	4653	E
EFFERVESCENT BLUES/IT FEELS GOOD	VO	4624	E
IT'S ONLY PAPER MOON/FIFI'S RHAPS.	VI	27598	E+
I LOVE YOU TRULY/CUTTING THE	CO	36165	N
ANDY KIRK			
I WON'T TELL A SOUL/TOADIE TOODLE	DE	2127	N
TAKE IT AND GET	DE	4366	V
RING DEM BELLS(CUBAN BOOGIE WOOGIE)	DE	3663	E+
LOVER COME BACK TO ME/POOR BUTTER.	DE	1663	N
THE COUNT/12TH ST. RAG	DE	18123	N
ANDRE KOSTELANETZ			
BUGLE CALL RAG/TURKEY IN STRAW	BR	8214	N
SWAMP FIRE	BR	8226	N
TIGER RAG/CASEY JONES	BR	8233	N
HARLAN LEONARD			
RIDE MY BLUES AWAY/MY DREAM	BB	11032	N
SNAKY FEELIN/ROCK AND RIDE	BB	10883	N
HAIRY JOE JUMP/MY GAL SAL	BB	10625	N
PARADE OF STOMPERS/WEARY MOOD	BB	10736	N
BENNIE MOTEN			
DEAR HEART/SUGAR	VI	20885	N
SOUTH/SHE'S NO TROUBLE	VI	24893	N
KANSAS CITY SHUFFLE/YAZOO BLUES	VI	20485	E
THE NEW TULSA BLUES	VI	21584	V
MOTEN STOMP	VI	20955	V
MOTEN SWING/TOBY	BB	10259	N
IT'S HARD TO LAUGH OR SMILE	BB	6431	V
MARY LEE/TOUGH BREAKS	BB	6638	E
MILENBERG JOYS/BLUE ROOM	BB	5585	E+
RED NORVO			
IN A MIST/DANCE OF OCTOPUS(QUARTET)	BR	8236	N
YOU MUST HAVE BEEN A BEAUTIFUL BABY	BR	8240	N
DO YOU EVER THINK OF ME	BR	7932	N
YOU LEAVE ME BREATHLESS/SAYS MY	BR	8135	N
MORE THAN EVER/SERENADE TO STARS	BR	8085	N
BLUES IN E FLAT/BUGHOUSE	BR	8208	N
NOW THAT SUMMER IS GONE/PETER	BR	7767	N
I KNOW THAT YOU KNOW	BR	7744	N
WEEK-END OF PRIVATE SECRETARY	BR	8088	N
RUSSIAN LULLABY/CLAP HANDS	BR	7975	N
IT CAN HAPPEN TO YOU	BR	7761	N
OH LADY BE GOOD/I GOT RHYTHM	DE	779	V+
KISS ME WITH YOUR EYES	VO	4648	N
QUINTET OF THE HOT CLUB OF FRANCE			
AFTER YOU'VE GONE/LIMEHOUSE BLUES	VI	25511	N
NAGASAKI/SHINE	VI	25558	N
GEORGIA ON MY MIND	VI	26578	E+
EXACTLY LIKE YOU/YOU'RE DRIVING ME	VI	26733	E
SWINGING WITH DJANGO/PARAMOUNT ST.	VI	27272	E+

AUCTION AUCTION

BOB SMITH, JR.

203 WEST SECOND ST., FREDERICK, MD.

TOMMY DORSEY

WHERE DO YOU KEEP YOUR HEART	Vi	26653	N
I'D KNOW YOU ANYWHERE	Vi	26770	N
POOR YOU	Vi	27849	N
OUR LOVE AFFAIR	Vi	26736	N
NOT SO LONG AGO	Vi	27219	N
HOW DO YOU DO WITHOUT ME	Vi	27710	N
LOOKING FOR YESTERDAY	Vi	26738	N
YOURS IS MY HEART ALONE	Vi	26616	N
YOU LUCKY PEOPLE	Vi	27350	N
THE ONE I LOVE	Vi	26660	N
YES INDEED	Vi	27421	N
YOU AND I	Vi	27532	N

BENNY GOODMAN

BLUE ORCHIDS	Co	35211	V
LET'S DANCE	Co	35301	N
JERSEY BOUNCE	OK	6590	V
GLORY OF LOVE	Vi	25316	E

JOHNNY HODGES

DANCE OF THE GOON	Vo	4941	E
RENDEZVOUS WITH RHYTHM	Vo	4115	V
EMPTY BALLROOM BLUES	Vo	4213	V

MOUND CITY BLUE BLOWERS

TAILSPIN BLUES	BB	10209	N
ARKANSAS BLUES (RIM CHIP)	Br	2581	V

CAB CALLOWAY

DINAH	Or	2495	V

PUTNEY DANDRIDGE

SING BABY SING	Vo	3304	N

FLETCHER HENDERSON

MOTEN STOMP	Vo	4180	V

SYLVIA MARLOWE

YANCY SPECIAL(HARPSICHORD)	GL	4006	N

GEORGE WETTLING JAZZ TRIO

SOME OF THESE DAYS	BLACK & WHITE	7	N

CLIFF JACKSON QUARTET (PEE WEE)

SQUEEZE ME	BLACK & WHITE	3	N

FATS WALLER

BREAKIN' THE ICE	Vi	24826	N
HEADLINES IN THE NEWS	BB	11188	N
CASH FOR YOUR TRASH	BB	11425	N

CHARLIE BARNET

WINGS OVER MANHATTEN	BB	10885	N

BUNNY BERIGAN

NIGHT SONG	Vi	27258	V

JOE MARSALA

FEATHER BED LAMENT	De	18111	N

SONNY DUNHAM

JUST A MEMORY	Vs	8205	E

ALLEN-HAWKINS

GALVESTON GAL	Pe	15851	V

JIMMIE LUNCEFORD

MUDDY WATER	De	1219	-

SID CATLETT QUARTET

MEMORIES OF YOU	CMS	1515	N

DORSEY BROTHERS ORCHESTRA

GETTIN' SENTIMENTAL OVER YOU	De	115	E

BIX BEIDERBECKE

COLUMBIA HOT JAZZ CLASSICS	Co	C-29	N

BRUNSWICK COLLECTORS SERIES ALBUM

HARLEM JAZZ 1930	BR	1009	N

AUCTION AUCTION

JOHN DeSOLLAR

BOX 762, WILMINGTON, ILLINOIS

KING OLIVER, CORNET (LEMUEL FLOWER, PIANO; ELIZABETH JOHNSON, VOCAL)

EMPTY BED BLUES, 1 & 2	OK	8593	N

RED & MIFF STOMPERS

FEELIN' NO PAIN	Vi	21183	N

RED NOCHOLS & FIVE PENNIES

AFTER YOU'RE GONE/WILD ABOUT HARRY	BR	4839	N
SUGAR/MAKE MY BED	Vi	21560	N

GIL RODIN

RIGHT ABOUT FACE/LOVE SERENADE	Me	13376	N

HARRY SNODGRASS

MAPLE LEAF RAG(PIANO SOLO)	BR	3239	E

BILLIE ECKSTEIN(PIANO SOLO)

COAXING THE PIANO/KNICE & KNIFTY	PA	020944	E

CLARA SMITH (LAM.CRACK 1 SIDE)

OL' SAM TAGES/UNEMPLOYED PAPA	Co	14619	E

SEPIA SERENADERS ($1\frac{1}{2}$" HAIR CRACK)

BREAKIN' THE ICE/BABY BROWN	BB	5782	E

ELLA FITZGERALD

I'M NOT COMPLAININ/WHAT'S MATTER	De	3005	N

BENNY CARTER

BEEN IN LOVE BEFORE/LINDY LOU	De	3545	N

JIMMY NOONE

BUMP IT/I KNOW THAT YOU KNOW	De	1584	E
FOUR OR FIVE TIMES/JAPANSY	De	1621	E

LADDS BLACK ACES(MIFF, LYTELL)

AUNT HAGER'S BLUES/SHAKE IT BREAK	Ge	4762	E

MARION HARRIS

ST.LOUIS GAL/DON'T CRY OVER ME	BR	2552	E

LOUISIANA FIVE

BLUES/RINGTAIL BLUES	Em	1083	N
WEARY BLUES/WHERE RAJAH	Em	10116	N
B-HAP-E/SUNSHINE GIRL	Em	10229	N
TOWN TOPIC RAG/I'LL GET HIM YET	Em	10241	N

ORIGINAL MEMPHIS FIVE

LONESOME MAMA BLUES/LONGIN' BL.	Re	9301	V
TIN ROOF BLUES/SONG FOR SALE	Vi	19170	E
PICKLES/NO BANANAS	Co	3924	V

DIXIE DAISIES

BEALE ST.MAMA/PIPE ORGAN BLUES	Ca	320	E
FASCINATION	Ca	3935	E

BROADWAY BELL HOPS(POSSIBLE BIX)

UNDER THE MOON/GRAY OVER YOU	—	1019	E
PUT OUT LIGHTS/HARLEM MOON	Cr	3987	E

BLACK DOMINOES

BLACK SHEEP BLUES/COTTON BLUES	Ge	5263	E

BAILEY LUCKY SEVEN

CLAP HANDS SHARLIE/BAMBOOLA	Ge	3198	E

NEW ORLEANS RHYTHM KINGS

SOBBIN' BLUES/ANGRY(HAIR CRACK)	Ge	5219	E

FRANKIE QUARTELL & BOYS

PRINCE OF WAILS/DOO WACKA DOO	OK	40258	E

REV. J.M. GATES(SERMON WITH SINGING)

SINCE JESUS CAME/DELIVER ME	OK	8573	N
HELL WASN'T FOR ME/EAGLES NEST	OK	8582	N
GOD'S JAIL HOUSE/END OF WORLD	OK	8547	N

SAM LANIN

SHEIK OF ARABY/LITTLE BABY	Ge	4820	E

COTTON PICKERS

WHITE WAY BLUES/YOUR MAN	Br	2380	E
DOWN BY THE RIVER/SUNSHINE	Br	2436	E

SEE NOVEMBER ISSUE FOR WANTS

AUCTION AUCTION

GENE KRUPA RECORDS

ALL NEW

OKEH

5643 I'LL NEVER SMILE AGAIN/MAYBE
5672 ORCHIDS FOR REMEMBRANCE/BLUEBERRY HILL
5686 LOVE LIES/ONLY FOREVER
5701 AND SO DO I/I AM AN AMERICAN
5760 THE WORLD IS IN MY ARMS/I'M WAITING FOR
5802 I HEAR MUSIC/A NIGHTINGALE SANG
5826 TWO DREAMS MET/DOWN ARGENTINE WAY
5836 I'D KNOW YOU ANYWHERE/LIKE THE FELLA'
5859 SOMEWHERE/YOU DANCED WITH DYNAMITE
5872 WHEN YOU AWAKE/OH THEY'RE MAKING ME
5883 HIGH ON A WINDY HILL/IT ALL COMES BACK
5935 YOU ARE THE ONE/ISN'T THAT JUST LIKE
5961 YOU FORGOT ABOUT ME/DEEP IN THE BLUES
5985 HE'S GONE/THE SERGEANT WAS SHY
6021 THERE'LL BE SOME CHANGES MADE/THESE
6070 SWEET GEORGIA BROWN/DOWN BY THE OLD
6130 LET'S GET AWAY FROM IT ALL/JUST A LITTLE
6163 THE THINGS I LOVE/LITTLE MAN WITH CANDY
6154 FOOL AM I/SLOW DOWN
6165 MARIA ELENA/A RENDEVOUZ IN RIO
6187 WHERE YOU ARE/I TAKE YOU
6198 DON'T CRY CHERIE/SIREN SERENADE
6210 LET ME OFF UPTOWN/FLAMINGO
6222 GREEN EYES/THROWING PEBBLES IN STREAM
6255 LOVE ME AS I AM/AFRAID TO SAY HELLO
6266 TILL REVILLE/COWBOY SERENADE
6306 HAVE YOU CHANGED/GOT A LETTER FROM KID
6376 YOU WERE THERE/RANCHO PILLOW
6447 TWO IN LOVE/THIS TIME THE DREAM'S ON
6438 THE WALLS KEEP TALKING/COME BE MY LOVE
6498 COPPIN' A PLEA/VIOLETS FOR YOUR FURS
6517 TROPICAL MAGIC/DAY DREAMING
6607 HARLEM ON PARADE/SKYLARK
6635 NIGHT OF NIGHTS/FIGHTING DOUG MACARTHUR
6695 MURDER HE SAYS/MASSACHUSETTS

COLUMBIA

35205 MY OLD KENTUCKY HOME/OLD BLACK JOE
35218 TAKE YOUR LOVE/SWEETHEART HONEY DEAR
35366 THE RHUMBA JUMPS/I'VE GOT NO STRING

BRUNSWICK

8205 ANY TIME AT ALL/MY OWN
8340 LADY'S IN LOVE (GOODMAN & ELDRIDGE)

500 GOODMAN . . . 500 CROSBY

THOUSANDS ALL NAME BANDS

Thousands classic singers, 1900–1940. Thousands more instrumental and vocal, misc. Minimum bid or sale: $1.00. Preferential discounts given quantity collectors.

JOSEPHINE MAYER

418½ EAST ISLAY ST., SANTA BARBARA, CALIF.

AUCTION AUCTION

DAVID STUART

1623 VISTA DEL MAR, HOLLYWOOD 28, CALIF.

No Shipments less than $5.00.
Minimum bids are in right column, please.

JELLY ROLL MORTON

THE PEARLS	GE	5323	G	5.00
TOM CAT BLUES/NEW ORLEANS	GE	5515	G	5.00
MR. JELLY LORD (INCOMPARABLES)	GE	3259	E	10.00
FAT MEAT & GREENS/SWEETHEART	Vo	1019	V	10.00
THE PEARLS/KING PORTER	Vo	1020	G	5.00
DEAD MAN/SIDEWALK BLUES	Vi	20252	E	3.00
ORIGINAL JELLYROLL/SOMEDAY	Vi	20405	V	2.00
DOCTOR JAZZ/MEMPHIS	Vi	20415	E	2.00
BILLYGOAT STOMP/HYENA STOMP	Vi	20772	N	4.00
SHREVEPORT/SHOE SHINER'S DRAG	Vi	21658	N	3.00
BLUE BLOOD BLUES/OLGA (OLIVER)	Vi	22681	N	4.00
MUSHMOUTH SHUFFLE/I'M LOOKING	Vi	23004	E	4.00
FICKLE FAY CREEP/THAT'LL NEVER	Vi	23019	V	3.00
FICKLE FAY CREEP/THAT'LL NEVER	Vi	23019	E	4.00
GEORGIA SWING/MOURNFUL SEREN	Vi	38024	E	3.00
DEEP CREEK/RED HOT PEPPER	Vi	38055	E	4.00
TANK TOWN BUMP/BURNIN' THE	Vi	38075	N	4.00
TANK TOWN BUMP/BURNIN' THE	Vi	38075	E	3.00
SWEET ANETA MINE/COURTHOUSE	Vi	38093	N	4.00
TRY ME OUT/DOWN MY WAY	Vi	38113	N	4.00
SMOKEHOUSE BLUES/STEAMBOAT	BB	8372	N	2.00
SHOESHINER'S DRAG/SHREVEPORT	BB	5707	N	2.00
NEW ORLEANS BUMP/KANSAS CITY	BB	7757	N	2.00
LOW GRAVY/STROKIN' AWAY	BB	8302	N	2.00
BEALE STREET BLUES/THE PEARLS	BB	10252	N	2.00
BLACK BOTTOM STOMP/THE CHANT	BB	10253	N	2.00
ORIGINAL JELLY ROLL/DOCTOR	BB	10255	N	2.00
JUNGLE BLUES/WILD MAN BLUES	BB	10256	N	2.00
PEP/FAT FRANCES	BB	10257	N	2.00
LOUIS ARMSTRONG				
GEORGIA GRIND/COME BACK SWEET	OK	8318	N	8.00
I'M NOT ROUGH/GOT NO BLUES	OK	8551	N	8.00
SQUEEZE ME/TWO DEUCES	OK	8641	N	8.00
SKIP THE GUTTER/KNEE DROPS	OK	41157	E	6.00
NO ONE ELSE BUT YOU/I CAN'T	OK	41204	N	5.00
NO/BASIN STREET BLUES	OK	41241	N	7.00
KING ZULUS/LONESOME BLUES	OK	41581	N	8.00
BEAU KOO JACK/MAHOGANY HALL	OK	8680	E	4.00
LOUIS ARMSTRONG ACCOMPANIMENTS				
BESSIE SMITH				
CARELESS LOVE BL/HE'S GONE BL	Co	14083	N	4.00
MAGGIE JONES				
EARLY EVERY MORNING	Co	14059	N	4.00
ANYBODY HERE WANT TO TRY	Co	14063	N	4.00
PERRY BRADFORD'S JAZZ PHOOLS				
LUCY LONG/I AIN'T GONNA PLAY	Vo	15165	N	10.00
JOHNNY DODDS				
WILD MAN/MELANCHOLY	Br	3567	E	8.00
JOE TURNER BLUES/WHEN ERASTUS	Br	3997	V	5.00
PENCIL PAPA/SWEET LORRAINE	Vi	38038	N	4.00
WILL EZELL				
PITCHIN'BOOGIE/JUST CAN'T	PARA	12855	N	10.00
BUCKET OF BLOOD/PLAYING DOZ.	PARA	12773	N	10.00
NEW ORLEANS BOOTBLACKS				
MIXED SALAD/I CAN'T SAY	Co	14465	E	12.00
JABBO SMITH				
JAZZ BATTLE/IT'S TIGHT (BARNES)	Br	4244	N	4.00
ACE OF RHYTHMS/TAKE ME TO RIV.	Br	7071	V	4.00
LINA BLUES/CROONIN' THE BLUES	Br	7087	N	5.00
LINA BLUES/CROONIN' THE BLUES	Br	7087	V	3.00
MOANFUL BLUES/BAND BOX STOMP	Br	7111	E	4.00
CLARENCE WILLIAMS BLUE FIVE				
EVERYBODY LOVES BABY/OF ALL	OK	8181	V	5.00

MANHATTAN MELANGE

By Herman Rosenberg

Nov. 15th, Benny Goodman Quartet opened in Billy Rose's Seven Lively Arts in Phila. for three weeks, after which they come to the Ziegfeld Theatre, at 54th Street and Sixth Avenue, in New York City. Line-up: Benny Goodman, clarinet; Teddy Wilson, piano; Sid Weiss, bass; Morey Feld, drums. Red Norvo joins Goodman at the Ziegfeld Theatre, to make it a Quintet.

Artie Shaw finally assembled a band without strings. The trumpets are: Tony Faso, Neil Hefti, Ray Linn, and Roy Eldridge; trombones: Ray Coniff, Bill Harris; lead alto, Les Clark; tenors: Johnny Walton and Bob Poland; bass, Morris Raymond; piano, Dodo Marmaroso; drums, Lou Fromm; arrangers, Buster Harding and Eddie Sauter.

At the last minute, the management of the Club Zanzibar changed its mind and hired Claude Hopkins' Band instead of Luis Russell's Orchestra, which was due to go in. With the Hopkins' band are: Lamar Wright (formerly with the Missourians and Cab Calloway), Russell Royster, Merrill Stepter and Kenneth Roan, trumpets; Trummie Young, Ted Kelly, "Potato" Whitney, trombones; Rudy Powell, Pinky Williams and brother, Skippy Williams, "Saxie" Ricks, and Joe Garland (formerly Louis Armstrong's band manager), on reeds; Claude Hopkins, piano; John Brown, bass; and Wilbur Kirk, drums. Sandy Williams replaced Trummie Young who went to Paul Baron's Orchestra at CBS.

Don Rusin, pianist (and brother of Babe Rusin, tenor, and Jackie Rusin, pianist, now with Glenn Miller's band in Paris), while working on steamers plying the South American trade, had a few days off in Valparaiso, Chile, and with other members of the ship's band wandered into a night club on the Vina del Mar Road to pass the time and maybe get some kicks. The first thing that struck him on entering the place was an enormous banner behind one of the bands, which proclaimed in one-foot letters "THIS BAND WILL PLAY TIGER RAQUE AT 8 P.M." Later on, the leader of the same band asked Don Rusin to sit in on piano, which he did to very good effect. When Don and his party were ready to leave, they asked the waiter for their check and were told that everything had been paid for. The bandleader insisted that whenever Don was in town again to come into the Club and play for him.

The National Jazz Foundation, with the help of Scoop Kennedy, "New Orleans Item" columnist, ran a special session in New Orleans featuring Benny Goodman's Quartet, Monk Hazel, Irving Fazola, Paul Barbarin, and Sidney Desvigne's Band (colored), with Myrtle Jones, blues singer. The Foundation expects to establish a National Museum of Jazz; collections to date $3,000 net. The City of New Orleans has promised to change North Saratoga Street back to its original name, "Basin Street."

The A-1 Record Company of Hollywood, Calif., recorded Garvin Buschell's Band, with Ross Leonard vocals, which records were released October 13th. Buschell's Band consisted of Louis Bacon, trumpet; Garvin Buschell, clarinet and alto; Eddie Williams, tenor; Freddy

Johnson, piano; George Wadd, drums; Wellman Braud, bass. The tunes recorded were: *White Sands, Don't Ever Leave Me, Hold Back the Dawn,* and *The Stars Looked Down.*

Phil Napoleon, of Original Memphis Five fame, transferred from Station WHN to NBC Blue with Paul Whiteman.

October 13th Lawrence Lucie opened at the 51 Club on West 52nd Street, with a group known as the Lucienaires. In the group are Lawrence Lucie, guitar; Nora Lee King, vocal and guitar; "88" Keyes, piano, and Howard Geary, bass. . . . Darnell Howard (formerly with King Oliver, Earl Hines, Jelly-Roll Morton), now at the Airliner in Chicago. . . . National Records brought into the studio recently Hank D'Amico's Quartet, with Hank D'Amico on clarinet, Sid Weiss, bass; Cozy Cole, drums; Johnny Guarnieri, piano. Numbers made were: *East of the Sun; Devil and the Deep Blue Sea, Over the Rainbow,* and one original. National Records had another date in October using Frankie Newton, Hank D'Amico, Cozy Cole, Dave Rivera, Don Byas. They made *Child of the Witch from Greenwich; Hank's Pranks; Gone at Dawn,* and an original. Bill Simon supervised the date. . . . Tondelayo's hired Freddy White's Trio, consisting of Bill Osborne, tenor and clarinet; Freddy White, leader and guitar; Orville Brown, piano. Brown last played at Jimmy Ryan's, across the street.

Boojie Centobie, clarinetist on the George Hartman Keynote records, back to New Orleans. . . . Sammy Price, boogie woogie pianist, now a partner with Alex A. Lederer in a new record firm to be known as Broadway Records, 1674 Broadway. . . . Another accomplishment of Irving Lang's is trombone, which he plays to augment Marsala's clarinet, making two horns in the band. . . . October 20th Barney Bigard brought a quintet into the Onyx Club, replacing Lips Page. In the quartet are Barney, Joe Thomas, trumpet; Billy Taylor, bass; Cyril Haynes (the Sunset Royal Orchestra), piano, and Stan Levy, drums. They stay at the Onyx for three months.

Two changes in the Basie band brought Jesse Price (Harlan Leonard and Louis Armstrong), drums; and James Keith (Harlan Leonard), tenor. Price replaced Jo Jones, and Keith replaced Lester Young. . . . John Kirby's band opened November 22nd at the Shangrila in Philadelphia, Pa., at Morgan and 15th Streets. . . . Hank Duncan, of the famous New Orleans' Feetwarmers, replaced James P. Johnson at the Pied Piper. . . . Sunday, November 5th, ran into Don Marino, wh has been in the army three years and wh worked with Bud Freeman and Bobb Hackett, before joining the Army.

A new cabaret opened in Pittsburg called the Hollywood Shobar. Georg James brought a quartet into the plac with James on alto; Edlin Terry, piano Arthur Phipps, guitar; and S. Warner bass. George says this is a very swan place. The George James Quartet playe there from October 16th to 30th. The Sho bar is at 122 Sixth Street, Pittsburgh . . . The Eddie Condon show at Carnegi Hall will hold four concerts: Novembe 4th, December 2nd, December 25th an January 20th. . . . Capitol Records signe Leadbelly for future recording dates. . . Sid Jacobs, bass man, formerly wit Wingy Mannone, Babe Rusin, Joe Mar sala, and other bands, replaced Morri Raymond in Raymond Scott's CBS ban

October 10th, Benny Goodman Quarte played a jam date in New Orleans, usin Irving Fazola on clarinet; Monk Haze trumpet, and Paul Barbarin on drums . . . Morris Raymond, former Georgi Auld bass, replaced Israel Crosby Octobe 7th with Raymond Scott's CBS band. A the end of the year, Raymond Scott' studio band goes off the air, and Raymon Scott will pick up a band to do theatre and road work. . . . Bobby Hackett an Zeb Julian, guitar, joined Glen Gra October 2nd, in Chicago. . . . James P Johnson, with Eddie Dougherty on drums made 16 sides for Decca for two albums one album of eight sides to be calle "Fats" Waller's Favorites, the other eigh sides in a James P. Johnson album. . . Mel Henke replaced Jess Stacy wit Horace Heidt September 18th. . . . Re Norvo doing dates with the Benny Good man Quartet.

Johnny Guarnieri trio made eight side for Savoy September 20th, with Sla Stewart on bass, and Sammy Weiss o drums. The sides are: *Singin', Swingi Slam, New Exercise in Swing, Deuce Wild, Deuces Mild, My Blue Heave Gliss Me Again;* also, theme song and blues. . . . Edmund Hall's band, at Caf Society uptown, includes Irving "Mouse Randolph (Louis Armstrong), trumpet Henderson C. Chambers (also with Loui Armstrong), trombone; Edmund Hal clarinet; Arthur Trapier (De Paris Bro and Decca Records), drums; Johnny Wi liams, bass; Ellis Larkin, piano an arranger. Also, Gene Fields' Trio, co sisting of Leroy Tibbs, piano; Bill Pen berton, bass; Gene Fields, guitar . . September 26th, Charlie Queener, pian replaced George Wallington with Jo

(*Continued on page* 46)

JAZZ IN YOUR TOWN

BOSTON, MASSACHUSETTS		
Count Basie	December 7 - 13	RKO Keith
Benny Carter	December 18 - 24	RKO Keith
Jimmy Dorsey	January-4 - 10	RKO Keith
BROOKLYN, NEW YORK		
Jimmie Lunceford	December 23	The Palace
BUFFALO, NEW YORK		
Duke Ellington	December 10	Kleinhans'
Art Tatum	November 6 - 31	McVann's
CLEVELAND, OHIO		
Beny Carter	December 15 - 21	Palace Theatre
Jimmie Lunceford	December 1 - 6	Metropolitan Theatre
CHICAGO, ILLINOIS		
Cab Calloway	December 31 - January 31	Sherman Hotel
Henry Allen (with Higginbotham)	December 1 - 31	Garrick Bar
COLUMBUS, OHIO		
Benny Carter	December 12 - 14	Palace Theatre
Louis Jordan	December 9	Palace Theatre
DAYTON, OHIO		
Cab Calloway	December 18 - 30	Cotton Club
DETROIT, MICHIGAN		
Ernie Fields	December 15 - 21	Paradise Theatre
Fletcher Henderson	January 5 - 11	Paradise Theatre
FORT WAYNE, INDIANA		
Louis Jordan	December 1 - 3	Palace Theatre
HARTFORD, CONNECTICUT		
Benny Carter	January 5 - 7	State Theatre
LOS ANGELES, CALIFORNIA		
Woody Herman	December 1 - 31	Paladium
Joe Sullivan	December 1 - 31	Cafe American
Walter Fuller	December 1 - 31	Radio Room
Erskine Hawkins	December 1 - 31	Plantation Club
Zutty Singleton	December 1 - 31	Swanee Inn
Sidney Catlett	December 1 - 31	Streets of Paris
Al Casey Trio	December 1 - 31	Randinis'
Illinois Jacquet	December 1 - 31	Swing Club
Big Six Reeves	December 1 - 31	Club Alabam
Teddy Bunn	December 1 - 31	Major Kaye's Club
MIAMI, FLORIDA		
Jimmy Dorsey	January 16 - February 5	Frolics Club
NEWARK, NEW JERSEY		
Jimmy Dorsey	December 28 - January 3	Adams Theatre
Jimmie Lunceford	December 25	Graham's Auditorium
Bobby Martin	December 1 - 31	Rose Room
NEW ORLEANS, LOUISIANA		
Louis Prima(with Irving Fazola)	Three nights weekly	Kennar Club
Alphonse Picou	December 1 - 31	Club Pig Pen
NEW YORK, N.Y.		
Count Basie	December 18 - January 18	Lincoln Hotel
Duke Ellington	Concert, December 19	Carnegie Hall
Jimmie Lunceford	December 24	Renaissance Casino
Jimmie Lunceford	December 29 - January 4	Apollo Theatre
Glen Gray	December 1 - 31	Paramount Theatre
Skeets Tolbert	December 1 - 31	Spotlite Club
Delta Rhythm Boys	December 1 - 31	Zanzibar
Tiny Grimes' Trio	December 1 - 31	Downbeat Club
PROVIDENCE, RHODE ISLAND		
Ernie Fields	December 8 - 14	Metropolitan Theatre
ROCHESTER, NEW YORK		
Benny Carter	December 12 - 14	Temple Theatre
SEATTLE, WASHINGTON		
Johnny Wittwer	December 1 - 31	Chinese Pheasant
WASHINGTON. D. C.		
Benny Carter	December 26-February 8	Club Bali
Jimmy Lunceford	December 8 - 21	Club Bali
The Three Jacks	Mon. Wed. Fri., 8:45 PM	Station WRC
Ralph Hawkins	December 1 - 31	Crossroads Restaurant
Snookum Russell	December 1- 31	The Louisiana

In the October issue of the Record Changer, we asked you all to contribute items to our new feature JAZZ IN YOUR TOWN, which we wish to expand to include locations of your top local musicians. We were somewhat less than inundated by the response. So we are requesting again that you send us any information on your local jazz spots and events. Include radio programs together with bookings up to six weeks in advance of our publication date. Send this information to the Record Changer, Fairfax, Virginia.

MANHATTAN

(*Continued from page* 44)

Marsala's Hickory House Band. . . . Leonard Smith, formerly of the Broadway Music Shop, took over a record store on Halsey Street, in Newark. Worked for Beacon Record Company. Will specialize in jazz and popular records.

At Keynote, September 19th, Jonah Jones took some men from Calloway's band into the WOR studios and cut four sides. The band consisted of Jonah Jones, trumpet; Tyree Glenn, trombone and vibes; Hilton Jefferson, alto; J. C. Heard, drums; Milton Hinton, bass; Buster Harding, piano and arranger. They made: *Twelfth Street Rag, Just Like a Butterfly Caught in the Rain; B. H. Boogie, That's the Lick, Jack.* . . . Gene Cedric and his band returned to town from Philly September 26th, to play Mondays and Tuesdays at the Onyx Club. . . . Bobby Hackett, before leaving for Chicago, made a date for Commodore, September 23rd, using Lou McGarity, trumbone; Ernie Caceres, baritone and clarinet; Peewee Russell, clarinet; Jess Stacy, piano; George Wettling, drums; Bob Casey, bass, and Eddie Condon, guitar. They made: *When Day is Done; New Orleans, At Sundown, Skeleton Jangle.* . . . Benny Goodman's youngest brother, Jerome, was killed in a plane crash in Texas.

September 30th in the Grand Ballroom of the Hotel New Yorker, the Junior and Senior Clubs of Columbia University held a prom, using a band under the baton of Hank D'Amico. The men, all studio artists, were: "Spots" Esposito, trumpet; Billy Butterfield, trumpet; Johnny Fallstich, trumpet; Vernon Brown, trombone; Sid Stoneburn, alto and clarinet; Jerry Jerome, tenor; Art Rollini, tenor; Hank D'Amico, clarinet; Felix Giobbe, bass; George Wettling, drums; Marty Dale, piano. . . . Stan King, former Goldkette and Whiteman drummer, now working at the El Morocco with Chauncey Grey's Band. . . . Roy Harte, drummer, and well-known record collector, switched from the George Paxton Band at Roseland to the Johnny Richards Band at the Hotel Lincoln.

The Walter Gross Orchestra, from Camp Kilmer in New Jersey, broadcasts each Monday over WNEW, from 9:00 to 9:30 P. M. In the band are Buck Clayton, formerly with Basie; Sy Oliver, formerly with Lunceford and Tommy Dorsey; Jimmy Crawford, former Lunceford drummer, and Bill Miller, former Red Norvo, and Charlie Barnet, pianist. Walter Gross had his own combo at CBS before entering the Army. . . . Jo Jones, drums, Sidney Catlett, drums, Lester Young, tenor, Marlowe Morris, piano, and other musicians made a musical short for Warner Brothers. . . . Count Basie, after his stint at the Plantation Club in Los Angeles, comes to the Roxy Theatre in New York, and a short run at the Lincoln Hotel. . . . Dick Voynow, of the Original Wolverines Orchestra with Bix Beiderbecke, died last month in California. He was recording director for Decca Records. . . . Vic Berton, former Red Nichols' drummer, now working for Columbia Picture studios.

Cliff Leeman, famous drummer (formerly with Charlie Barnet, Tommy Dorsey, John Kirby and Raymond Scott), now rehearsing a band for a New York spot . . . Jimmy Harris, pianist, who formerly worked at Orsati's in Philadelphia, and Wyoming Show Bar in Detroit for eight months, took over the piano chair at the Hickory House for Vivian Smith (Jimmy Hamilton's wife), who is now laid up with pneumonia. Plays good boogie woogie and blues. Also request numbers for the customers.

Commodore Records recently recorded Lips Page Orchestra, which did four sides, namely, *Fish for Supper, 6–7–7–9 Blues, You Need Coaching,* and *These Foolish Things.* The band which Lips brought into the Commodore studio were: Lips on trumpet; Butch Hammond, alto; Earl Bostic (former bandleader at Small's Paradise in Harlem), alto; Don Byas, tenor; Clyde Hart, piano; Jack (the Bear) Parker, drums, and Al Lucas, bass. . . . Another date at Commodore, October 5th, had: Billy Butterfield on trumpet; Moe Zudikoff and Lou McGarity, trombones; Ernie Caceres, clarinet and baritone; Jess Stacy, piano; George Wettling, drums; Carl Kress, guitar, and Red Norvo on vibes. They made *Talk of the Town, Sweet Loraine, Through a Veil of Indifference, Wherever There's Love.* These should be good records for the "Chicago" cats.

At the Pied Piper, Monday, October 16th, an entertainer and drummer from the 19th Hole sat in with James P. Johnson, reminding me a great deal of Jimmy Crawford, former Lunceford drummer, now playing with the Army Band at Camp Kilmer. He's known as Struttin' Sam and plays drums with the band at the 19th Hole, after doing a dance act, interspersed with some coon-shouting. He has a steady beat and really pushes. Sam, whose name is Nelson Cannon, has led bands, notably at the former 101 Ranch, at 139th Street

and Lenox Avenue; also, toured Canada, and played at the Paul Meers Club in Nassau, in the Bahamas. He must be seen and heard to be appreciated. Catch him some night at the 19th Hole, on West 4th Street, near Barrow Street. . . . A few minutes after Struttin' Sam left, Bill Stegmayer (formerly with Bob Crosby and also with his own band in Detroit) moved into a seat next to Rod Cless and took out his clarinet for a swell chorus on "I Found a New Baby."

Clarence Profit died three weeks ago (to spite Ken Hulsizer) and for my money was one of the greatest jazz pianists of our time. . . . Billy Butterfield program, now on Wednesdays, 11:20 to 11:30 P. M. Blue, and Saturdays, 5:30 to 5:45 P. M. Well worth listening to. November 15 Ed Barefield (with original Bennie Moten Band also made some sides with Jelly Roll, and with Basie) played some knockout tenor, although his specialty is clarinet.

Before the Calloway Band left New York some of the men made some sides for two record firms, the first date was for Joe Davis's Beacon Label and under Walter (Foot's) Thomas' baton—Jonah Jones, trumpet; Hilton Jefferson, alto; Ed Barefield, Hawkins and "Foots" Thomas, tenors; Milton Hinton, bass; Cozy Cole, drums; Clyde Hart, piano. They made four originals, titled: *Every Man for Himself, Look Out, Jack, Hush of the Night* and *Out to Lunch.* The second date was for Continental, under Cozy Cole's name, the personnel, Charlie Shavers, trumpet; Hawkins and "Foots" Thomas, Tenors; Hank D'Amico, clarinet; Slam Stewart, bass; Clyde Hart, piano; Cozy Cole, drums, and Tiny Grimes, guitar. The tunes were: *Willow Weep for Me, A Ghost of a Chance, Look Here!* and *Take It on Back.* Altogether, two good dates, and to judge from the musicians' raves, they ought to make good additions to anyone's collection.

November 15th: Victor just released an album of re-issues of Bunny Berigan Victor records: Victor 20-1500 *I Can't Get Started* by Frankie and Johnny; Victor 20-1501 *Trees—Russian Lullaby;* Victor 20-1502 *Jelly-Roll Blues—Black Bottom;* Victor 20-1503 *'Deed I Do—High Society.* This is a good gesture on Victor's part and will satisfy many Berigan fans who missed buying the records when they were issued. The records contain some of the best Berigan playing, though the band doesn't back him up very well at times.

November 9th the Cincinnati Record Company brought Lem Johnson's Orchestra into the WOR studios. On the date were: Courtney Williams, trumpet; Harold Blanchard, alto; Lem Johnson, tenor; Sonny Woodley, drums; Jimmy Phipps, piano; Jimmy Butts, bass. The tunes were all originals: *'Cause I'm a Wolf, Walkin' the Boogie, It's a Good Deal, S. K. Blues,* and *Wee-Wee Blues.* . . . November 11th: Finally, Victor and Columbia signed contract with the American Federation of Musicians, and are now recording like mad. . . . Trummy Young, famous trombonist, now working at Downbeat Club as a soloist, and doing radio work with Paul Baron's Orchestra. . . . Don Byas, tenor, and Leo Guarnieri, Johnny Guarnieri's brother, on bass, are now at Kelly's Stables.

Milt Yaner, formerly with Jimmy Dorsey, and for the last three years doing radio work, is now doing the Chesterfield program Tuesday, Wednesday and Thursdays, 7:15 to 7:30 P. M. and a repeat to the West Coast from 11:15 to 11:30; also on the Ray Noble program Sundays 8:00 to 8:30, and house man at Decca Recording Company. . . . Billy Pritchard, trombonist, formerly with Jimmy Dorsey, Benny Goodman, Tony Pastor, now doing the Mildred Baily program Fridays, 11:30 P. M. to 12:00; Million Dollar Band, NBC Red network, 10 to 10:30 P. M. Saturdays; Andre Kostelanetz program, Sundays, 4:30 to 5:00 P. M.; also, We the People, Sundays, 10:30 to 11:00 P. M., is houseman for Hit Records and Muzak Transcriptions. . . . Goodman opening set back to November 24th at Shubert Theatre, Philadelphia, with the Seven Lively Arts, Billy Rose's new musical play.

George James opened at Tondelayo's November 4th, with a trio: George James, alto and clarinet; Lynn Terry, piano; Selwyn Warner, bass. Makes good listening. . . . Downbeat Club closes Tuesday nights as of November 14th. . . . Cris Columbus' Orchestra replaced Cecil Scott's Band at Small's Paradise, 134th Street and 7th Avenue, New York. . . . Mike Bryan, guitarist, formerly with Benny Goodman, Jan Savitt, and Artie Shaw, discharged from the army November 10th and may work in the studios.

James P. Johnson still confined to his home with a mild illness and so Wilbur de Paris got the band together Tuesday night, November 14th, at the Pied Piper. He used Sidney de Paris, trumpet; himself on trombone; Ed Williams, on clarinet and alto; Goldie Lucas, drums; Franz Jackson, tenor; Teddy Brennan, piano; Carl Wilson (with Roy Eldridge and in 1930 with James P. Johnson's band in Philadelphia), bass, replaced "Serious" Meyers who is now working in George's Tavern in the Village. Eddie Williams

played with Lucky Millinder, Claude Hopkins, Don Redman, made sides with Jelly-Roll, and had his own band at the Savoy Ballroom twice in 1937.

The new trio at George's Tavern, near Bleecker Street on 7th Avenue South, in the Village, has Sinclair Brooks, leader and piano; Wilson "Serious" Myers, bass, and George (Tiger) Haynes, guitar. . . . Mary Lou Williams replaced Sammy Price at Cafe Society Downtown November 14th. . . . Jay McShann was given an honorable discharge from the Army late in October and has formed a band again, along the lines of his former jump band, which is set for one-nighters through the south, and will feature his former blues singer, Walter Brown.

JOPLIN

(*Continued from page* 11)

to publish the opera, but if so, it is apparent that he didn't succeed, since he went to the expense of publishing it himself. It also appears that he could not persuade any producer to stage the opera, and we understand that the only performance of Treemonisha ever given was at his residence, with the composer himself playing the piano. It is to be regretted that no public performance was ever given, as it was apparently Joplin's greatest effort, and no doubt contains considerable worth while music.

By this time Joplin was about through, only a few numbers appearing after 1911, —Scott Joplin's *New Rag* in 1912, *Kismet* (with Scott Hayden) in 1913, *Magnetic Rag* in 1914, and *Reflections* in 1917, the last number being published by the Stark firm. It is fitting, perhaps, that the Stark company, which gave Joplin his early start, should publish his final composition.

Scott Joplin died in New York in 1917, at the age of 49. To say that he left his mark on American music is the utmost in understatement. Joplin and his music were a vital force in American music for twenty years while he was alive, and the influence continues strong today, although he is seldom, if ever, given credit for it. We do not believe it is an exaggeration to paraphrase a quotation from the Stark Music Company, and say that "Here is the genius whose spirit . . . was filtered through thousands of . . . vain imitations." Sincere music lovers should become familiar with Scott Joplin's masterpieces; they owe it to the man who perfected a unique style of genuine American music and spent his life in bringing it to the public, and they owe it to themselves, for it is very fine music, —thoroughly enjoyable and worthy of the most critical attention. (THE END)

After publication of the first installment of this article, we were pleased to receive a letter from S. Brun Campbell, a personal friend of Scott Joplin from the days when Scott made his start in Sedalia, Missouri. Mr. Campbell enjoys the unique distinction of being the first white piano player to play the *Maple Leaf Rag,* having been coached on the number by Joplin himself. Like ourselves, Mr. Campbell believes that it is regrettable that Joplin has been neglected so long, and for the past two years he has been busy in an attempt to get the King of the Ragtime Writers the recognition he deserves, one of Mr. Campbell's aims being a memorial to Joplin, a project that he feels certain will be accomplished after the war. In the meantime, efforts are being made to bring Joplin and his music to the attention of the public, and Mr. Campbell has been endeavoring to promote a greater use of the music over the radio with credit being given to Joplin when his numbers are used. These aims are praiseworthy, particularly at this time, since November 24th of this year was the seventy-sixth anniversary of the composer's birth. We trust the readers will support these efforts, and that we may see an awakening interest in Joplin ragtime.

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JAZZ IN LOS ANGELES

By GEORGE MONTGOMERY

As of the middle of November, the jazz picture around here looks about as follows:

Sidney Catlett's quartet and Eddie South with his trio are featured at the Streets of Paris. The latter is playing good fiddle, but Catlett overemphasizes elaborate drum solos. The place is not crowded as it was in the days of Jimmie Noone's tenure. Catlett is said to have fired his piano player during the middle of a set (alleged cause: firewater).

Zutty Singleton is doing a solo with piano accompaniment at the Swanee Inn. His drumming is fine, but he isn't in his element without a real band to drive on. Zutty, Joe Sullivan, Archie Rozzati (clarinet), Artie Shapiro (bass), and Ulysses Livingston (guitar), recently recorded four sides for the new Sunset label. Numbers were *Night and Day, Heavy Laden* (clarinet, piano and drums only), an untitled boogie and an untitled jump tune.

Wingy Mannone has left the Jade on Hollywood Blvd. for parts unknown. Of late he has strayed from that Dixieland groove. His band sounds more like Joe Banana and his Bunch (music with appeal).

Al Casey is at Randinis' with a trio. Coleman Hawkins is scheduled to open at Billy Berg's new joint on November 23rd, and is also lined up for a forthcoming jazz (?) concert.

Here is the latest from the Kid Ory front. Ory has finally made the grade. He has his name up in big red letters in front of the Tiptoe Inn, a pachuco palace, just like all the bigshots around town. And the music is still good. Last summer, Ory, Bud Scott, Omer Simeon, Buster Wilson, Ed Garland, Mutt Carey and Alton Redd, Ory's present drummer, made four sides for Marili Morden's new Crescent label. The numbers are *South, Get Out of Here and Go on Home, The Creole Song* (sung in Creole by Ory), and *Blues for Jimmie* in memory of Jimmie Noone.

These records should stand with the very best in the great New Orleans tradition, considering musical as well as recording quality. They are due for release by January 1st.

Red Nichols' Band is leaving the Hayward Hotel for a tour of the coast. Strictly out of this groove.

Leadbelly was here for awhile, played a little, and left for San Francisco.

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LEMME TAKE THIS CHORUS

Sterling Brown's "Farewell to Basin Street" is approximately one-twelfth of a chapter in his new book *A Negro Looks at the South* (Doubleday Doran). In the "Farewell" you may read many things you already know, but it is plain to see that if Sterling gives his readers a straight like this on New Orleans jazz, the rest of his book on the South must certainly be terrific. I hope you will ask for it in your local book store next spring. Between now and then we will endeavor to print other portions of the book.

* * *

The Columbia Recording Corporation has taken a step which may revolutionize the entire phonograph record industry. They have adopted the startling and unprecedented policy of answering mail they receive from jazz collectors on the subject of recording and repressing policy. Their decision to give serious consideration to such advice will certainly take its place in merchandising history alongside the invention of the coin-operated vending device and the Piggly Wiggly grocery system.

For instance, Beale Riddle, of Baltimore, wrote to Columbia suggesting that the broadcasts of "The Creole Band" on Orson Welles radio show be pressed on the Columbia label. This band played four numbers (*High Society, Weary Blues, Muskat Ramble* and *That's a Plenty*) with the following line-up: Mutt Carey, Kid Ory, Jimmie Noone, Buster Wilson, Bud Scott, Ed Garland, and Zutty Singleton. Since the Columbia Recording Corporation is a subsidiary of CBS, the network carrying the Welles show, arrangements for issuing these sides could easily be made.

James Flora, advertising manager of Columbia records, replied:

> "Your suggestion that we issue the 'off-the-air shots' of the Orson Welles Variety Show is very good and very interesting to me. I will look into it and see what we can do.
>
> "We are interested to know which of the jazz records in our files collectors want most. We intend to make them available as soon as possible."

So, gentlemen, it's up to you. Drop a line to James Flora, Columbia Recording Corporation, Bridgeport 8, Conn., and let him know what's on your mind.

* * *

These are great days for the Record Changer. Our New Orleans distribution is exactly double that of last month. To wit,—we now have two New Orleans subscribers.

Further evidence that New Orleans is discovering jazz music is shown by the establishment of the National Jazz Foundation, Inc., 610 Hibernia Building, New Orleans 12, Louisiana, which is raising money to build a jazz museum and thereby to "make the city which originated this particular American rhythm, the mecca of all jazz lovers." I do not have all the details on the organization, but understand that funds will be promoted by jazz concerts and subscription and that the museum will include sort of a public library of recorded jazz. Also, membership is open to all Americans and others interested in jazz. Members will enjoy various privileges not accorded the general public. For further particulars write Scoop Kennedy, president of the Foundation.

* * *

In using our new forms for half and full-page ads, please do not list more records than we have provided space for. In one column of a "display" ad there are 62 lines available for listings—no more.

Announcements, notices, etc., must be set in type. The charge for this form of advertising is $2.00 per column inch.

Please include remittance with all advertising. When you ask us to bill you, it just means another letter yours truly has to write, additional records to keep, and so forth.

From Charles Payne Rogers: "Re: Eugene Williams' *King Oliver and His Dixie Syncopators* (August Record Changer) Vocalion 1007: Although he is not listed as part of the personnel, I distinctly hear an old friend of the New Orleans boys taking the vocal chorus and the two exhortations:

> Oh, snag it, snag it!
> Oh, messaround, messaround!

Why, I'm really surprised at you collectors for not recognizing the voice of Richard M. Jones.

"The Oliver Gennett 5275 of *Zulus Ball* has been found, I note. Since the side lists Joe Oliver and Robinson as composers, it might be well to determine whether Zue Robinson was the trombone on this date, which included *Krooked Blues* and *Alligator Hop*. I don't know Robinson's playing myself, but the man who plays on the latter two sides is plenty good, in this case meaning 'plenty of New Orleans.'"

* * *

Mal Winton, of Oakland, California, has some interesting information. Pvt. Sol Gritz, known to some of you, is reported as A.W.O.L. from the Army for some time.

Farewell to Basin Street

(*Continued from page* 9)

ered in contemporary New Orleans creators of jazz in the primary manner, like the clarinetist George Lewis and the trombonist Jim Robinson, and have recorded them for the Climax, Jazzman, and Jazz Information labels. Harry Lim, the cat from Java, has explored white New Orleans and has come up with a group that continues the tradition of the Original Dixielanders and the New Orleans Rhythm Kings. Stacked beside these, my search was a failure. But though my stay in New Orleans was prolonged, there was too much other than jazz that I needed to learn about. The pioneer clarinetist, Picou, I understand, is weaving his lovely melodies now at Dutches Restaurant. As Dutches would be forbidden to me today, so the places where Picou played in 1942 were forbidden too, unless I was willing to *passa blanc,* which on that sojourn would have jeopardized some of my standing. In spite of the resurrection of more persistent researchers, however, I think that there still is truth in what I sensed in 1942: that in New Orleans the feeling for jazz was nostalgic, commemorative, quite different from the force that sustained the young Louis Armstrong, Sidney Bechet, Jimmy Noone, and Johnny Dodds. Bunk Johnson had to go to the coast for a real hearing. New Orleans gave jazz to the world; the world parcelled bits of it back over the turn-table and the air-waves.

A friend took me to see a colored Creole family in the housing project that is fringed by Basin Street. But it was far from Basin Street in a sense, for they gave us gorgeous cocoanut cake and ginger ale, and the music from Jimmy Dorsey's orchestra swelled dulcetly from the radio.

I left New Orleans shortly after on the Southern. As the train picked up speed rumbling "down the line," I saw Lulu White's famed house glimmering there in the dusk, a pale ghost of a place. I found myself wondering if octoroon wraiths were walking elegantly through those dusty halls, and to what delicate piano-playing . . .

LEMME TAKE THIS CHORUS

(*Continued from page* 50)

We get the Record Changer to the printer ten days before the first of the month. Ordinarily it's a three-day job. Since the first of the year, however, Government printing has cut into our schedule, and recently the Record Changer has been mailed as late as 10 days. Hereafter, we will show at the end of the list of advertisers the closing date for all auctions in the issue. It shall be 30 days in advance of the day the Record Changer is actually printed.

Oh yes, Orin Blackstone's *Index to Jazz* will be late too. Sometime in December, according to latest information.

Now about the postal situation. A very weird state of affairs. Collectors in California receive their copies before some in Virginia, and vice versa. Let us reiterate that no one on our mailing list receives preferential mailing privileges and that all copies sent to your vicinity are mailed at exactly the same time, whether they go to subscribers or retailers. If you receive your copy 20 days after our date of printing, we will extend your subscription one month. I could go on but what's the use.

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SPIRITUALS and RING SHOUTS

(*Continued from page* 6)

When ragtime gave way to jazz, jazz turned to the spiritual for inspiration as ragtime had done half a century before. Songs like *Nearer My God to Thee, Free as a Bird, Just a Closer Walk With Thee, Just a Little While to Stay Here, Sometimes My Burden Is Hard to Bear, Lord, You're Certainly Good to Me* have served as fountainheads of New Orleans jazz from Bolden's time to the present day. From Oliver's *Sing On* to Haggart's *Smokey Mary* there runs a straight line of common inspiration. If jazz is to recover from the havoc caused by Broadway tunes and Tin Pan Alley arrangements, it will have to go back once again to the spiritual for inspiration.

REFERENCES

[1]Gorer: The City of Harlem. Fortnightly Magazine.

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[3]Mendl: Jazz, p. 31.

[4]Herskovits: A Social History of the Negro. Handbook of Social Psychology, 1935, pp. 255–257.

BLUE NOTE

PRESENTS

ART HODES' BLUE NOTE JAZZ MEN

MAX KAMINSKY	Trumpet
VIC DICKENSON	Trombone
EDMOND HALL	Clarinet
ART HODES	Piano
ARTHUR SHIRLEY	Guitar
SID WEISS	Bass
DANNY ALVIN	Drums

● No. 34 12 Inch **SUGAR FOOT STOMP**
SWEET GEORGIA BROWN

● No. 35 12 Inch **SQUEEZE ME**
BUGLE CALL RAG

$1.50 F.O.B. New York, Excl. of Fed., State & Local Taxes

THE compositions here date from the most vivid era of jazz activity. Generally speaking, they are rich in association; specifically, they serve as perennial groundworks for over-all improvisation. The musicians featured in these releases have already made important contributions to the BLUE NOTE catalogue. But such favorites as Hodes and Kaminsky, on the one hand, and Hall and Dickenson, on the other, appear together now for the first time in the same group.

Sugar Foot Stomp, as conceived by its composers, King Oliver and Louis Armstrong, is identified by its characteristic stop-rhythm accompaniment, and by its celebrated middle trumpet section. Here, the stop-rhythm appears briefly but incisively behind a full-compassed clarinet solo by Edmond Hall. The trumpet solo, played by Max Kaminsky, is at once sensitive and brilliant, fluent in terms of basic jazz language, as with astutely placed stresses, it leads the rhythm instruments in their figures. An added point of interest in this number, and also in the other numbers, is the ensemble texture deliberately created by piano and wood block. **Sweet Georgia Brown,** which backs this number, introduces interesting solos, including one on piano by Art Hodes, with persistent wood-block accompaniment by the drummer, Danny Alvin. Kaminsky's trumpet has swiftly increasing importance in the last chorus, and sounds the piece's climax.

Squeeze Me is slow, direct and expressive, and consists of two solo choruses and two ensemble choruses. It maintains a consistent, unflagging mood, heightened by a poignant and memorable clarinet variation by Edmond Hall, wherein the tune's accustomed break grows ingeniously out of the melodic character of the variation. No less arresting, and in some respects the high point of the record, is Vic Dickenson's exceptional trombone solo. The number's final ensemble is predominantly melodic, and has the sense of a trio, with the trumpet pyramiding and taking its break **crescendo,** with broadening notes. **Bugle Call Rag's** thematic material consists of an alternating four-bar break and an eight-bar melodic unit, which is carried and developed by each soloist in turn. A middle section presents new material. The record ends with a drum solo, certainly with dash and aplomb.

—MAX MARGULIS

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